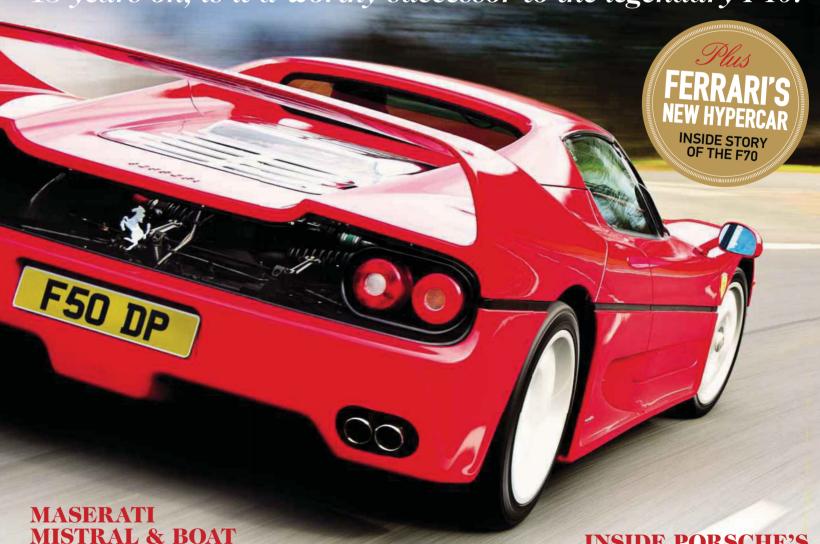
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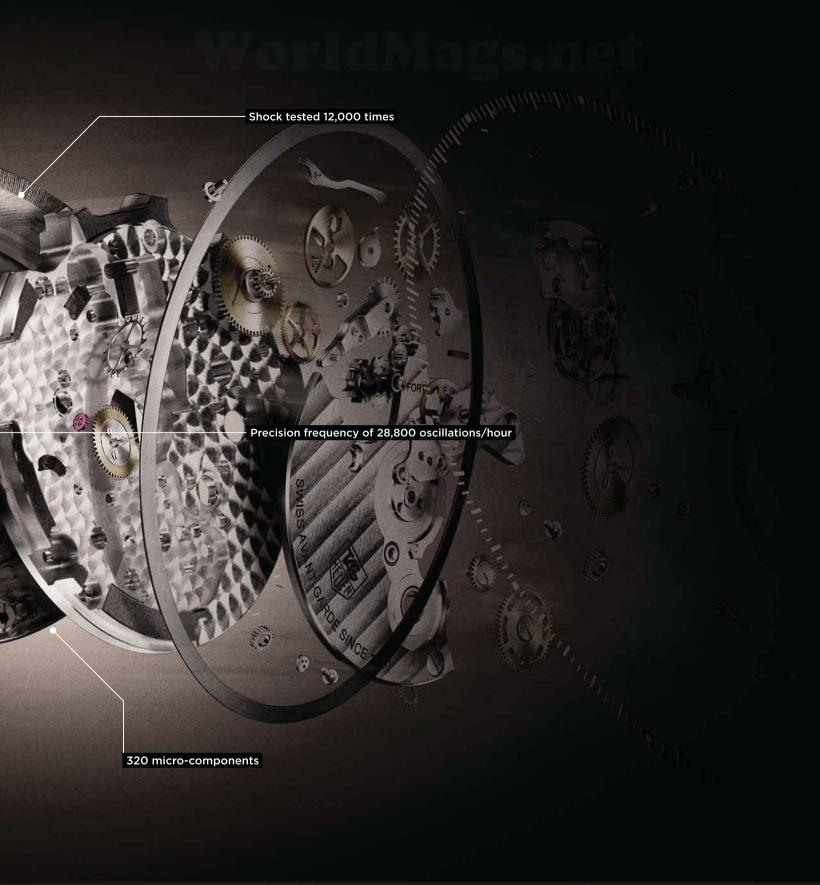
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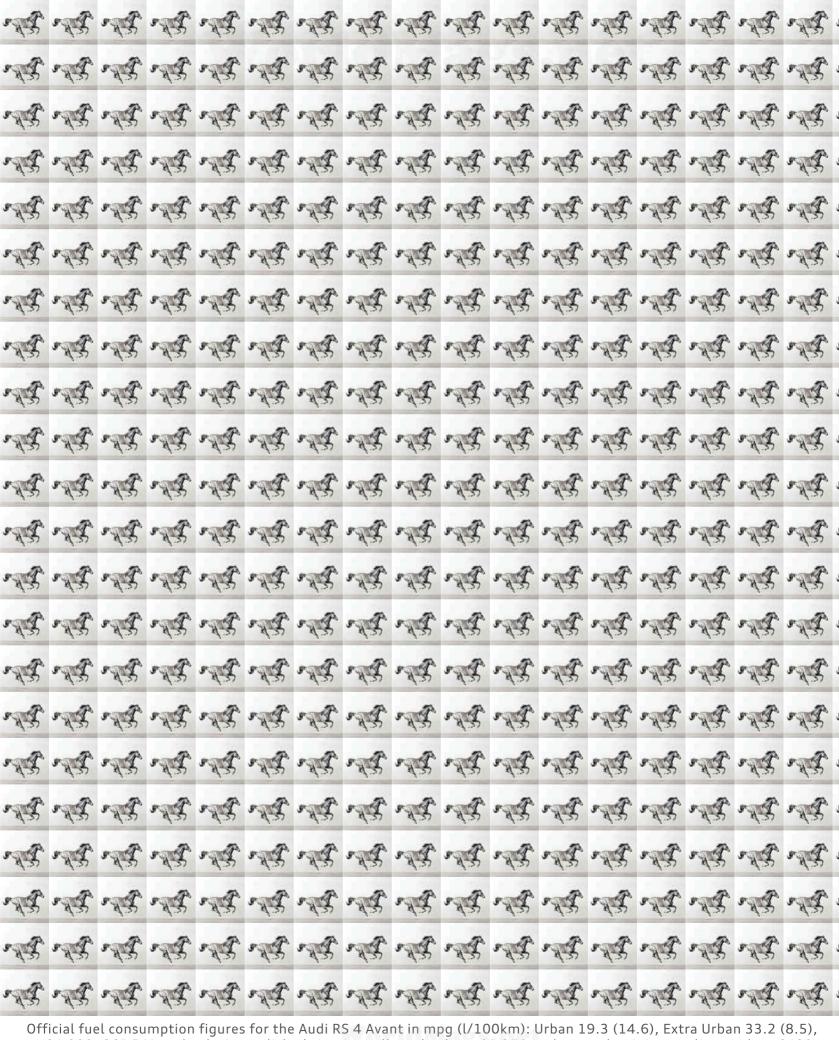
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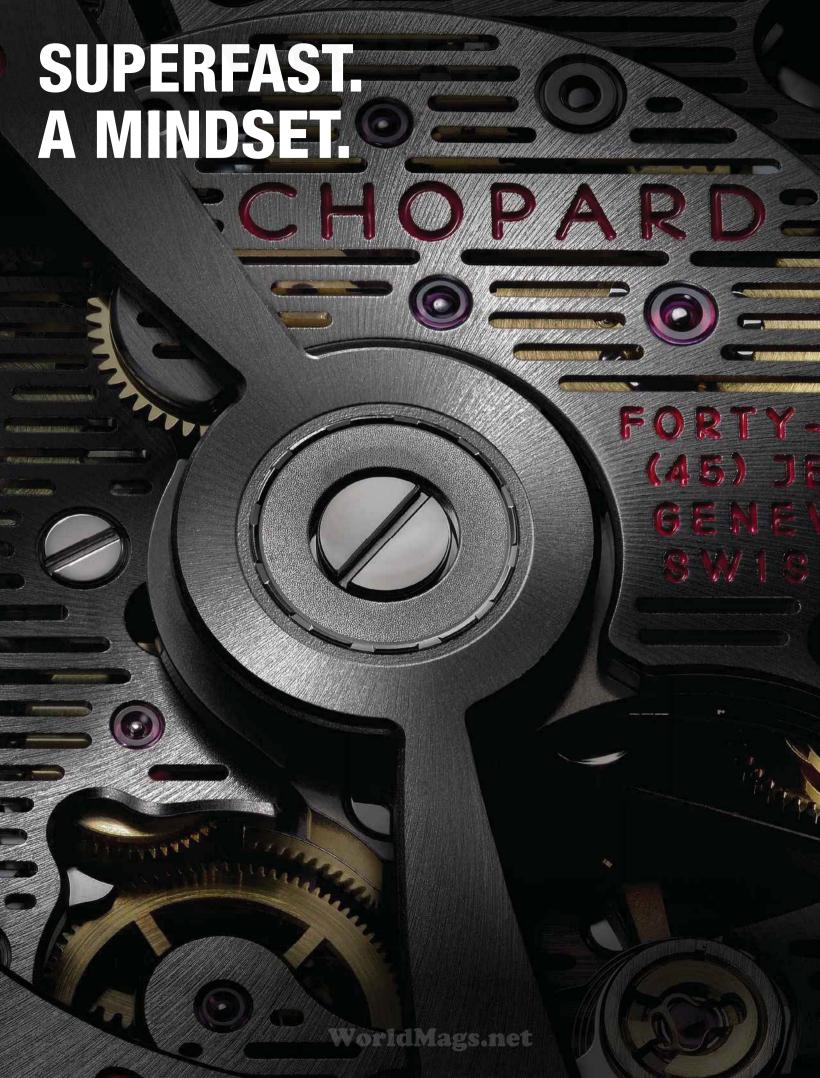
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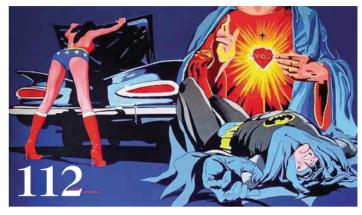
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# Race cars for the road



THERE'S A ROMANCE TO THE IDEA of race cars converted for road use. What could be more exciting. more hardcore than driving a designed-for-competition machine to the local pub? There are plenty around – personally I've always lusted after the legendary roadgoing Porsche 917, famously converted by the

factory from race spec for Count Rossi – and, of course, Ford went all out with the GT40, building seven in road trim.

Plenty has been written about those road-legal GT40 MkIIIs. But it's been a long time since there's been a decent description of what they're actually like to drive on normal roads – so when possibly the most sympathetically restored of all the MkIIIs became available for a full test... well, it would have been rude to refuse. Robert Coucher describes the highs and lows of the experience on pages 140-148.

And then, of course, there's the cover star F50, shockingly 18 vears old in 2013, which has always been the most controversial of Ferrari hypercars: not as brutal or good-looking as the F40, nor as well-resolved as the later Enzo. With Ferrari due to launch a spiritual successor at the Geneva motor show in March, it seemed high time to give the F50 another go. The conclusion, with the benefit of nearly two decades' hindsight, is fascinating.

Finally, my thanks and best wishes to features editor Keith Adams, who has left *Octane* after four years of very hard work. His red-eye drives across Europe – delivering a Countach to Lamborghini test driver Valentino Balboni, paying homage to Reims in a Ferrari Daytona and, of course, collecting his early Rover SD1 from Poland - will go down in Octane history.

**DAVID LILLYWHITE EDITOR** @OctaneDavid

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Middle: 1927 Buick 48 Opera Coupe Estimate: £13,000 - 15,000

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# SKYFALL ASTON DB5



Bond is back in THE Aston Martin DB5 – and now so is *Octane*. We drive the 'new' *Skyfall* DB5

# Plus







- TVR Griffith: buy one now John Surtees' BMW 507
  - Modified Jaguar XJR-15 road-racer tested
  - Renault 5 Turbos on track 7 First-ever Toyota
  - Scottish homage to Jim Clark in a Lotus Cortina

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# IGNITION

NEWS // EVENTS // DIARY // NEW CARS I

# Ferrari salutes Pininfarina

The works of Sergio Pininfarina go on display at Ferrari's own museum, opposite its factory gates

FERRARI PRESIDENT Luca di Montezemolo and the late Sergio Pininfarina's wife, Giorgia, cut the ribbon to open a new exhibition at Museo Ferrari in Maranello. The three-month-long event known as the Grandi Ferrari di Sergio Pininfarina celebrates the work of the designer, who died aged 85 in July, and features a line-up of 22 cars, some of which have not been seen in public for many years.

The exhibition focuses on the cars created by Pininfarina during the years when Sergio - son of founder Battista 'Pinin' Farina - was responsible for the company, and also for strengthening its ties with Ferrari. The collaboration began in 1952 and resulted in some of Ferrari's finest output.

The display cars include one-offs such as the Pinin, Ferrari's only factory-sanctioned attempt at a four-door car, and the 330GTC Speciale

of Belgium. The cars in the exhibition are split between three separate, themed halls, which tell the story of Pininfarina's work on the racing cars ('Pininfarina and Racing'), the road cars ('Pininfarina and the Grand Tourers') and some of the experimental models bodied by the Torinese coachbuilder ('Pininfarina and the Concept Cars').

Many of the exhibits are from the Pininfarina family's collection, such as the 1970 Modulo concept and the ex-Gilles Villeneuve 308GTB, which is said still to hold the speed record between Maranello and Monaco!

Also on display are racing cars such as the 250LM (Ferrari's last overall Le Mans winner), 500 Mondial and 250MM Berlinetta, a 375MM, the 512BB Le Mans, the 250GT SWB Berlinetta in which Stirling Moss won the Tourist Trophy, and the 1969 Sigma Formula 1 prototype. There are also 11 road cars ranging from the 1964 275GTB/4 to the



2010 599SA Aperta, in homage to Sergio and Andrea Pininfarina.

Following financial problems, Pininfarina is now exclusively a design house (it no longer manufactures cars). It's also no longer majority-owned by the family - a 77% stake is now controlled by its creditors. A Ferrari spokesman told *Octane* that there are no plans for Ferrari and Pininfarina to form closer ties.

The exhibition is open to the public

Sports racers on display include 250MM Berlinetta, 500 Mondial, 250GT SWB and 250LM.





#### CHARADE SAVED

Firm future for France's threatened circuit p20



# PRIDE OF PADUA

Italy's must-visit classic car show and autojumble p26



#### ASTON DB9 RE-BOOTED

Drives even better; looks very similar... p36









Above, from top Ferrari Pinin four-door; 'Enzo' looks out over Pininfarina P6 concept car; 1970 Modulo show car; Formula 1 racing simulator.



Left and below Enzo Ferrari's birthplace is dwarfed by dramatic new exhibition space – which is no less stunning inside. The current Ferrari/Maserati racing exhibition is open until 20 March.



## Racing rivals on display

Modena's architecturally stunning new museum showcases some of the greatest cars raced by Ferrari and Maserati

some of the greatest cars that starred in the battles on track between Ferrari and Maserati have gone on display at Modena's Museo Casa Enzo Ferrari in a new exhibition, called 'The Great Challenges Ferrari-Maserati'. The cars on display are stunning and have been gathered from private collections across the world.

The exhibition's assembly has been supported by the Fondazione Cassa di Risparmio Modena, and sees the cars displayed in this recently opened, spacious and well-lit complex more like *objets d'art* than exhibits in a car museum. Nineteen cars have been chosen to lead the event, which also includes memorabilia, videos and a recreation of Enzo Ferrari's office.

Cars include a Ferrari 340MM, a Maserati 250F – described by Stirling Moss as 'a milestone in my career, the car that had everything I could wish for' – a Ferrari 500TRC and a Maserati A6 GCS/53. The museum is not officially linked with Ferrari or Maserati – although Piero Ferrari is on its board – but it's 15 minutes away from Museo Ferrari, and you can buy tickets for both on the same tour.



The president of the museum, Mauro Tedeschini, told *Octane*: 'The exhibition celebrates two great marques that have dominated the history of world racing cars. We have improved the museum experience since we opened it in March 2012; the space has been enhanced with the addition of interactive screens next to each exhibit, allowing visitors to learn more about them.'

The museum is sited next to the house in which Enzo Ferrari was born in 1898 – the original dwelling has been preserved together with the workshop, and has been merged with the new gallery. This exhibition is open until 20 March 2013, and a new display will follow.

// www.museocasaenzoferrari.it

### In brief



#### **COSWORTH FOR SALE**

The American owners of Cosworth have put the company up for sale - but it looks likely that it will be snapped up, with several companies including Prodrive expressing an interest. Cosworth, founded in 1958 by Mike Costin and Keith Duckworth. is once again building F1 engines (for HRT and Marussia) but is now best known for the engineering consultancy side of its business, and has also branched out into aerospace and defence work in the last four years. The company now employs 300 people and had a turnover last year of £55m.



NO ASH CRISIS AT MORGAN

The current ash tree disease crisis in the UK will not affect the production of traditional Morgans, despite stories in the mainstream press to the contrary. The company has used a wooden frame to strengthen the aluminium body since 1909, choosing ash for its durability and malleability. However, other woods could be used – but Morgan currently holds two years-worth of ash stock and could source ash from Europe or the USA if necessary.



#### NEW VULCAN APPEAL

The Vulcan to the Sky Trust is offering genuine Avro Vulcan parts, in original packaging, to anyone who contributes more than £50. The parts have been kept in RAF stores since the Cold War. For £75 or more your name can be added to the bomb-bay. The Vulcan is currently laid-up, with its winter service suspended until a further £325,000 has been raised. Without that, the Vulcan will not be flown in 2013.

www.vulcantothesky.org



# **Charade saved!**

It's one of the world's most exciting circuits and hosted four GPs but was threatened with closure. Now a campaign by local enthusiasts has saved this historic track

Words Kieron Fennelly and David Lillywhite

A YEAR AGO, Octane reported that the historic circuit of Charade near Clermont-Ferrand was under threat of closure. A small group of local residents was objecting to noise levels, although the suspicion was that the real motive was the property boom redevelopment could bring.

These people were encouraged by years of slack management of a site apparently in irreversible decline. However, they did not anticipate the outcry their move would provoke, with the *Agissons pour Charade* campaign generating unprecedented national support.

As a result, under the aegis of the regional council, the Automobile Club of Auvergne has taken over the day-to-day running of Charade and the council has pledged to improve the facilities at the circuit.

The noise issue seems to have been resolved by restricting usage. As a result, Charade will hold only three competitive gatherings in 2013: two rounds of historic championship series in May and September and

a truck Grand Prix in July.

This year's historic meeting on 29-30 September offered an impressive 230 entries spread over nine plateaux and some rather different fields from those seen at the Donington or Dijon historics. At Charade, Group 1 pitched BMW 635s against Camaros with an energetic supporting cast of Alfas, Golfs, Simcas and a splendid Volvo 122S. The Challenge Asavé race presented a gripping contest between the likes of Porsche 911s and Escort Mk1s, while historic single-seaters, Minis and Alpines provided battles elsewhere.

Opened in 1958 around an extinct volcano, the ultra-twisty Charade circuit staged the French Grand Prix four times (in 1965, 1969, 1970 and 1972) before Formula 1 moved to more synthetic tracks. It also

featured in John Frankenheimer's 1966 film *Grand Prix*.

Safety concerns due to stones kicked up by drivers cutting corners and a lack of run-off areas resulted in several major championships moving to other circuits, but Charade was rescued from semi-disuse in the late 1980s when it was cut from 8 to 4km.

Now the circuit – with its superb up-hill-down-dale layout and a main straight that descends into a hairpin – makes a fine alternative to Spa or Nürburgring for UK track day devotees, being about seven hours' drive from Calais.

The 2013 historic festival, named Les Trophées Historiques, will take place on 29-30 September. Races will include historic Touring Cars, Formula Renault, Formula 3 and Formula Ford. // www.charade.fr

'The ultra-twisty Charade circuit staged the French Grand Prix four times before Formula 1 moved to more synthetic tracks' **OBITUARY** 

# **John Fitch** 1917-2012

Richard Heseltine honours the first American driver to race successfully in Europe – with great success



**FORMER RACING DRIVER,** team manager, car designer and safety campaigner John Cooper Fitch died on 31 October. He was 95.

This modest American was born in Indianapolis on 4 August 1917. After his parents divorced, his mother married a Stutz executive, who introduced his stepson to racing at the Indianapolis Motor Speedway. He was unimpressed by what he saw, aeroplanes remaining his first love.

After war broke out in Europe in 1939, the globe-trotting Fitch offered his services to the RAF but his offer was declined. Two years later, he volunteered for the Army Air Corps and quickly attained the rank of captain. Fitch ultimately served in North Africa before returning to Europe, where he flew many successful bomber escort missions before his luck ran out when he was shot down while attempting to strafe a German supply train. He sat out the rest of the war as a prisoner.

Fitch's interest in racing had been fired by a visit to Brooklands while on his travels in the late 1930s and he first ventured trackside in 1949 aboard an MG TC. Two years later he was crowned SCCA Champion. He went on to take outright honours in the 1953 Sebring 12 Hours and a class win in that year's Le Mans 24 Hours with the Cunningham works team.

That same season also saw Fitch dip his toe in the F1 waters with HWM during the Italian GP at Monza but his race ended in retirement. He would make his second and final World Championship Grand Prix start at the same venue two years later aboard Stirling Moss's own Maserati 250F, finishing four laps down.

Fitch became the first - and to date only - American to race for the factory Mercedes-Benz team, during the '52 Carrera Panamericana. Three years later he returned to the squad to claim a brilliant class win on the Mille Miglia aboard a standard 300SL road car, also sharing the winning 300SLR with Moss on the Dundrod TT circuit. although 'The Boy' did the lion's share of the driving. It would be his final season as a frontline driver. After witnessing the inferno at Le Mans that year after his team-mate Pierre Levegh's Mercedes was cannoned into the crowd, he questioned the wisdom of motor racing.

Nonetheless, he continued to compete into the mid-60s when the mood struck him, and he successfully managed the works Corvette team. He was a prime mover behind the Lime Rock circuit and also conceived the Fitch Inertia Crash Barrier. During the '60s, he began offering tweaked Chevrolet Corvairs, which led to the construction of the Corvair-powered, Intermeccanica-built Fitch Phoenix sports car; it sadly remained a one-off. Fitch also built a tuned Oldsmobile Toronado dubbed the Phantom.

In more recent years, Fitch attended many historic motor sport events, where he remained unfailingly polite and engaging with race fans.

### Alpine makes a comeback

Joint venture between Renault and Caterham could result in new mid-engined Alpines – and Caterhams

Words Mike Duff

ALPINE, ONE OF the most famous French performance marques of the last 50 years, is set to make a bold return. Renault and Caterham have confirmed that they will be jointly developing a new mechanical platform to underpin new models from each company, with Renault's set to wear Alpine badging. Both companies' cars will be built in Dieppe at the former Alpine factory which, since the A610 went out of production in 1995, has become the base for Renault Sport's road car operations.

Yet despite the French connection, the biggest mover behind the venture is Tony Fernandes, the Malaysian airline entrepreneur who bought Caterham in 2011 after failing in his attempts to take control of Lotus. Since then he's rebranded his Team Lotus F1 outfit as Caterham, and at the announcement of the joint venture he told *Octane* that he wants 'to build a bigger brand with Caterham... in our mindset, we're not just going to be a sports car company.'

Renault showed the A110-50 Alpine concept last year, based around the spaceframe chassis of the Megane Trophy racer, but admitted it would need to find a development partner to produce anything similar. The joint venture, half-owned each by Renault and Caterham, is the answer.

Although details of the models that will emerge are sketchy at the moment – 2015 is the earliest we will see them – we do know that both will use welded aluminium bodywork.



Engineering work will be split between Renault and Caterham, with both companies producing unique styling. And although we don't know anything about mechanical details, Caterham has already recruited former Lotus road car engineers, including Tony Shute (widely acknowledged as the father of the Elise), so we anticipate a mid-engined layout. Power could come from any of

#### bove

Last year's concept car showcases the new Alpine's visual potential.

Renault-Nissan's wide choice of four- and six-cylinder engines.

Caterham's existing operations continue unchanged, with the company saying the evergreen Seven will remain in production for the 'foreseeable future' – but we bet it will swap from Ford to Renault power.

#### In brief



#### **NEW HEALEY MUSEUM**

A new museum dedicated to Healeys has opened in The Netherlands, just 20 minutes from Amsterdam. This is the only museum purely for Healeys, with exhibits on Donald Healey, the Warwick cars, development of the Healey 100, competition cars, Le Mans and Healey models, as well as special displays on record attempts, the Monte Carlo Rally and Healey drivers. Many significant Healeys are displayed, including a unique pre-production car, the Sebring racer 54 FAC and pre-production car AHX 11. www.healeymuseum.nl



#### NEW OWNER AT CROSSLÉ

The UK's oldest racing car constructor, Crosslé, has been sold to long-time customer and enthusiast Paul McMorran. He takes over from Arnie Black, who in turn took over from company founder Dr John Crosslé in 1997. John, wife Rosemary and daughter Caroline Crosslé are still involved with the company, which remains at the original factory in Holywood, Northern Ireland. www.crossle.co.uk



#### 15,000KM FERRARI 250GT

This Ferrari 250GT Cabriolet Pininfarina Series 2 has just been consigned to Artcurial's sale at the Rétromobile show in Paris, on 8 February. The Ferrari was found in a garage in Marseille, as pictured above, and is showing just 15,000km and two owners from new. It will join other consignments, including two Bugatti 57s, two Delages, Lamborghinis Miura and Countach and a Ferrari Daytona. A full preview of the sale will be published in the next issue.

www.artcurial.com



# Veterans brave the weather

Stoicism and stiff upper lips were severely tested during this year's very wet London-to-Brighton Veteran Car Run

APPALLING WEATHER didn't stop 372 pre-1905 cars from finishing this year's London-to-Brighton Veteran Car Run on 4 November.

TV adventurer Charley Boorman summed it up when he described the experience: 'As I sat on the start line at Hyde Park, in an open-top car, with it lashing down with rain, I thought "What am I doing here?"

'Despite the weather I was blown away by the number of spectators who lined the streets to cheer evervone on. I've been on adventures all over the world but this was fantastic, a true British experience, in a great British car!'

Coronation Street soap star Tony Hirst, sharing a 1904 Tourer Cadillac with Octane publisher Geoff Love, only just made it, after the clutch failed while driving into Brighton. The pair ended up pushing the car many times but they finished, which made Tony the fourth generation of his family to complete the run. Unfortunately not all cars did make it, with 77 cars failing to finish this year.

In contrast, Pink Floyd's Nick Mason completed the run in his 1901 Panhard et Levassor Roi-des-Belges without problems. He has entered the car every year since 1985, and has failed to finish only twice.

Sir Stirling Moss, Jochen Mass and Wing Commander Andy Green also completed the run. Serial marathon runner Duncan Philips ran from London to Brighton alongside Dan Suskin's 1902 Delahaye as part of a bet, and event sponsor Sir Ray Tindle completed his 49th run.

Another event stalwart, Sir Freddie Sowry, completed his 50th run this vear: but it was Ian Moore, pictured above, who had the honour of crossing the line first, driving his 1899 Panhard et Levassor. Over six hours later the last competitor, in a 1901 De Dion Bouton, limped across the line. // www.veterancarrun.com

### Win a set of Turrino wheels

Your chance to win a set of wheels worth £5000

UK-BASED wire wheel specialist Turrino Wheels has teamed up with Octane to offer you the chance to win a set of alloy rims – up to a value of £5000.

The company was set up in 1980 to restore and reproduce steel-rim wheels that were at the time unavailable. Having gained its expertise in this area, Turrino then moved into developing alloyrim wire wheels.

Available in most sizes and made to order by skilled engineers in the UK, the Turrino wheels are designed to combine classic looks with modern weight-saving technology.

The competition can be entered online on the Octane website, www.octane-magazine.com, and is open to UK residents only.





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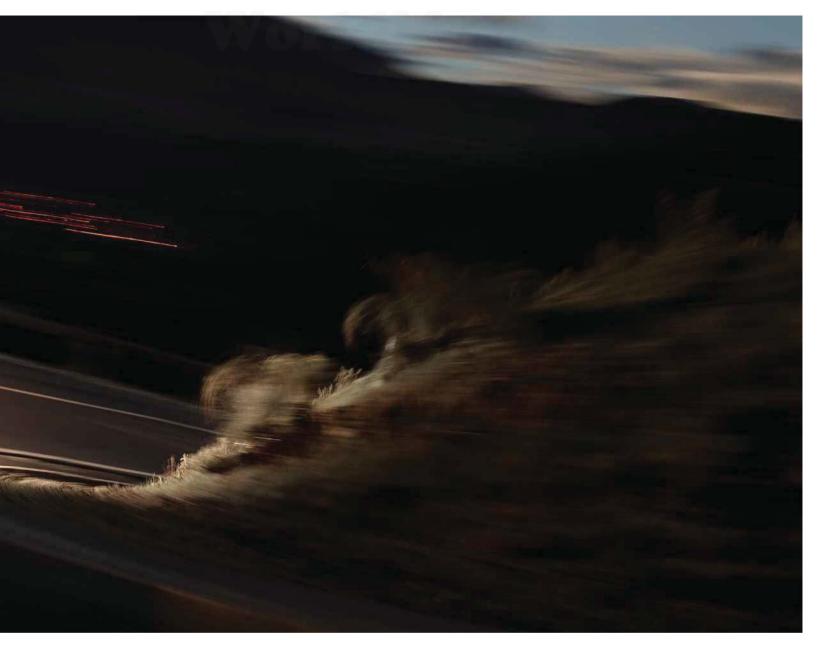
## Two impressive red lines.

#### The new 911 Carrera models.

The redline of a Porsche 911 has always been impressive. For almost 50 years now, each new generation has pushed the boundaries of performance further and further. The new 911 Carrera 4 models are no exception. As well as their legendary all-wheel drive handling, they feature broad shoulders, making for a striking presence.

And the iconic red LED light strip across the rear, means other road users can now appreciate the red line of a 911 too.

To find out more visit www.porsche.co.uk/redlines



Model shown is a Carrera 4S Coupe at £88,774.00 including first year road fund licence and first registration fee. Fuel consumption figures for the new 911 Carrera 4S Coupe in mpg (I/100km): Urban 19.9 (14.2); Extra Urban 37.7 (7.5); Combined 28.5 (9.9).  $CO_2$  emissions (g/km) 234.







AUTO MOTO D'EPOCA

# Why Padua is the place to be

If you like Italian cars and culture, there's one car show you can't afford to miss and it's starting to find an appreciative audience outside its home country

Words and photography Mark Dixon



#### **FOR YEARS IT'S BEEN**

one of the best-kept secrets on the classic car scene - but there are signs that Italy's Auto Moto d'Epoca show, held at the huge exhibition centre in Padua, about 40km south-west

of Venice, is finally impacting on the consciousness of enthusiasts whose first language isn't Italian.

And so it should, because if you like Italian cars. this show is a must. You'll find coachbuilt rarities (see Dealer News) and etceterini that you just don't see outside their native country, exhibited by clubs and dealers touting their wares. A major attraction is the big autojumble, which is about 80-90% dedicated to Italian margues - indeed, one well-known UK Maserati specialist finds it cost-effective to come over en-masse and buy up spares that would be impossible to find back home.

Octane has been visiting 'Padua', as it's colloquially known, for several years, and 2012's show didn't disappoint. One or two familiar stalls were missing from the autojumble, and there was no Covs auction this year – a sign that the recession is biting in Italy? - but the corollary is that the prices being asked were slightly more realistic this time around. Which means they were only 50% more than the true values, rather than the usual 100% inflation - you just have to remember to treat them as merely the starting point for negotiations.

With this in mind, a couple of the cars for sale had our wallets twitching. We were sorely tempted by a very early '56 Alfa Giulietta 1300 (pictured right), looking gorgeously shabby and original in faded blue, and with an asking price of €6500. Slightly more expensive, but not outrageously so, was a nicely restored Fiat Ghia 1500GT coupé on wires.

It would make a stunning city car and the vendor was frank in admitting that the €26,000 price was trattabile ('negotiable'). In the autojumble, we spotted a styling clay for the Sbarro Ionos among a sea of old lamps, signs and luggage (bottom right), and Octane's deputy ed gladly parted with €45 for a 1960s Japanese tin-toy Fiat 2300S Coupé. Yes, it had been resprayed – but hey, it's an old Fiat...

With literally hundreds of cars on display, we can only mention a few that caught the eye. Zagato was showing its recreation of the one-off Porsche 356 Speedster it built in 1957, and which was written-off in a crash two years later; you'll shortly be able to buy replicas made by the original company. The little Cisitalia D46 raced by Tazio Nuvolari in 1946 (right) was delightfully patinated, while more frivolous exhibits included a fine collection of 'beach cars' (below) - among them the unfortunately named Mini Mare, converted by Innocenti from the BMC runabout. And where else but here would you find an Alfa Romeo-built Renault 4? This Milanassembled rarity was being offered for sale at €15,000 - doubtless also trattabile.

Easily accessible by budget flights to Venice, and with a fine Old Town that's perfect for post-show dining, Padua is simply the place to be in October.





Huge autojumble is one of Padua's main draws: stunning Iso Grifo on the Borrani wheels stand: less stunning but very appealing 1956 Alfa Giulietta on offer at €6500; Nuvolari's 1946 Cisitalia D46 in 'patinated' condition; Sbarro Ionos styling model spotted among the autojumble; display of beach cars included lime-green Michelotti.







# The SCOTTSDALE AUCTIONS



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ZOUTE GRAND PRIX

# **Bentley and Porsche triumph in Belgium**

Early autumn sunshine blesses the breezy Belgian coast during a long weekend of exclusive classic car action and displays

Words Robert Coucher

**THE THIRD ANNUAL** Zoute Grand Prix drew nearly 100,000 people to the exclusive Knokke-Zoute seaside resort on the Belgian coast for an impressive festival of classic and performance cars. The four-day event consisted of a supercar display, a classic car rally and concours d'elegance at the famous Royal Zoute Golf Club.

The long weekend began with the Zoute Top Marques show, which consisted of the latest machines from Aston Martin, Audi, Bentley, Bugatti, Ferrari, Jaguar, McLaren, Porsche and Rolls-Royce. Meanwhile, the Albertplien square saw 150 rally cars congregate for scrutineering in preparation for the following Zoute Rally, a two-day regularity event covering 250km each day, through picturesque West and East Flanders.

The rally finished next to the beach as the cars were driven over a finishing rostrum by the drivers' club, before the black-tie gala dinner at the nearby Royal Zoute Golf Club. It was won by Philippe Quatennens and Jeffrey Van Hooydonk in a 1964

Porsche 356C. The Pre-War class was won by Stéphane Schrauwen and Briggitte Mertens in a 1937 BMW 328 Roadster.

Sunday's concours d'elegance was presented on Fairway 1 of the Royal Zoute Golf Club. An international panel of judges was headed by Philip Kantor of auction house Bonhams, and they had a tough task selecting the overall winner from the impressive line-up of immaculate cars. After deliberation, Patrick Lapin's 1937 Derby Bentley 41/4 Continental Tourer by Vanden Plas (pictured above) won the Rolex Best of Show award. 'This Derby is an outstanding Bentley in perfect and immaculate condition,' said Kantor.

The 1972 BMW Turbo show car won the Special Unique Bodywork class, and the Most Interesting Sports Car class win went to the Maserati 300S from the Louwman Museum. Johann van Puyvelde won the Best Preservation class with his attractively patinated Ferrari 166.

The Zoute Grand Prix weekend is possibly an event you won't have heard of, but it is an excellent weekend of stylish motoring in a beautiful and exclusive environment just a few hours away from the British Isles by road or comfortable Eurostar. It's definitely worth a visit or an entry next year. Dates for the Zoute Grand Prix have already been set for Thursday 10 to Sunday 13 October 2013. // www.zoutegrandprix.be





**Top and above**Concours-winning 1937 Bentley; Ferrari
threads through the thronged streets; unique
Paul Bracq-designed BMW Turbo show car.



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Illustrated 1965 FERRARI 275 GTS

CLIENT PORTFOLIO 1929 Bugatti Type 35B o 1930 Bugatti Type 43 Grand Sport 1939 Lagonda V12 Drophead (Ex-Briggs Cunningham) o 1968 Lamborghini Miura P400 1970 Maseratti Ghibli 4.9SS Spyder o 1973 Ferrari 365 GTB/4-A Daytona 1987 Ferrari F1/87 Formula One Monoposto (Australian and Japanese GP winner) o 2009 Bugatti Veryon Please note that to respect client confidentiality not all motor cars available may be shown

MOTORCLASSICA

# Melbourne celebrates Brabham

F1 legend Sir Jack takes to the stage at Australia's premier classic motor show

Words and photography Ben Dillon

THE THIRD ANNUAL Motorclassica again graced the gorgeous Royal Exhibition Building in the heart of Melbourne, headlined by a display of cars celebrating the life of Australia's greatest racing driver, three-time Formula 1 World Champion Sir Jack Brabham. With 16,000 local and interstate enthusiasts making the journey, the event promised to live up to its billing as Australia's premier classic motor show.

Inside were some of Sir Jack's most important cars, including the dirt-track midget in which he found his calling, the Cooper-Climax T51 in which he took his first World Championship in 1959, and the incredible Repco-Brabham BT19 in which he became the only driver in history to win the Championship in a car bearing his name.

Sir Jack also took to the stage with lifetime racing collaborator - and the 'T' in BT - Ron Tauranac, along with ex-Brabham driver Tim Schenken, with whom he enthralled the crowd by relating stories from the formative era of Formula 1.

As well as the Brabham tribute, this year's event focused on the 60th

anniversary of Lotus. More than 130 cars and motorcycles were crowded into the main building while, outside, car clubs filled the courtyard with classics and moderns ranging from a Jaguar XK140 and Dodge Charger to a brand new Lamborghini Aventador.

The concours d'elegance, while dominated by European entries, featured a sprinkling of American and Australian metal that included the Morgan family's 1956 Chrysler 300B, Joe Calleja's 1969 Ford Mustang 429 Boss, a very rare Holden FJ station wagon (one of only three known examples) and Holden's sleek 1970 Torana GTR-X concept.

Best in Show went to Barry Fitzgerald of East Melbourne and his 1952 Bentley R-Type Continental FHC, one of only 208 built. Initially Barry could hardly believe his car had won the top prize, saying: 'It's the first competition I have ever won - and what a competition to win.'

#### Clockwise from right

Lamborghinis line up; Brabham BT11 in F1 display; 1959 Maserati 3500GT; ex-Twiggy Miura failed to sell; main display hall held 130 cars; 1971 XY Ford Falcon GTHO Phase 3.

Wrapping up the show on the Sunday was Manheim's Collector Car Auction, which included the Lamborghini Miura S owned by '60s model Lesley 'Twiggy' Lawson (guide A\$1.1-1.25m), a Crosthwaite and Gardiner Maserati Tipo 61 'Birdcage' recreation (A\$1.2-1.4m) and a very original Bugatti Type 57 (A\$450,000-550,000). While the Miura and Maser

failed to find new homes, the T57 sold to a buyer in Queensland within the guide price. Other interesting cars included a Tatra T87 (A\$240,000-260,000), Aston Martin DB5 (A\$400,000-470,000) and a Triumph Dolomite which created a buzz among the punters that was utterly disproportionate to its A\$12,000-15,000 guide price.

6-28 OCTOBER Melbourne, Australia







'On display were some of Sir Jack Brabham's most important cars, including the dirttrack midget in which he found his calling'













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This particular Mercedes was delivered originally as a four seat Torpedo Tourer and later fitted with an open front Town Car body. Built on the Model 28/60 chassis which is very rare and desirable model type. The Town Car coachwork is factory original and restored. This unique and desirable Mercedes has been displayed at the Concours d'Elegance in 2011 with both bodies. Sold as a pair at No Reserve.

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# Round the bend

Classic cars, motorbikes and bicycles took to the banked track of Hungary's oldest sport stadium

Words and photography Zoltan Papp





Above and below Ever seen a Lada looking this cool? Other Eastern European cars mixed with more conventional fare, the lightest taking to the track.

almost forgotten Millenáris, Hungary's oldest sports stadium, to the classic-car scene, with its great heritage and unique atmosphere. The resultant gathering was not a race but the perfect opportunity for a meeting of classic car fans. The original Millenáris stadium was built in 1896.

THE AIM OF THIS EVENT was to introduce the

It was remodelled in 1928, with banking added for the cycling World Championship. Since 1954 Millenáris has existed in its current form: a 412m-long course with an 11.6° gradient on the straights and 36.6° in the corners.

The idea of the Velodrom Millenáris event came from András Noszvai, who is known for organising



the Oldtimer Expo, Oldtimer Supercup regularity races, and for making the world's most detailed 1:8-scale Auto Union models. The first event was held in April 2011, and they've taken place half-yearly since.

For the most recent, the weather was far from ideal, with rain for three days beforehand and on the morning of the day itself. That meant many of the expected entrants failed to show up, yet there were still around 230 cars, motorcycles and bicycles taking part. For safety reasons only those weighing less than 1000kg could run on the track, but the rest made for a fascinating static display. It's a truly international event with participants from Germany, Austria, Slovakia and the Czech Republic.

Highlights among those there included an Austin Seven Ulster, Lincoln Continental, Chevrolet Camaro SS. Mercedes-Benz fin-tails. Opel Admiral. Amphicar, Messerschmitt, NSU Prinz, Autobianchi Bianchina and Fairthorpe Electron Minor, plus more exotic machines such as Salmson GSS, Bugatti T43, Ledl AS 160, and two experimental racing cars developed by the Budapest University of Technology and Economics. Plus, of course, there were icons of the Socialist era: Skoda 440, S100, Felicia, Wartburg 312 and 353W, VAZ 2101 and 2106, and Trabant 601.

Motorcycles ranged from NSU OSL 501T to Honda Monkey, plus Zündapp KS600, Csepels, Danuvias, Pannónias, Jawas, Simsons, Whites and Izhs representing the late motorcycle production of Hungary, Czechoslovakia, Russia and East Germany.

Many of the participants and visitors were period dress to strengthen the spirit of the event, which has previously attracted the 'Small Hungarian Goodwood' epithet. Its atmosphere is unmatched by any other similar event in Central Europe.





THF

# AMELIA ISLAND AUCTION FLORIDA AUCTION FLORIDA COLORIDA PLORIDA PLORIDA

**FRIDAY MARCH 8** 



Formerly the Property of "Bentley Boy" Gerald T. S. Bevan 1928 BENTLEY 4 1/2 LITRE SEMI-LE MANS TOURER Coachwork by Vanden Plas Chassis MF3153





MF3153 in competition, c. 1949

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#### BEST EVENTS

# Rétromobile, Paris

FEBRUARY is usually a bleak month in Western Europe, which is one of the reasons the upmarket classic car show Rétromobile is such an attraction every year; it's like an exotic flower, blooming from the barren soil of winter.

Of course, the fact it's held in Paris doesn't hurt, either. Truth be told, Rétromobile's location in a large

exhibition hall complex beneath the Péripherique ring road isn't especially glamorous - but it's on a Metro line into the heart of the city, which gives you the alternatives of either staying in town (which means a better choice of restaurants) or near the show complex (very handy after a long day traipsing round the halls)





#### WHERE. WHEN. HOW MUCH

WHERE? Paris Expo exhibition centre. Porte de Versailles, Paris, France WHEN? Weds-Sun 6-10 February **HOW MUCH?** €14 per person per day, if purchased online. Groups of ten or more pay €12 per person

WHERE TO STAY? There are two large Mercure hotels adjacent to the show, of decent quality and reasonably priced MORE INFO? Updates will appear on the official website en retromobile.com nearer to the show dates

Rétromobile is now a truly global show where you'll hear almost as many transatlantic accents as European ones. It's where the world's leading classic car dealers exhibit their choicest offerings, often upstaging even the elaborate manufacturer heritage displays. It's also known for its fantastic model car and automobilia stands - about 150 of them in 2012 - and always plays host to a major auction, which this year will be held by Artcurial on Friday 8 February.

One of the most appealing elements of the show is its inclusion of fascinating exhibits that may have only a tangential connection to cars. Previous years have included classic motor hoats and even a Citroën helicopter – and there's an aviation element this year, too. As part of a tribute to French pioneer aviator and tennis ace Roland Garros, his Morane-Saulnier monoplane (left) will be on show, plus his 5.0-litre Type 18 Bugatti (driven in Octane issue 68); while there'll also be a 1920s-themed display of the radical propellor-driven Hélica cars designed by Marcel Leyat.

Most of 2013's special attractions had yet to be announced as we went to press – but you can rest assured that there'll be plenty to enjoy. If you can, come on a weekday rather than the weekend, and as early as possible. You won't regret it.

#### Left, from top

Morane-Saulnier aircraft flown across the Mediterranean by Roland Garros in 1913 will be a star exhibit; marques such as Bugatti will be plentiful too.

## In brief



#### **GOODWOOD TICKETS ON SALE**

Tickets are already available for both the Goodwood Festival of Speed and the Goodwood Revival. The 2013 Festival of Speed will take place on 4-7 July and celebrate 20 years of the event. Tickets start at £25 for the Thursday Moving Motor Show, and go up to £124 for an adult weekend ticket. The Revival will take place on 13-15 September, with adult ticket prices starting at £38. Expect both events to sell out. www.goodwood.co.uk

#### MONTLHÉRY TRACK DAY

There's a rare chance to drive on the famous Autodrome de Montlhéry circuit, close to Paris, on Saturday 23 March, at the Coupe de Printemps track day. The event is run by well-known race organiser Flavien Marçais and costs €450. // email flavienmarcais@hotmail.fr

#### **FIRST RALLY IN BURMA**

For the first time ever, a historic rally is to be run in Myanmar, previously known as Burma. The Burma Road Classic, which takes place from 26 October to 12 November 2013, will travel through Yangon, Bago, Inle Lake, Bagan, Mount Popa and Pindaya. It will be open to pre-war and post-war classics up to 1970. Prices are not yet available but don't expect it to be cheap: flights are by private charter and accommodation top-class.

// www.destination.be.

#### LISTINGS

#### 29 NOVEMBER The International Historic **Motoring Awards**

London, UK. Hosted by Octane in conjunction with EFG International and held at the prestigious Renaissance St Pancras Hotel.

30 NOV - 2 DEC Merlin Christmas Cracker Chepstow, South Wales, UK,

Festive classic car event. 1-4 DECEMBER

Land's End to John o'Groats. UK. Gruelling HERO reliability and touring trial for classic cars. 1-9 DECEMBER

Essen Motor Show Essen, Germany. Tuning, motor sport and new car show, not to be confused with Techno-Classica.

5-9 DECEMBER Auto Retro Barcelor Barcelona, Spain. Large classic

motor show.

#### 15-16 DECEMBER 2012 Race of Champions

Bangkok, Thailand, Champion drivers of the past and present battle in rally and race cars. 1 JANUARY 2013

Merlin Events New Years Day Haselbury Mill, Crewkerne, Somerset, UK, 100 cars expected.

4.5 JANHARY MCC Exeter Trial

Exeter, Devon, UK. Classic trial with challenging tests - see above for more details. 4.6 JANUARY

Rolex 24 test days Daytona Raceway, Florida, USA. Sports car testing. 5-20 JANUARY

**Dakar Rally Raid** Peru. Argentina and Chile. The world's toughest rally! 10-13 JANUARY

Autosport International NEC, Birmingham, UK, Europe's largest motor sport show.

#### 10-13 JANUARY Classic Car Show Vienna

Messe Wien, Vienna, Austria Large indoor classic motor show. 11-20 JANUARY

Auto Moto Salon

Brussels Expo Belgium Large car show with classics on display. 16-19 JANUARY

Winter Raid

Swiss and Italian Alps, Classic road rally in frozen mountains. 22-27 JANUARY Cavallino Classic XXII

Palm Beach, Florida, USA, Ton-level Ferrari event 24-27 JANUARY

Rolex 24 Daytona Raceway, Florida, USA. Endurance racing 28 JAN - 4 FEB

Rally Monte Carlo Historique Various start points. Spectacular historic rally; first-class line-up. 1.3 FEBRUARY

Bremen Classic Motorshow

Bremen, Germany. Germany's classic-car season opener, in seven heated halls. 3-6 FEBRUARY

Neige et Glace Malsuisson, France, Winter rally

set in the Jura 6-10 FEBRUARY Rétromobile

Paris, France. Europe's most stylish classic car show - see above for more details. 8-10 FEBRUARY

Automotoretro Show Lingotto Fiere, Turin, Italy. Indoor classic show majoring on clubs 14 FEB - 24 MARCH

**Great South American** Challenge Brazil to Chile, 13,600km of hard driving over 38 days through five

countries. 15-18 FEBRUARY Kuwait Concours d'Elegance Top class concours with huge

international line-up.

22-24 FEBRUARY Race Retro

Stoneleigh Park, Coventry, UK. Live action and static displays. 1-3 MARCH

Antwerp Classic Salon Antwerp expo, Belgium. The big Belgian classic car show. 1-3 MARCH

24 Heures Sur Glace Revival Quebec, Canada, Revival of the classic winter rally. 7-10 MARCH

Retro Classics Stuttgart Stuttgart, Germany. Large-scale

classic motor show

7-10 MARCH Phillip Island Classic Phillip Island, Australia. Classic circuit racing, featuring Group C.

7-17 MARCH Europe's biggest international motor show

Geneva Motor Show 8-10 MARCH Amelia Island Concours World-class concours on Florida's east coast that always has a truly diverse range of cars on show. 15-17 MARCH

The Third Poppy Rally

Ypres, Belgium. Classic rally in Flanders region forms part of FIA Trophy for regularity rallies. 10-14 APRIL

Techno-Classica Essen Essen, Germany. Europe's largest indoor classic motor show, with

manufacturer and club stands. 12-14 APRIL Spirit of Montiuïc Circuit de Catalunya, Spain. Third

Catalonian classic revival. 19-21 APRIL The fifth Flying Scotsman Hertfordshire to Edinburgh, UK.

Challenging endurance rally for vintage cars

19-21 APRIL

Jim Clark Revival Hockenheim, Germany. Historic Formula 1 at its best.

## Octane recommends

Make sure you put these dates in your diary



#### MILLE MIGLIA

16-19 May. Brescia, Italy

Registration is now open for the 2013 Mille Miglia. The event, a homage to the original road race that ran from 1927 to 1957, is now under new management, 1000 Miglia Srl, part of the Automobile Club of Brescia. Entry is famously sought-after and open only to cars of a type that took part (or completed registration) in the Mille Miglia from 1927 to 1957. The cost of entry is €7500. A cheaper option is spectating anywhere along the route, which runs from Brescia to Ferrara. San Marino. Rome and back to Brescia. // www.1000miglia.it



#### MCC EXETER TRIAL

4-5 January. Exeter, Devon, UK You can't get much more historic than the Exeter Trial, which began all the way back in 1910. Although run by the equally historic Motor Cycling Club, it caters for both cars and motorcycles.

and basically consists of a series of muddy hill challenges between road sections that total over 250 miles of the UK's south-west region. Different routes are available according to the class entered, so it's the perfect event for novices who wish to try this classic form of off-roading. Entry costs just £25. The best spectating is at Fingle Bridge and Simms (see website). Wrap up warm and have some fun! // www.themotorcyclingclub.org.uk



#### LAPONIE ICE DRIVING

Trips run from 10 January to 25 March. Swedish Lapland

Laponie's ice driving experiences have been running since 2005 and offer a range of stays and cars. Located 70 miles from the Arctic Circle, the events use modern sports and supercars on nine ice tracks, including replicas of Paul Ricard and Silverstone circuits. Participants receive extensive training and can book for two-, three- or four-day sessions. Prices range from €2100 for two days in a Porsche Boxster to €11,500 for four days in a Porsche GT3. Audi RS4 and Lamborghini Gallardo. Skiing, sledging and skidoos are also available.

#### 20-21 APRIL

VSCC Spring Start Silverstone, UK. Vintage, pre-war and pre-1961 racing spectacle, now spread over two days. 22-27 APRIL

#### Tour Auto Ontic 2000

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# More different than it looks

You'd have to park the new DB9 side-by-side with the original to spot the changes, but it's certainly evolved

Words Richard Meaden

#### FOR A MODEST-SIZED,

independent manufacturer, Aston Martin's recent output has been prolific to say the least. In the last few months alone Gaydon has given us the production-spec V12 Zagato, limited-edition V12 Roadster, the all-new Vanguish, and now the revitalised DB9.

Although it's neither the fastest nor most dramatic of these new cars, the DB9 is in many ways the most important: since it ushered in the new 'Gaydon Era' of Aston Martins in 2004, not only has it formed the backbone of the brand's business, but for many customers it has become the definitive modern Aston.



Like everything Aston Martin does. the new DB9 is not a radical departure from what went before, but when you build beautiful cars there's little need to meddle with a winning formula. That said, if you park a new DB9 next to the original model, it really does look quite different. Taking its stylistic lead from the shortlived (now discontinued) Virage, the new DB9 is a more muscular machine, but it's still beautifully elegant.

Beneath the bonnet is the new AM11 generation of 5.9-litre V12 that made its debut (in a higher state of tune) in the Vanguish. It's considerably more potent and efficient than the old DB9, delivering 510bhp and 457lb ft (up 40bhp and 14lb ft), together with a greater appetite for revs and a smoother, more urgent delivery. The DB9 now comes only as an automatic, and while the six-speed paddleshift 'box suits its GT nature, there was always something rather feisty about the old DB9 when equipped with a manual gearbox.

Carbon-ceramic brakes and three-stage adaptive damping are now standard equipment. The brakes have terrific power, yet are also progressive and consistently easy to modulate at

low and high speed. That's not always the case, so full marks to Aston and Brembo for getting them spot-on.

The choice of Normal, Sport and Track modes for the suspension gives the DB9 breadth of character. On our test route high in the Alpes Maritime north of Nice, each setting worked well according to your pace and the quality of the road surface, shifting from relaxed pliancy to tight control.

Much of this dynamic polish is due to big gains in torsional rigidity, made thanks to the continual evolution and development of Aston Martin's VH architecture and the bonded aluminium structure at its core. The Coupé is 20% more rigid than the previous model, the open-topped Volante 30%. Both cars benefit from a resulting sense of increased integrity, refinement and suspension control.

All of these changes and improvements meld to create a genuinely captivating car. Beautiful to look at and memorable to drive, the DB9 is distinct from its rivals and does a brilliant job of delivering an engaging GT experience, whether you're scooting to the shops or blasting to St Tropez. It's a true DB and a fine modern Aston.





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#### INDUSTRY INSIDER

#### Harry Metcalfe



FIAT'S maverick CEO, Sergio Marchionne, surprised many when he laid out his latest vision

for the Fiat group during a briefing with financial analysts.

He believes the group needs to concentrate on developing premium brands Ferrari, Maserati and Alfa Romeo, as they have the best margins and the greatest chance of growth in today's tough market conditions. He admitted that Fiat is unable to compete in the C segment (VW Golf), so it would surrender that sector of the market and expand the Fiat 500 and Panda ranges instead, using them as 'pillar' brands within the Fiat group. Alfa Romeo will fill the C-segment void, and by 20164 there will be nine all-new Alfa Romeo models on sale.

The first stage in this aggressive realignment starts with the rapid expansion of Maserati. The old Bertone factory on the outskirts of Turin has been developed into a manufacturing base for Maserati's new four-door models and production is due to start this month (the new Quattroporte, more limo-like than before, and the sportier Ghibli, which will be revealed in mid-2013). This new factory is vast compared with Maserati's existing base in Modena (which will continue producing the Granturismo and GranCabrio, as well as the new Alfa 4C that goes into production in mid-2013) and will enable Maserati dramatically to increase production from an expected 6500 cars in 2012 to a projected 50,000 by the end of 2015, which is the year when Maserati's new US-built SUV (the Levante) will be fully on sale. The new Turin factory houses the body presses for the new cars, as well as a new paint facility, both of which were out-sourced previously.

Ferrari will remain the supplier of all of Maserati's petrol engines (new V6 and V8 twin-turbos, plus the Granturismo's existing V8), while the diesel engines will be modified VM units built in the US.

The biggest shock is what will happen to Lancia. While sales of the Ypsilon in Italy remain strong, they are non-existent elsewhere, making investment in developing new models unviable. One influential Fiat insider told me that the Lancia badge could be used on future upmarket Fiat 500s and Pandas in much in the same way Ford used to put 'Ghia' on the flanks of its most luxurious models. How times change.



#### Soul practitioner

New folding roof heralds tweaks that expose the McLaren MP4-12C's true character

Words John Simister

**DECLARING SOMETHING** to be the best of its type ever is always dangerous. By definition it's absurd, because we don't know what might come next. All we can really mean is 'best to date'. And if we're talking very fast sports cars, it's the one you see here.

Now, not everyone got as fired-up about the McLaren MP4-12C as its creators hoped. In the inevitable comparisons with Ferrari's 458 the McLaren was deemed to lack a bit of soul, a conclusion that dovetailed conveniently with the perception, if not the reality, of the respective F1 teams. Anyway, as of now this is all tosh. With the latest versions, any lingering doubts as to the McLaren's ability to sear your soul are properly vaporised.

All MP4-12Cs now have 625bhp instead of the former 600, plus improvements to the seven-speed, double-clutch gearbox's programming and detail tweaks to throttle response and exhaust sound. Earlier cars can be brought up to spec free of charge, incidentally. So the 3.8-litre V8 with its flat-plane crankshaft and twin turbochargers now produces even more explosive pace, with 62mph arriving just 3.1 seconds after lift-off instead of 3.3, and 124mph in exactly nine. And then there's the sport exhaust option.

To enjoy this last item at its best, you need an MP4-12C with a retractable roof. In other words, the new Spider before you now, whose carbonfibre tub, structural rigidity and suspension settings are identical to the coupé's. The Spider has a fruitier exhaust system than the coupé as standard, but with the sport version it truly finds its voice.

It sounds like... what? A Cosworth DFV? That's the closest, when in full 625bhp, 7500rpm cry. Thicker, more complex, less metallic than a Ferrari 458's scream, and punctuated by fabulously tetchy fluffs and sputters when you back off. It doesn't have to be like this all the time, though; with the engine/gearbox selectors set to normal, and the suspension similarly so, it's all very civilised unless you insist on living in the zone of large throttle openings and over-3000rpm crankshaft speeds to quell the turbo lag.

This car's acceleration is almost painful, if you want it to be. As a passenger you'd better clench your stomach; as a

driver, just hold on tight. What was impossible to overtake becomes surreally possible. You just have to recalibrate yourself to a world where 80mph is a normal cornering speed and you try not to think about the forces of darkness, just the forces of q.

As was already the case, the ride on the active dampers is astoundingly good and the way the nose bites into a bend is outstanding (at least until you've done for the tyres after some rapid track laps). The balance is more benign than such a car's has any right to be, and inspires huge confidence, helped by the pure, progressive steering (meatier and less darty than a 458's) and just the right degree of power oversteer on demand.

As for the gearchange with its rocking, one-piece, cross-column paddle, it's almost – almost – enough to wean you off manuals, so perfectly blipped and executed is every change. Indeed, such is the economy and precision of effort and input this car demands that a manual might spoil the perfection. Dipping a clutch and moving a lever might disrupt the flowing torrent.

And as for the Spider part, it works almost as well as the open 458's – but not quite. The two-piece roof retracts in 17 seconds and you can drive at up to 19mph while it does so. With the roof closed, there's a useful extra boot space under the cover behind the cabin, to make up for the hopeless storage space in the cabin itself (in which the sat-nav continues to be a work in progress). With the roof open, there's a lot more buffeting than in the Ferrari, even with the vertical rear window in its optimum, one-third-down position. Conversation at speed is hard on the larynx.

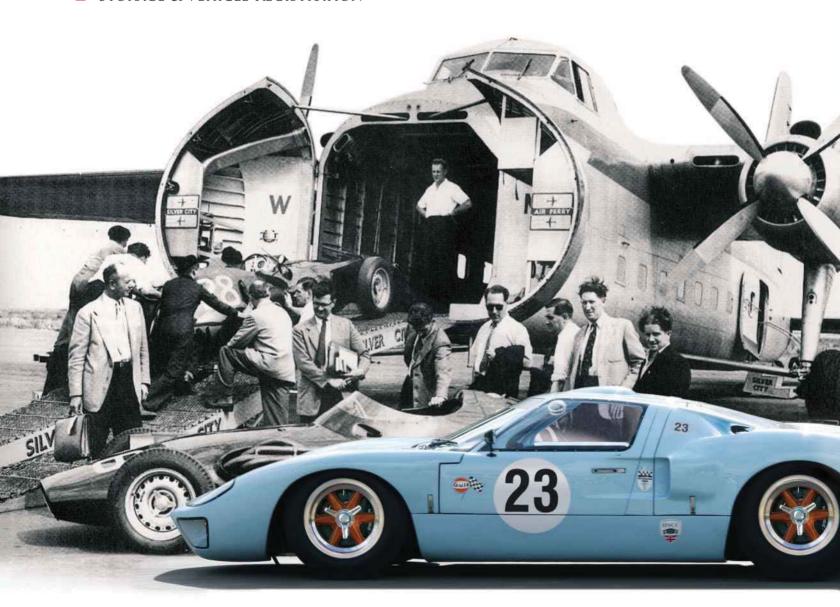
But you do get to hear the marvellous sound effects that, along with the electronic recalibrations, have brought the MP4-12C's soul to the surface. You can also have roof up, rear window down and create the best soundscape of all. It's highly addictive.

Enough so to justify spending £195,000 instead of £176,000 on the coupé? Probably... but either way, I know of no other road car more simultaneously, extraordinarily thrilling and capable than the latest McLaren MP4-12C.



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#### Just don't get it muddy

Range Rover modifier Overfinch returns with pumped-up, £147,500, 575bhp Range Rover Sport GTS-X

Words Glen Waddington Photography Richard Streeton

YOU'LL PAY £147,500 for this lowered, emboldened, bespoketrimmed, oomph-endowed Range Rover Sport, and while pricing experts CAP predict it will retain 23% more value than a standard Range Rover Sport Supercharged, that's actually based on the standard car's price. So this is not a car for those who worry about depreciation.

Did you ever need 72bhp more than Land Rover offers as standard? Maybe not, but 575bhp certainly sounds impressive. Especially so if you actuate the subtle little button that hides under a flap where the cigar lighter normally lives. It electronically controls a valve in the exhaust system, switching it from stealth mode to full-on NASCAR histrionics. No Range Rover ever sounded this good before.

You might remember Overfinch from the days of stuffing oversized V8s in original-shape Range Rovers; now the tweaks are more technical. In this case, the extra power comes from a modified supercharger pulley, for greater boost pressure, plus a remapped ECU. Figures of 0-60mph in 5.0sec and a top speed of 145mph compare with 5.9sec and 140mph but, to be honest, you'd really need to go head-to-head on a track to notice the difference. Bragging rights are all and it feels fast enough.

Less successful are the suspension changes, which lower the GTS-X on beautiful (and beautifully made) 22in



wheels. It resists lean in fast bends to a remarkable degree but thumps over bumps in buttock-clenching fashion. No, we didn't try it off-road...

The rest of the money goes on expertly applied leather trim (even the rooflining and tailgate are swathed in it) plus new bumpers and sideskirts. Those are not to Octane's taste visually, at least in burnt orange, but there's no denying that it turns heads.

Which is really what this car is about. Premiership car parks are full of Range Rover Sports, after all.



#### **Revised R8 goes hardcore**

Audi R8 V10 Plus S tronic weighs less, goes harder, with more powerful V10 and new transmission

Words Richard Meaden



TOP OF AUDI'S revised R8 model range is the faster, lighter, sharper-handling R8 V10 Plus. Available only as a Coupé, the £127,575 Plus weighs 50kg less than the regular V10 thanks to standard carbon ceramic brakes and more carbonfibre components in the body. Power and torque have been boosted by 24bhp and 7lb ft, lifting maximum output of its howling 5.2-litre V10 engine to 542bhp and 398lb ft.

Big news is the excellent all-new seven-speed S tronic twin-clutch paddleshift transmission, which replaces the R8's clunky old single-clutch R tronic 'box. A sweet-shifting six-speed manual is also available. Unlike other R8s in the range

the Plus does not have switchable magnetic dampers. Instead it has firmer fixed-rate non-switchable units. Highly supportive yet everyday-comfortable sports seats and a suede-rimmed steering wheel enhance the interior, while exposed carbonfibre spoilers, new alloy wheels and optional satin finish Sepang Blue paintwork provide the visual clues.

How does it feel? In a nutshell, mighty but manageable. Seasoned supercar drivers will find much to enjoy, yet newcomers to such elevated performance will soon gain confidence. It's a more hardcore proposition than the regular R8 but stops short of road-racer extremes. We like.



# REAL DEAL Toyota GT86





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#### Letters

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#### LE MANS LAGONDA

I WAS INTERESTED in Tony Dron's drive of a 1939 Lagonda V12 Le Mans car in issue 112 because I owned one of the pair (no5, the Arthur Dobson/ Charles Brackenbury car) for three weeks in 1950!

In 1942, I had returned after two vears in the RAF in the Western Desert and bought a 2.9 Alfa Romeo from Robert Arbuthnot, who ran High Speed Motors in Lancaster Gate. I used to frequent his garage on leave from Lincolnshire, and left a sum of money with him to buy interesting cars. Out of his stock, I was able to take away whatever I chose, and use it and then return it or sell it. Charles Brackenbury, Tony Birch (Dick Seaman's racing manager) and other well-known people from pre-war racing were often visiting High Speed Motors at the same time.

In 1944 I started my own business, Anthony Crook Motors Ltd, and of course continued to buy and sell special cars. I recall one week in which I owned five Bugattis! I started racing immediately the war ended, with a BMW 328 and another Alfa, the 1938 Mille Miglia-winning 2.9 which a friend, Hugh Hunter, ran in 1939.

I bought many racing and sports cars and would often compete in them, mostly in the sprints that existed before road circuits reopened. And so it was that in August 1950 I bought the no5 Lagonda V12, GRK 77, and entered it for the Brighton Speed Trials on 2 September.

From my notes, I see that it covered the standing kilometre in 32.2sec, which compares with the 30.26sec that I set in the 2.9-litre supercharged Alfa Romeo only two years earlier to give me the outright sports car record. I found the Lagonda much less exciting to drive than the Alfa, but then I only drove the Lagonda flat-out to Brighton and flat-out on the way back. Coming the other way on my return - also flat-out, for there were no speed limits then - was Stirling Moss in a white XK120, a few weeks before he brilliantly won the Dundrod TT. Immediately after the Brighton Speed Trials I sold the Lagonda for £860.

Incidentally, the BMW 328 which I bought in 1944 was the very car that, while in RAF uniform a few days after VE Day 1945, I drove into Filton Airfield to show to Major Abell, because I had heard that the aeroplane company was considering building cars by starting with BMW's 326 and 328 designs. I had worked a lot on my 328 and came away with a Bristol Cars agency for Raymond Mays & Co, of which I was a director. ANTHONY CROOK LONDON

#### LETTER OF THE MONTH

#### Pick of the Porsche 911s



REGARDING your cover feature in issue 114 about the 'impact bumper' Porsche 911s, I agree they are a fantastic drive and have an appeal all of their own, even when compared with the pre-impact models, of which a good example of even the humble 911T requires a serious wedge of one's hardearned cash.

About six years ago, when I purchased my first 911, I spent the best part of a year simply reading about the models for the budget that I had at the time. I recall that the SC model was firmly in the shadow of the Carrera 3.2. and even then the 915-gearbox 3.2 was ranked below the 3.2 G50 variant. I then test drove an SC, a 3.2 and a 993, of which the latter was (at the time) the most expensive. The SC was my top choice, with the 993 a firm second and the 3.2 occupying last place.

My final choice for the 993 [pictured above, from our cover feature in issue 88] was simply because it sat firmly between

classic and modern, and it is possibly the most reliable and well-built 911 ever - full stop.

However, the so-called 'modern' 911s, the water-cooled 996/997s, are now suffering serious depreciation, which makes them an absolute bargain for those who are happy to step into the world of the modern 911. For long trips across Europe, I can state from experience that a 996 or 997 makes an excellent companion and, with prices for the latter now in the low £20,000s, such a car represents a superb purchase.

It's worth pointing out that while air-cooled models are on the up and may prove a prudent investment, at the other end of the scale they're driving the prices of their water-cooled cousins firmly south of the bargain border.

If you're considering a 996, then for reliability's sake try a Turbo, which has the air-cooled version's bottom end - and performance to make your eyes bleed!

PAUL TRUCKLE BERKSHIRE

#### THE LETTER OF THE MONTH

WINS A STYLISH LEATHER WALLET FROM GTO LONDON

GTO London's 250GTO Nero wallet is part of its Ferrari-inspired gent's accessories collection Inspired by the iconic Ferrari 250GTO, each wallet is handmade in soft leather with monogrammed satin lining and sterling silver steering wheel emblem, and is worth £255.

GTO London accessories are all handcrafted and include cufflinks, tie pins, key fobs and money clips. Designs reflect signature Ferrar components - classic steering wheels spinners, ignition, carb trumpet, shift gate, tyre tread or connecting rods – and each is approved by Ferrari experts, to ensure www.gtolondon.com





#### TOURING ASTON ON TOUR

WITH REFERENCE TO the letter from one of your readers regarding 2 KMF, the Aston Martin Touring Spider, I have owned this car since 1989. It is featured in both my books on Aston Martin – Aston Martin The Compleat Car and On Aston Martin, 2005, published by Palawan Press in 1994 and 2005 respectively.

I attach a photo of 2 KMF that was taken on The Duck Tour of Normandy in 2011. I recently saw one of the other Spiders in the Franschhoek Motor Museum in South Africa.

#### SECONDS OUT, ROUND TWO

I COULD NOT BELIEVE Robert Coucher's response to the enquiry in *Letters*, issue 114, concerning the wearing of driving gloves.

The aforementioned items are de rigeur for the properly attired gentleman driver. All one has to do is consider the period photographs of Graham Hill, Stirling Moss et al. They are all wearing driving gloves.

I, myself, have three pairs: Les Lestons for English classic cars; black leather ones for cars with a similar interior, and a thicker pair for winter.

The second question posed, relating to the correct driving of cars when clad in gloves, went unanswered. One would hope this was because the answer is obvious: cars must always be driven with verve and elan.

But perhaps the given response was to be expected: the author drives a Jaguar, always a cad's conveyance.

MICHAEL HARTNELL GLOUGS

Graham Hill and Stirling Moss may well have worn driving gloves in period – but would you put your driving on a par with theirs? That is the point. Robert Coucher

#### **DOG'S DINNER?**

REGARDING YOUR FEATURE on the Arnolt-Bristol in issue 113, I do not believe there is another four-wheel mongrel that can compare to it. German design, English goods, Italian suit for an American store and customer.

I have owned four. I had two of them for 27 years. I have driven at least 80,000 miles in them. They have their idiosyncrasies. You either love or hate the looks.

At some point in my life I have owned an XKE, 250GTE, Alfa, 240Z, Porsche C4S, Morgan, Panoz...
Nothing is as fun and exciting as the AB. It may be the epitome of mediocrity, for it is great at nothing and good at everything. I think I have just talked myself into my next one.

KEVIN FITZGERALD

MASSACHUSETTS, USA

#### A SLIGHT ON BLIGHT

I AM WRITING to correct some errors in John Simister's article about the Talbots at Le Mans Classic, issue 112.

My wife Anne is Anthony Blight's elder daughter, and I knew him and drove his cars from 1963 onwards and later acquired from him the Talbot Alpine replica, BGH 22, which I have raced every year since.

Early in the article it implies that after the racing heyday of the 1931 Talbot crash 'box 105s and the later rally success of the 1934 Talbot Alpine Rally team they seemed to disappear until 2012. It says 'that the cars stayed mostly hidden away even after his death. Only after Mrs Blight's passing did they reappear.'

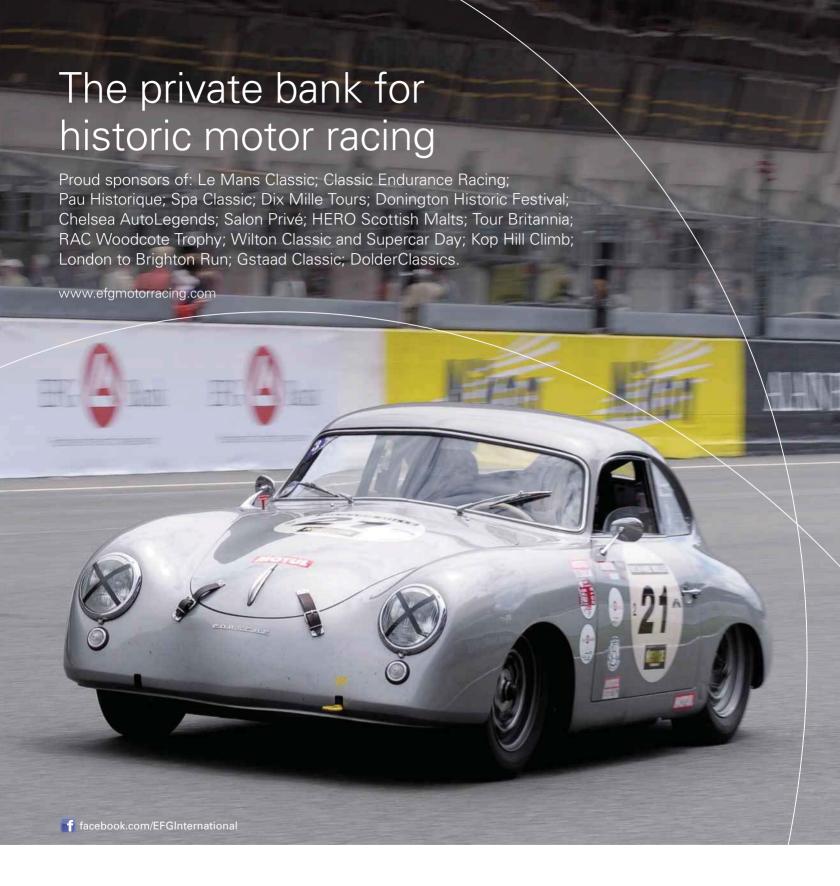
Anthony collected the 1931 'GO' team cars and BGH 23 between 1960 and 1965 and rebuilt them in his spare time. As they became raceable he used all of them, employing others to drive when necessary. He used his cars up to the end of his life, even putting off a heart operation to take part in the 1990 Mille Miglia in GO 53. He actively sought publicity by asking journalists not only to road test but also to race the team cars.

As far as Mary Blight is concerned. while not driving the cars herself, she remained keen that they would be used and I used to prepare and run them for her. In 1995 there was an opportunity to drive round the banked track at Millbrook in BGH 23, which had lapped Brooklands pre-war at 130mph. We drove up there together and, after removing the wings and lamps, I found that I could lap at nearly 120mph. I called into the paddock to ask Mary if she would like to join me for a lap, expecting her (as she was in her 70s) to say no, but she iumped at the chance.

About halfway round I looked across to check she was happy at that speed and was alarmed to realise that I had only fitted the driver's aeroscreen and consequently her face was being severely distorted by the airstream – but she gave me the thumbs up to continue. Hardly a shrinking violet!

STEPHEN CURTIS WILTSHIRE





Practitioners of the craft of private banking





# JAY LENO

#### THE COLLECTOR

LECTRICITY IS LIKE sex: companies making electric cars have no compunction about lying about it. I've got a number of electric motorcycles and bicycles. They all have the same lithium ion battery and they all promise 60 to 70 miles on a charge. They actually get about 27.5 miles because if you drive the way you normally would – wide open throttle, zipping from one light to another – you use electricity.

It's even a problem when you're not driving hard. On the entry ramp to the freeway, you're accelerating and your gauge goes 60-40-30 and all of a sudden you've got 12 miles left. Then it comes back up. But it creates that greatest fear in electric car drivers: range anxiety. It's why I have always prefered hybrids such as my Chevy Volt, with which I am now at 22,000 miles and I've used maybe 18 gallons of gas.

I've recently driven a few electric cars that show the future looks more positive. The Fiat 500 is impressive. It's priced competitively with the gas car and it has a lot of technology. And it's very fast. For a city car it's pretty brilliant. I don't like these electric cars that are essentially glorified golf carts.

But the car that really impressed me was the Tesla S. I drove it for two days and I couldn't use all the electricity that was in it. I didn't

need to. It's got a range of 300 miles, and that's with air conditioning and stereo and lights. At the dawn of the electric car, if you ran the air conditioner or had the headlights on there was a compromise because you were using power.

The Tesla is about the same size as the Jag XJ. As much as I love my supercharged XJ, if I use it on a daily basis I'm looking at about 60 to 80 bucks a week in gas. Whereas with the Tesla S, you charge it up two, maybe three times a week, and the charge is about the same price as roasting a turkey.

I found it incredibly fast: 0-60 in about four seconds, top speed about 130mph. We did a tongue-in-cheek burn-out on the video for my website and that seems to have got the most attention because people are stunned that it's possible in an electric car. How does it do that? Is it that powerful? Is it that fast?

The real key to the Tesla and Fiat is that the batteries are heated and cooled. Batteries like to run at 74°F. Electric cars that don't heat or cool the battery are at a disadvantage because, in winter cold or summer heat, your range is cut in half. Some electric cars have another advantage: let's say your car is in the parking lot, you

press the button on your app and it turns on the heater or air conditioning so when you come down your car is at whatever temperature you want. It's like driving a giant iPhone.

The interesting thing about the Tesla is that it's all bespoke. It's not using someone else's frame (unlike the Tesla Roadster). It's as practical as a big Audi or an S-Class and yet it uses no gas at all. It deliberately looks like a mature four-door sedan. That's clever marketing – I don't think anybody wants to be singled out as driving some space-age machine. It carries five people, seven if you put two kids in the back. Because of its flat floor the centre of gravity is lower and the coefficient of drag is 0.24. That's amazing.

There is no engine noise of any kind, so you'd be more aware of dashboard squeaks and all that, but there aren't any. Since it's meant to compete with the Audi and the Jaq, it has the electric

trunk lid, the electric, heated seats, and all the things you would expect of a car in that price range. Plus, it's a brand new company, made in America, by Americans. I find that to be somewhat patriotic, and fascinating.

The Tesla's 300-mile range is good but, to further reassure drivers, the company is putting charging stations around the country. Say with a 300-mile range you could just about make it to Las Vegas. But when you get

to Barstow they will give you a fast charge, which takes about half an hour and gives you about 150 miles – and it's free. They're using solar panels in the desert to charge your battery.

I liken that to when Mercedes-Benz first introduced the diesel here in America in the 1960s and no American cars ever had diesel. They would give you something that looked like a little phone book with a list of every diesel station in the United States. So no matter where you were, you would look up your area and find the nearest place to fill up.

I think they've delivered a few hundred of these Teslas already, so the likelihood of success is pretty good. There's a lot of technology packed in there and it just looks like the next generation. They've solved the problem with electric cars.

#### JAY LENO

Comedian and talk show host Jay Leno is one of the most famous entertainers in the USA. He is also a true petrolhead, with a massive collection of cars and bikes (see www.jaylenosgarage.com). Jay was speaking with Jeremy Hart.



# LIVE THE **LEGEND**LA CORSA PIÙ BELLA DEL MONDO

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## DEREK BELL

#### THE LEGEND

T WAS A FAMILIAR question, and one for which there was no simple answer. Back in October I had the pleasure of getting involved in the March of Dimes' Drive for Babies charity event. It was held in part on the Road Atlanta circuit at Elkhart Lake, Wisconsin, which happens to be my favourite track in the US. Sadly, most of the bigger championships no longer visit, which is their loss, but over the years I've enjoyed some great racing at this fabulous venue. And some equally fantastic post-race parties at the Siebkens Resort, but that's for another column...

While some drivers acted as chauffeurs for the day, giving high-speed rides at the track for paying punters, I was on hand to resume my double act with my old pal David Hobbs for the evening 'do' at the Osthoff Resort. It was great fun as we got

into some verbal jousting before opening things up to the floor. And then the inevitable happened: I was asked for my views on the current state of sports car racing. That, and my thoughts on plans to merge the American Le Mans Series and the Grand-Am Championship in 2014. When I feel passionately about something I often get carried away; this may have been one of those occasions.

I competed during what I believe was the last great era of sports car

racing. There were other amazing periods, not least the '50s when you had the likes of Moss and Fangio battling it out in some fantastic kit, or the following decade when Ford fought Ferrari at Le Mans and elsewhere. Except in those days it was still possible for privateers to take on the big boys in similar equipment. It was the same back in the 1980s, and that was thanks to Porsche and the 956/962. Anyone with sufficient funds could buy one. What's more, there wasn't much difference between the car campaigned in the World Endurance Championship and the version raced Stateside in the IMSA GTP series. You also had other marques with proper lineage come in, such as Jaguar, Mercedes and so on.

And then the FIA introduced new rules for '91, which did away with production car-based engines. Budgets went through the roof, teams departed in droves and the international series was dead by the end of '92. In the US, the GTP category held out for one more year. Since then we've seen a ragtag assortment of championships, culminating in the ALMS, which attracts the high-tech stuff, and Grand-Am, which doesn't, because it's based on NASCAR's approach to parity of equipment.

And therein lies the problem: I cannot for the life of me see how merging these two disparate series can work, and I'm genuinely gutted that a classic race such as the Sebring 12 Hours won't be on the ALMS calendar in 2013. Meanwhile, back in Europe, I'm delighted that Toyota's LMP1 challenger has won three out of its four starts in 2012 to give Audi some honest competition, especially in light of Peugeot's abrupt exit from motor sport at the start of the season. It adds intrigue but I still cannot foresee a renaissance of sports car racing occurring any time soon.

You have to hand it to Audi for all it has achieved at Le Mans and beyond. The 'four rings' have been the dominant force for a decade. However, rather than merely resting on its laurels, Audi has continued to push through new technologies. I applaud the firm's commitment to the sport, but for much of the past decade

you had to ask yourself 'Who did they beat?' Some readers will point out that I had a factory Porsche at my disposal for much of the 1980s, but there was no factory squad in the US where I enjoyed similar levels of success. Don't forget, privateer Porsches won Le Mans in 1984-85. It was still possible to go head-to-head with the works teams and win major races outright.

Which brings me back to the central tenet of my argument.

Sports car racing has long been considered the poor relation to Formula 1, and I suspect there was political motivation behind the axing of Group C all those years ago. Marques such as Mercedes and Peugeot became Grand Prix engine suppliers immediately thereafter. While Le Mans remains a big draw for manufacturers, I cannot see a championship of any kind succeeding over the long term until the FIA is seen to stand behind the category. A company such as Porsche or whoever also needs to start making a sports-prototype in volume and offering a competitive spares/support package as we had back in the '80s. But considering the malaise currently affecting everything from IndyCar to the World Rally Championship, I'm not holding my breath. I might turn funny colours...

# 'PRIVATEER PORSCHES WON LE MANS IN 1984-85. IT WAS STILL POSSIBLE TO GO HEADTO-HEAD WITH WORKS TEAMS AND WIN'

#### DEREK BELL

Derek took up racing in 1964 in a Lotus 7, won two World Sportscar Championship titles in 1985 and '86, the 24 Hours of Daytona three times in 1986, '87 and 1989, and Le Mans five times in 1975, 1981, 1982, 1986 and 1987. He was speaking with Richard Heseltine.

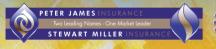
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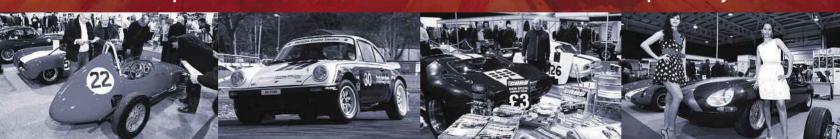


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## STEPHEN BAYLEY

#### THE AESTHETE

HERE'S A FORMULATION used in US newspapers allowing expert, but indiscreet, comment to continue under the protection of anonymity: 'a person with knowledge of the situation'. Anyway, a friend with knowledge of the situation tells me that the Lamborghini Miura is a dog to drive. Heavy, cramped, noisy, hot, unresponsive, with terrible visibility, secondary ergonomics and quality control that would shame a Moldovan bullock cart. Yet who would deny that the Lamborghini is a sensationally beautiful car?

With cars, there is a schism between appearance and reality. If ever you needed to demonstrate the philosophical flaws in the old form-follows-function argument, you could do no better than study the classics of automobile history. Superior function does

not necessarily produce superior form. And nor does the presence of superior form indicate an underlying product of any merit. If that were not true, we would all be palpitating about the Soviet-era GAZ-46 MAV amphibious jeep (accessorised with a shovel).

My own experience suggests no direct connection between beauty and performance. The E-type has a slothful throttle, vague steering and pitches like a sailboat in a headwind. And I am referring to

the balletic early six-cylinder cars; later V12 E-types drove with no more delicacy than a furniture van on deflating tyres.

One afternoon in rural Illinois, I was given the keys to a '55 Thunderbird. Here was the open road and a licence to perform the folkloric psychodrama my book-fuelled imagination had for so long demanded. This heroic Ford was the first mass-produced car designed for pleasure alone. Alas, on Jack Kerouac's road a '55 T'bird has a woebegone emphysemic iron lump, a bed-ridden two-speed gearbox and narcoleptic steering with neither any sense of mechanical connection nor any apparent ability to change the vectors of even a slow-moving vehicle. And yet...

It gets worse. I have always thought the Scaglione-bodied Alfa Romeo T33 Stradale was the very most beautiful car ever made: curves never got any better. It looks both gorgeous and vulnerably delicate at the same time, inspiring a response that can only be described in gross sexual metaphors. The Stradale's wheels fill the arches satisfyingly and are pushed to the edges of the car's width, creating – if we are talking gross sexual metaphors – a memorable stance. The ratio between wheel

height and total height, a metric that designers are inclined to fuss about, is unquestionably correct. There is no slack in the aesthetic composition, just tight 'n' toned automobile skin with salacious orifices. Then you must try to get in. If you drive it you will very soon be turned into a pool of hot human fat. How can the beautiful be so shockingly disconnected from the useful?

The evidence of a disconnect between beauty and utility is profound. I have a contrarian inclination to suggest that beauty may *only* arise out of circumstances that never had anything to do with common sense. Ralph Lauren's oneiric car collection, shown in the galleries of Paris's Musée des Arts Decoratifs, includes a 1931 Alfa Romeo 8C 2300 Monza, a 1950 Jaguar XK120 and a 1958 Ferrari Testa Rossa. Few would assert that automotive beauty has better ambassadors.

One of the organisers of the Paris show asked Lauren what brings more pleasure, driving or looking? He replied: 'Neither. You can't divide these things. The beauty of a car is a total experience.' I am reluctant to disagree with him, but I wonder if his assertion is true. Objectively, the beauty of a car is divorced from its behaviour. You can derive pleasure from the wrestling match that is driving a '31 Alfa, but what's that got to do with beauty? Yet

there has never been a more satisfying driving experience than a Golf MkVII. My bet is that Ralph's buckskin chaps will turn to kryptonite before a Golf joins his collection. And yet...

The question is ultimately a big one. What do we mean by a beautiful car? Satisfaction may be had from the act of driving, but beauty is more elusive and, I think, independent of mechanics. Beauty is agonisingly indefinable. I like what Albert Camus said: '[Beauty] drives [sic] us to despair, offering for a minute the glimpse of an eternity that we should like to stretch out over the whole of time.' Isn't that what we sense when we declare a car to be beautiful? Alas, we cannot ask Camus. He was killed in 1960 when his friend's Facel Vega 3B hit a tree south of Paris. It was the most beautiful French car of its day.

#### STEPHEN BAYLEY

Author, critic, consultant, broadcaster, debater and curator Stephen co-created the Boilerhouse Project at London's V&A, was chief executive of The Design Museum, and fell out with Peter Mandelson when he told him the Millennium Dome 'could turn out to be crap'.

'LATER V12 E-TYPES
DROVE WITH NO MORE
DELICACY THAN
A HEAVILY LADEN
FURNITURE VAN ON
DEFLATING TYRES'





## TONY DRON

#### THE RACER

ISTORIC RACING organisers have been worried about a trend towards rises in fees to governing bodies, without consultation, that some say could kill the sport off.

That's common knowledge but nobody will go into details and it's hard to penetrate the closed doors of our governing bodies. Clearly they need to raise revenue and wish to close loopholes but it's all a bit mysterious. Is this a foggy picture of bureaucratic incompetence – or is it some highly complex show of smoke and mirrors?

Recently, leading organisers of historic events formed the European Historic Motor Sports Association (EHMA), to engage discreetly with the international governing body, the FIA, quietly in advance. Initial decisions were taken without any such

consultation but I think there are signs that the FIA Historic Commission is listening now.

The EHMA's point is that modern motor racing and historic motor racing are two very different activities. The former is a world of commercial business, while historic racing is a leisure industry. If historic motor sport becomes too expensive, the competitors will find another game to play.

For that reason, the EHMA has continued to press its case and it

seemed promising when the Historic Commission set a date for such a meeting in Paris. As I write, that meeting took place this morning. I can only guess what happened because those attending are refusing to comment, but I did detect a hint not to rock the boat – all could be well as far as the FIA is concerned.

That meeting was not quite what I was expecting in another way, too, as I gather that all involved in running historic motor sport were invited, not just the handful of leading lights who have been lobbying the FIA so articulately. Those who suspected that the FIA would refuse to debate let alone negotiate the details appear to have been wrong, if I've read the signals correctly.

Back home, things are not so promising. Our national body is the Motor Sports Association (MSA), sanctioned by the FIA to run British motor sport, and I have seen an MSA letter dated 25 October 2012, addressed 'To All Race Organisers'. It states that it contains pertinent extracts from the FIA's documentation, 'provided together with the charges as it will affect you'.

The FIA, it also says, has been reviewing race series that are running 'outside the jurisdiction of a host ASN' – the ASN

(Autorité Sportive Nationale) in this case being our own MSA. In the section on historic events, these encouraging words appear: 'Very substantially reduced FIA fees will be applicable' – the FIA will charge the ASN  $\in\!250$  (£200) per event and the MSA points out that ASNs do not mark up the FIA fees. Organisers probably could survive such charges but the stings are in the tail of this letter.

These stings are going to affect a huge number of competitors. The MSA lists 12 British-based race series so far identified by the FIA as 'running outside the framework of the FIA', including Group C Racing, the Historic Grand Prix Car Association, the HSCC E-type Jaguar Challenge and the Stirling Moss Trophy.

This usually means that these series include more than one event outside the host country, possibly at meetings not officially designated for such races anyway. The MSA is aware that there

are others as yet unidentified by the FIA. Whether it's a series or an actual championship makes no difference: it will be classified as an International Series by the FIA.

The first sting is that the MSA 'requires a contribution to costs whenever submitting a Series for approval to the FIA' and, in the case of historic events, this contribution will amount to the reduced fee of £3000 plus VAT. Sting number two is that it's now too late to register: this letter

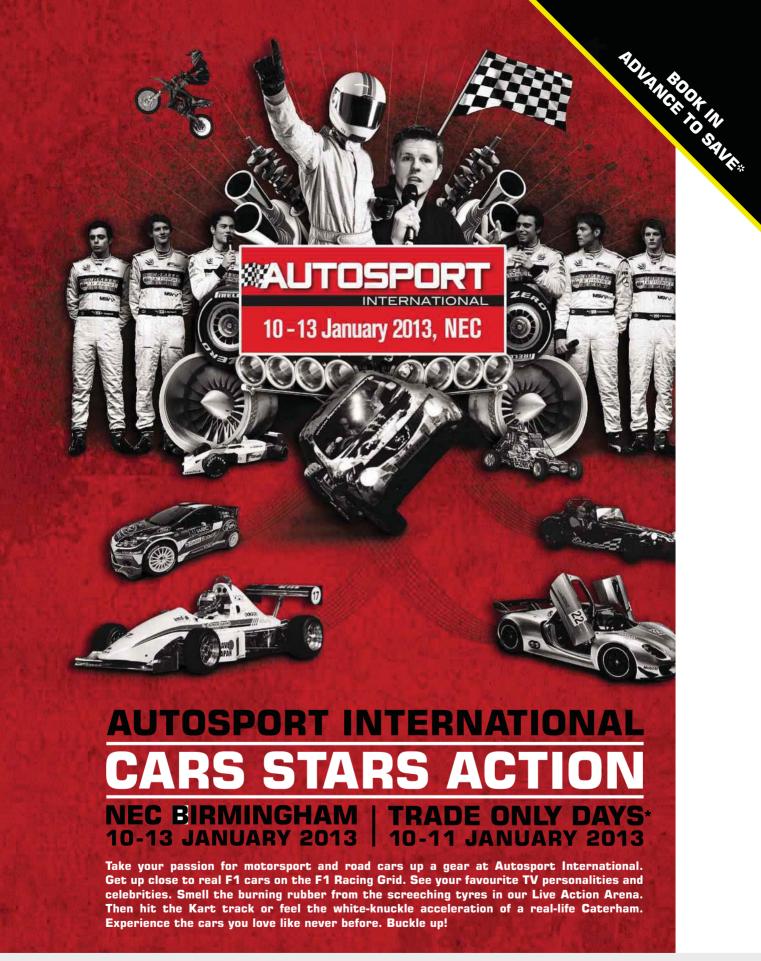
dated 25 October says that any application for the approval of a Series 'must reach the FIA administration no later than 2 November 2012'.

In other words, organisers had one week in which to react to this substantial charge, even if they received the letter from the MSA. At least two of the affected organisers, my research suggests, had not even received the letter by 5 November.

At one stage, the FIA appeared to be sidestepping proper debate about historic racing. That seems to have changed but we must remember that it's the FIA World Council, not the FIA Historic Commission, that takes the final decisions. Meanwhile, the once-sympathetic MSA seems to have taken a hard line and blundered. It might take some time to resolve that mess.

#### TONY DRON

Having started his racing career in Formula Ford, Tony made a name for himself in 1970s Touring Cars and since then has raced an astonishing variety of sports and historic machinery. He is also a hugely respected journalist.



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## ROBERT COUCHER

#### THE DRIVER

HE 1955 JAGUAR XK140 and I seem to travel the olde worlde A283 to Petworth (which then becomes the A285 to Chichester) on a regular basis. We drive these roads more than any other because the route leads down to Goodwood Circuit. And they are some of the best byways in Britain. Not the fastest nor the most challenging, but certainly some of the most scenic.

Peeling off the uninspiring A3 highway at Milford is like taking a step back to a gentler age. The pressure is off as you trundle through Chiddingfold and Northchapel, past Petworth House and then through Petworth's central square, which is lined with antique shops. The road wends its way through prime English farmland, and motoring through the green canopies of trees at

Selhurst and Ertham Woods near Upwaltham in a classic car is about as perfect as it gets.

Sitting in the Jaguar's leather chair with a view across the veneer walnut dashboard, watching this most English of scenes pass by, is a wonderfully soothing way to travel and, being radio-free, the Jaguar offers an hour-and-a-half of seclusion to ponder many things, including our motoring lives. On reaching Goodwood Estate, this peacefulness is usually shattered

by the need for serious speed in some brutal racing car or other.

On this occasion I was heading there for the last *Octane* Track Day of the season, via the Royal Oak, our lodgings for the night before. The East Lavant hostelry, about a mile from the entrance to Goodwood House, is a superb pub with an excellent restaurant. A couple of us settled down by the fire with Keith Gapp of EFG International Private Bank, sponsor of the *Octane* Track Days, and the pub began to fill with many classic car types, a number of whom were there for the track action next morning. Our editorial meeting was successfully concluded over a delicious supper, then it was early to bed.

Track days are a very interesting environment, where you can take the pulse of the classic and performance car scene. These *Octane* ones tend to attract a fairly hardcore bunch, usually repeat offenders, but the array of sports cars is always varied. On the day, weapons of choice ranged from a nearly new Porsche 911 GT3 to a diminutive Alpine A110 and an otherworldly Citroën SM. The owner of the GT3 admitted that his car is so fast he can't really use it on the road, and track days are the only way he can

enjoy it properly. I suppose that's the result of the supercar horsepower race; the autobahn is the only public place left to exploit all that power.

Porsche 911s are always very popular and an experienced hillclimber was out exercising his carefully tweaked 3.2 Carrera. A 911SC was in the pitlane and the owner took advantage of the Goodwood chief instructor's expertise in how best to approach circuit driving. As is usually the case with a very good driver or instructor, the learner was amazed at how he was told to leave the car in a higher gear than he thought possible. It is all about smoothness and being brave enough to carry serious speed into the corners with minimal steering input.

At the other end of the scale, two brothers were out in their stately looking 1959 Ford Zodiac Mk2. Both of them drive modern

high-performance sports cars but the old Zodiac is their choice as a historic racing car. One of them told me it is amusing driving a car with little grip but quite another thing to drive one with absolutely none. The circuit was wet and very slippery but that did not prevent the brothers from hurling their obviously very well sorted Zodiac around with abandon, producing some lurid slides to amuse the rest of the drivers. Not surprisingly, the car came fifth in the Goodwood

Revival St Mary's Trophy race last September.

Another regular always brings his Ford GT40 to the day but this year he was in his wife's Porsche Boxster. He had a good time but did not look quite as fired up as he does when driving the fast Ford.

I took the Jaguar out for a couple of wet laps and it behaved steadily and predictably. Afterwards, as the XK burbled contentedly back to London, I continued to ponder how incredibly keen people still are on driving. These *Octane* readers came down to Goodwood Circuit, some from afar, especially to have a day's blast in their sports cars, interrupted only by a good lunch. Then again, so did I, and Sir Stirling Moss is absolutely correct in his assertion: 'Movement is serenity'.

#### ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20GT, Alfa Romeo Giulietta and a Porsche 356C. He currently uses his properly sorted 1955 Jaguar XK140 as his daily driver, and is a founding editor of this magazine.

'IT IS AMUSING DRIVING
A CAR WITH LITTLE
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DRIVE ONE WITH
ABSOLUTELY NONE'

# PHOTOGRAPHY: STEVE HAVELOCK Compumate Computer Steve Haveled Comput

#### **Oliver Gavin**

British driver who is flying high in America

**HUNTINGDON-BORN** Corvette works GT racer Gavin has just turned 40 and clinched his fourth American Le Mans Series GT Championship. He started racing karts as a teenager, quickly progressing to single-seaters. He was British Formula First champion and McLaren *Autosport* Young Driver of the Year in 1991, going on in '95 to be crowned British F3 Champion and then racing Touring Cars and F3000. Between '97 and '99 he drove the F1 Safety Car, then started racing sports cars and GTs in America in 2000. Two years later he was snapped up by Corvette and has since notched up four Le Mans 24 Hours GT victories and four ALMS Championships. Gavin is also a sub-three-hour marathon runner. He says: 'Most of the things I have are geared around training or driving. I'm always striving to make myself better at what I do.'

Steve Havelock



#### 1 // DE LONGHI ESPRESSO MAKER

My wife bought me this fantastic bit of kit; I didn't like coffee until about three years ago. Before training, it gets me over that initial 'I can't be bothered' hump.

#### 2 // i-GADGETS

My wife calls me the gadget man. I have a lot of time to kill on planes and in hotel rooms. I'm a big fan of music and have thousands of songs on my iPod and I love my B&O plasma screen. It's a man thing.

#### 3 // DIET AND VITAMINS

I do all I can to stay at the highest level so I take diet very seriously. The Corvette doctor has given me a regime of vitamins and minerals to stabilise my system and I haven't been ill for over two years.

#### 4 // 2010 MARATHON

I started running marathons in 2002 and was trying to crack three hours. In 2009 I did 3hrs 10sec and was gutted! In 2010 I ran with a group of BRDC drivers, we raised £100,000 for CLIC Sargent and I managed 2.54.19. I'm proud of that.

#### 5 // GARMIN 610 GPS WATCH

This is my GPS running watch. I can tell how fast I'm running, how far I've run, and it can monitor my heart rate. It's a very useful aid to my training.

#### 6 // LE MANS D-TYPE TROPHY

This was commissioned by Jaguar for its 75th anniversary and awarded to me in 2010 for GT2 pole position at Le Mans. It's Mike Hawthorn's 1955 winning Jaguar – strange, as many say it was this car that caused the disastrous accident.

#### 7 // SIGNED SID WATKINS BOOK

I drove the Grand Prix safety car from mid-97 to the end of '99 and got to know Sid really well. He was one of the most amazing men I have ever met. He was selfless, worked tirelessly on safety and was a fantastic, fun character. He signed this 'Love and up yours'. Classic Sid.

#### 8 // LOTUS-RENAULT 97T MODEL.

In this car in 1985, Ayrton Senna won his first Grand Prix at Estoril, Portugal, in treacherous conditions. It put him on a level above everyone else and I idolised him for many years after that. I got a huge amount of motivation from him.

#### 9 // 1995 F3 CHAMPIONSHIP

I had been runner-up in 1993. In '95 it went down to the last race at Thruxton. I won six races and the championship, driving with Edenbridge Racing. The three years before and the three years after it was won by Paul Stewart Racing. Winning it was a huge step up for me.

#### 10 // 'DADDY' PICTURE

My family is a big part of my life. My three children gave me this vintage playing card picture for Father's Day. They've all signed it. It's very cool.

#### 11 // YOUNG DRIVER OF THE YEAR

I was 19 when I won this and Senna presented it to me. He said 'I hope this is one of many' — and now I have quite a few, which is nice. I had my photo taken in a McLaren with him one side and Stirling Moss the other. A great moment.

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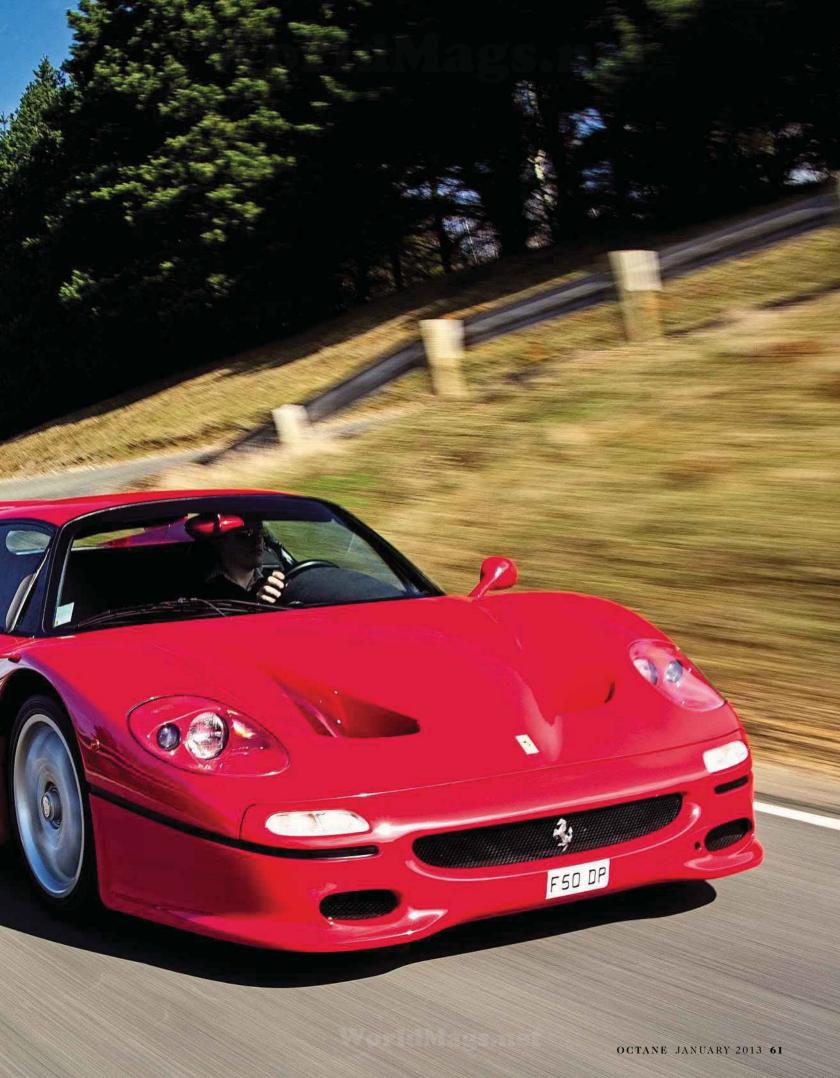
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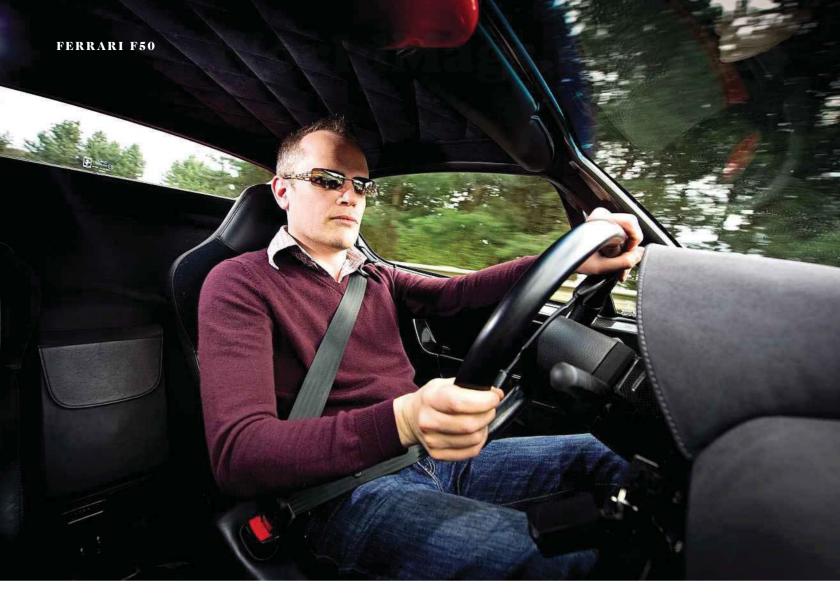
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# Hyperpace

Ferrari's new 'F70' is almost here. Meanwhile, time has taught us that 1995's F50 is closer in appeal to its legendary F40 forebear than we'd thought

Words Richard Heseltine // Photography Paul Harmer







Top and above right Author Heseltine reckons that in-period criticism of the F50 was overstated simply because this wasn't an F40; time has certainly mellowed its styling.

**IGHT ABOUT** now, you halfexpect the engine to explode like popcorn. Surely the revcounter is lying. If it is, then so is the speedo. At moments such as these, all pretence of impulse control goes out of the window. Instead your eyes widen as your lips form a silent expletive.

Then you laugh. The clamour of the 60-valve V12 behind you is of the shrill, hair-stiffening variety and yet the Ferrari F50 feels strangely nonthreatening. You expect it to be nervily alive as extreme centrifugal forces reshape your face and jowls but instead it's almost civilised at high(ish) threefigure speeds. Almost.

It's all so unexpected. Somehow the F50 is that rarest of things - an underrated Ferrari. When it was launched in March 1995, the men from Maranello promised Formula 1 performance for the road – promised a Formula 1 engine no less - and, while that was a bit of a stretch, a top speed of 202mph and 0-60mph time of 3.7sec placed it squarely in hypercar territory. Yet the F50 was met with guarded praise by the motoring media. Instead it was left to its great rival, the McLaren F1, to hog the limelight. And while we still reach for the thesaurus each time the Woking Wonder is mentioned, the F50 remains greatly misunderstood.

It deserves better. There was none of the papering-over-cracks, subsistenceled engineering that typified Ferrari then. It seems hard to believe, given the marque's status now as a technological leader, but in the late 1980s and early '90s the marque hadn't kept pace with German or even Japanese rivals. With the F50, Ferrari sought bragging rights.

Legend has it, perhaps apocryphally, that the car was instigated by Piero Ferrari (né Lardi). Ferrari's vicepresident routinely drove his F40 to work and it was he who laid out what its replacement should be. Or, to be more specific, what it shouldn't have: no turbochargers, no power steering, no brake servo, no airbags and certainly no cupholders.

This was at the dawn of the 1990s, when Scuderia Ferrari hadn't won the



Formula 1 Drivers' Championship in more than a decade. However, it was beginning to come good, thanks largely to the engineering genius of John Barnard and the driving flair of Alain Prost. The Frenchman won five Grand Prix races in 1990 aboard the lithe 641 single-seater, only to lose the title after rival Ayrton Senna famously used his McLaren as a battering ram in the Suzuka finale and took them both out.

Lardi had envisaged a supercar with a Grand Prix car engine, and work on the F50 began that same year using the V12 from 641/2. Come the big reveal at the '95 Geneva Motor Show, the production car's engine borrowed little from the racer save for the dimensions of its block, which was cast in iron (with Nikasil-coated cylinder liners). This in itself was no great shock, as a genuine Formula 1 engine would have been next to useless in a road car. There would be no pneumatic valve actuation here, no revving to a stratospheric 13,500rpm. But the production F50's undersquare unit was - and remains - a gem, a masterpiece of packaging that, in true competition style, acted as a stress-bearing member. It was bolted directly to the back of the bulkhead and carried the rear suspension on a yoke cast into the final-drive casting. This also acted as the dry-sump oil tank.

The GP car's 3.5-litre displacement was stroked to 4698cc, the final specific output being 109.2bhp per litre, which would top even that of the McLaren F1 (103bhp). The factory claimed an outright 513bhp at 8000rpm and torque of 327lb at 6500rpm. The engine was enclosed by a full-length undertray, with two fans that extracted air from beneath the car and blew it over the exhaust manifolds and catalytic converters. Hot air was then dissipated through slots in the engine cover.

The F50 was also Ferrari's first composite monocoque supercar, with inboard, pushrod-operated suspension. That said, strictly speaking it wasn't a full carbonfibre tub, as there was a supplementary tubular steel chassis to which stressed composite panels were bonded. Ferrari claimed it was three times stiffer than a steel monocoque.

Then there was the styling. The F50's outline was rooted in Pininfarina's

'The clamour of the 60-valve V12 behind you is of the shrill, hairstiffening variety'

well-received Mythos concept car, which debuted at the 1989 Tokyo Motor Show. However, while the Mythos was widely touted as one of the finest show queens of the day, very little was transposed intact to the F50. The shape was pushed and pulled, tweaked and honed until there was little commonality between the two cars.

For a start, the F50's nose emerged much longer and the side intakes much smaller, as the water radiators were relocated to the front. The massive rear wing was also fixed, possibly out of fear that unwitting owners would



'For all the criticisms that were levelled at the styling when it was new, the F50 is infused with a sense of theatre'

fiddle with settings and upset the car's aerodynamic balance at the double-ton. One of the F50's unique selling points was that it came with the choice of *berlinetta* or *barchetta* configurations. If you fancied *al fresco* driving, you could remove the roof panel for that full bleeding-scalp sensation.

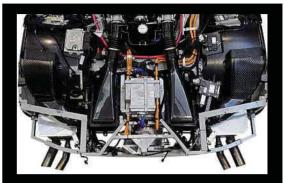
And then came the launch. The F50's styling attracted criticism and media test drives were performed exclusively (and briefly) at Ferrari's Fiorano test track, serving only to tell hacks how good the car was on a perfectly smooth circuit. Damn near perfect as it happens, but what about on the public highway? Read any contemporary

report and the sense of frustration at Ferrari's control freakery is palpable. However, with production limited to just 349 units – and with all 349 selling to '97 despite the £329,000 price tag – this was of little consequence.

Fast-forward to the present and it seems that prices are belatedly rising. 'A circa-10,000km car right now is a touch over £450,000,' says DK Engineering's James Cottingham. 'It's rare to find super-low-mileage cars as the F50 is very useable over a long distance. The reclining seats make it much more bearable than an F40; it's a simple thing but it makes a big difference. However, due to it having



F50's styling was crafted by Lorenzo Ramaciotti and had roots in Pininfarina's Mythos concept car; underneath are a carefully civilised F1-bred engine and chassis layout.



#### WHAT COMES NEXT...

#### Terrari has revealed some 'F70' secrets

THE MARANELLO grapevine is hinting that we'll finally get to see the new Ferrari 'Enzo' (or F70 as some people refer to it) at the Geneva motor show in March (Ferrari will be showing selected potential customers the car during December). Surprisingly for a new Ferrari, we already know quite a lot about it. That's because the Modenese are keen to show the world that it has an environmental conscience, albeit one that involves a new hybrid drivetrain that can both drop emissions by a claimed 40% and give a decent slug of extra performance.

And what performance that promises to be, thanks to the combination of 800bhp+ from the 6.3-litre V12 engine (based on the same V12 as in the F12 Berlinetta's but with the ability to rev to a scarysounding 9000rpm). On top of this firepower, there'll be another 115bhp available from the hybrid electricmotor-cum-generator mounted at the tail of a seven-speed DCT gearbox and mobilised via one of the clutches within the new HY-KERS hybrid drivetrain. Ferrari revealed its new carbonfibre chassis tub for

next year's hypercar at October's Paris show, and the most significant change over the 2002 Enzo's tub is that the seats are fixed and moulded into the tub itself, in an effort to save weight. To cater for different-sized drivers, both the pedal-box and steering wheel will be fully adjustable and the first owners will have the fixed cushions tailored to their exact requirements when they commission their car.

Ferrari employed its F1 designer Rory Byrne to help develop the new Enzo chassis because of his enormous experience in working with carbonfibre; he reckons 50% of his time in Maranello is now spent on the project.

Using a mix of special carbon-fibres all laid-up by hand, rather than being resin-injected, the tub is a remarkable 20% lighter than the one used on the Enzo, as well as being 27% stiffer in torsion and 20% stronger in compression. Thanks to this new lightweight construction, Ferrari hints that the new car will be very close to the weight of the Enzo, despite the extra weight of the batteries. The result of all this trick technology is that this will be the fastest roadgoing Ferrari ever created. The company bullishly expects to find customers for the 500 cars it plans to build, even though each one will cost around €800,000 about what an Enzo fetches today. **Harry Metcalfe** 

a largely one-off motor based on that from an F1 car, they are reckoned to have a life of approximately 40,000km before they'll at least need a top-end rebuild. Low mileage affects value.

I think the looks have held them back, too. As the values of the other "F cars" have climbed, F50s have been overlooked. However, we have seen a big increase in demand recently but as the number built is low it's tough to find them! I think it helps that the looks are starting to be accepted as retro, or of the period, which gives the F50 its unique place in supercar history. Plus it's the last manual Ferrari supercar. That's pretty significant!'

What strikes you on first contact is the sheer scale of the F50. It's 76in wide but just 44in high, which makes it appear oddly proportioned. It isn't classically beautiful, or any other kind of beautiful for that matter, yet the passing of time has made it appear a little less peculiar. For all the criticisms that were levelled at the Lorenzo Ramaciotti-penned styling, it's infused with the sense of theatre of all true supercars. The F50 has presence to spare, that's for sure. It also looks much better with the roof panel in place, even though Ramaciotti lobbied for it to be painted black so as to lend the impression of a large glass dome.







#### 'All too often cars of this ilk leave you strangely desensitised; fast doesn't always *feel* fast. Here it does'

Step inside and the simply decorated cabin is awash with carbonfibre; even the gearlever is made of the stuff. The digital/analogue instrument binnacle offers all the expected racer reference points, yet you feel at home in here. The floor-hinged, adjustable ally pedals aren't a stretch away, the Momo wheel is non-movable – but, then, it's perfectly positioned where it is.

The beautifully crafted magnesium pedal box actually came in two sizes, one for up to shoe size seven, and the other for those customers with less dainty feet. You have to adjust the leather buckets manually using an aluminium recline knob (electric items would have added weight and complexity, after all), and you're obliged to wind your own windows. What is telling is that you don't feel pinched for space, nor are you forced to contort yourself to an unnatural cant as in other supercars. It's surprisingly comfortable.

But rubber mats and afterthought stereo aside, there's little else in here. The mission statement is clear: the F50 was trumpeted by its maker as being capable of delivering 'the emotion of Formula 1' for the road and this much is obvious the moment you rotate the ignition key half a turn, thumb the starter button and fire up the 65° V12.

It sounds frantic yet idles at a strangely disconcerting 500rpm. The twin-plate clutch is also far more progressive than you might imagine and, once you're moving, there isn't much in the way of chuntering; you don't awkwardly whoops-a-daisy off the line as in many similar cars.

At relatively low speeds the F50 doesn't intimidate. With the quad-cam

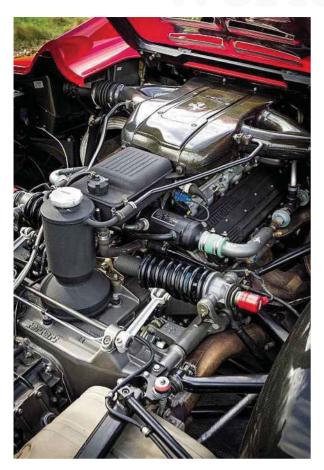
V12 bolted directly into the tub there is a little vibration, the occasional tremor being transmitted through the structure, but there are few corresponding squeaks or rattles. And then the *really* good bit. There are faster cars, albeit not many, but few deliver such incendiary power and such a devastating shove forward.

All too often cars of this ilk leave you strangely desensitised; fast doesn't always *feel* fast. Here it does. The longitudinal six-speed 'box is an absolute joy, being smooth-acting across the gate and perfectly weighted, while the unassisted rack-and-pinion steering is heavy at pottering speeds but sublime when you're trying that bit harder. And the brakes! There is no servo assistance, but the humungous 14in discs and four-pot Brembo calipers offer massive levels of retardation without any corresponding squirrelling should they be called upon in a hurry.

The thing is, while acceleration is brutal, the actual speed element isn't really the big draw. There's no ABS or traction control here, but the F50 feels nimble and confidence-inspiring for its size. It's been said before that if you can drive a Lotus Elise quickly and competently, then piloting an F50 shouldn't be a problem. It's an honest assessment. The revelatory part is how good the ride quality is, the active damping working its magic from the get-go. Each damper is controlled separately and the front end can be temporarily raised by 40mm to clear sleeping policemen. It's easy to forget this function but, such are the corresponding graunching sounds from the underbelly, it isn't something you'll overlook a second time.







The F50 is a supercar in every sense of the word. It's a machine you want to keep driving. Sure, it doesn't deliver quite the harum-scarum adrenaline hit of its predecessor the F40, but then nothing else does. And it isn't far off.

Nor does it scramble your senses like an Enzo. Instead, it subtly seduces you before pummelling you into submission, should you summon all 513 horses. That V12 powerhouse tingles your spine and revs higher and harder than any comparable Lamborghini unit, but thankfully it comes with a chassis to match.

You don't need to be a driving god to enjoy piloting an F50 at silly speeds. Unlike, say, a 288GTO, you don't feel as though you're teetering on a knife edge at every moment. Colossal grip and beautifully weighted steering play their parts. Yes, to wring absolutely everything out of an F50 you would have to work at it, but this is one of the most intuitive supercars imaginable. The rewards are there for the taking and at some way south of ten-tenths it's easy to drive quickly and safely. Think of it as a bridgehead between the blunt instruments of yore and today's gadget-laden hardware and you will be most of the way there.

Much of the criticism levelled at the F50 back in '95 seemed to be concerned with the fact that, more than anything else, it simply wasn't an F40; that somehow it was a bit too soft to be a true 'F car'. All of which is absolute nonsense - and let's not forget that even the sainted F40 received a kicking from some influential quarters of the media when it was new.

The F50 has the pomp and swagger you crave from something capable of 202mph. This car shouts quality and it shouts it with shiver-inducing intensity. Its time may have passed, but its day has surely come. End

THANKS TO James Cottingham of DK Engineering (www.dkeng.co.uk), and Neil Godwin-Stubbert.

#### FERRARI F50

ENGINE 4698cc V12, DOHC per bank, 60-valve, Bosch Motronic 2.7 fuelling and ignition POWER 513bhp @ 8000rpm TORQUE 327lb ft @ 6500rpm TRANSMISSION Six-speed manual, rear-wheel drive STEERING Rack and pinion SUSPENSION Front and rear: double wishbones, pushrod-operated coil-over dampers BRAKES Vented, cross-drilled discs, Brembo four-pot calipers WEIGHT 1350kg PERFORMANCE Top speed 202mph. 0-60mph 3.7sec





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#### Meanwhile, at the circuit...

The F50 was an F1 car for the road. So, what about turning an F1 car into a sports racer? Enter the 333SP

Words Richard Heseltine

SENTIMENT IS RARELY the best lens through which to view anything. However, to motor sport fans of a certain age, the Group C era of 1982-92 was the last truly great period of sports car racing. But the final season is best forgotten, as grids barely stretched into double figures. Stateside, the situation wasn't much better, with the closely related IMSA GTP series holding out for one more year.

Except the classic sports-prototype wasn't done just vet. Witness the Ferrari 333SP with its 3997cc F1-derived V12. The Scuderia had pulled out of frontline sports car racing back in 1973, and it was left to adapted road cars to make up the numbers into the early '80s - and then nothing. However, following protracted lobbying, Ferrari bowed to pressure and created this fabulous machine with a little help from a few friends such as designer/ constructor Gian Paolo Dallara and Tony Southgate, whose resumé included F1, Indy 500 and Le Mans winners. At a stroke, the 333SP lent credibility to the new-for-1994 IMSA WSC category, but it would also go on to do rather well in Europe.

'When Group C ended, my contract with Toyota was also over so I had to find myself a new job,' Southgate recalls. 'The ACO

333SP debuted in 1994 with the Amercian Le Mans series, for which longevity is a prerequisite - and is seen here winning at Barcelona in the 2001 Sportscar Championship.

[organising body] had announced that future Le Mans races were going to be for roadgoing GT cars. I thought, 'Who has a roadgoing GT car and might need some help?' I'd heard that Ferrari was working on such a car so I gave Luca di Montezemolo a call; I knew him from F1. He said they weren't building a GT car but an IMSA sports-racing car - and they needed some help. I went to Maranello and negotiated a deal with Ferrari whereby I would be the design consultant on the 333SP project. I was pleased to learn that Dallara was involved in the suspension and gearbox design and also responsible for the manufacture of much of the car. At that point Ferrari was making the carbon monocoque tub and the engine.

'I knew Dallara from my F1 days so it was an easy marriage. Mauro Rioli was the chief engineer on the project; he worked for Ferrari and was based in Maranello. I would travel to Ferrari/Dallara every other week and stay over for up to a week at a time. The car was around 70% complete when I arrived, and thanks to Dallara's engineering it looked good. There were a few areas I wasn't happy with: it needed much more downforce at the front, so a new nose design was produced and some suspension geometry changes were also needed. Part of my job was to supervise the testing and development of the car and go to all the IMSA races to help set-up cars for customers. There was no works team.'

Debuting at Road Atlanta in April 1994, Jay Cochran led home Giampiero Moretti for a Ferrari one-two finish. The following year the model racked up the first of three Sebring 12 Hours successes and, while conceived primarily with the US in mind, the 333SP also claimed class honours at Le Mans in 1998.

'The Le Mans project was Andy Evans' baby with the consent of Ferrari,' Southgate adds. 'I worked for Andy on that car, producing muchmodified, low-drag bodywork to get the top speed up from 185 to 204mph.' Remarkably, the 333SP was still winning in the new millennium, with an end tally of 56 outright wins and 69 pole positions.

There was never any talk of a replacement; there was no need for one. 'The car was state of the art when produced and designed for IMSA so it was always going to last a long time,' Southgate says. 'Americans have a different mentality to cars than Europeans. They want value for money and that means durability. They want to race them for years. By Ferrari standards, the 333SP was a low-budget project. No replacement was planned while I was there and I joined in 1993 and left towards the end of 1996. It was a lovely car, and should I ever win the lottery I'm buying one...'





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## ASEAMLESS RESTORATION

The Timbs Special caused shockwaves in the late 1940s and then disappeared into obscurity. Now it's back in the limelight and wowing the crowds again

Words Ken Gross // Рнотодгарну Peter Harholdt



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T THE 2012 Pebble Beach Concours d'Elegance, a sleek rear-engined car appeared that few recognised. Voluptuous and stunning, this one-of-a-kind roadster was first seen more than 62 years ago. Designed by Norman Timbs, a talented mechanical engineer who lived in Van Nuys, California, it starred on the cover of Motor Trend, then America's newest car magazine. To appreciate its impact, let's look back on the exciting era in which it was created.

Civilian auto production ceased in America in February 1942. Four years later, after war's end, there was immense demand for new cars from a population starved of them. With new models in short supply, the talented few customised and updated pre-war cars.

Customising techniques were first made popular in Dan Post's Blue Book of Custom Cars, along with numerous Fawcett Publications one-off paperbacks, and when Robert E 'Pete' Petersen's magazine empire took flight, Hot Rod, Car Craft, Rod & Custom and Motor Trend chronicled the burgeoning custom car scene.

Some talented men designed their cars from the ground up, usually (but not always) using modified proprietary chassis, along with production engines. They'd build one car for their personal use, and that vehicle, if it were sufficiently striking, might appear in a magazine along with information detailing how it was conceived and constructed.

Dan Post called these vehicles sport customs. The 'sport' was something of a misnomer. Sport customs were largely boulevard cruisers. Softly sprung, heavy, and seldom equipped with modified engines, they were certainly not road racers. Still, if you couldn't afford a Jaguar XK120 or a 'Healey but could build a car from scratch, constructing a sport custom was the perfect solution.

While many of these custom creations were backyard efforts with basic engineering, Norman Timbs' roadster was decidedly different. So was Mr Timbs, a skilled mechanical engineer who'd earlier designed the 1947-48-49 Indy 500-winning Blue Crown Specials, and who had worked for Preston Tucker on the Tucker 48 Torpedo design.

Timbs' radical roadster was featured on the cover of the second issue of Motor Trend in October 1949. A lovely female model, standing behind the car, posed in the driveway of a then-contemporary ranch house. The Timbs Special's tapered tail extended towards the camera. Graceful and curvaceous, its shape was in stunning contrast to the era's upright domestic cars.

Features included skirted fadeaway fenders, a contoured cockpit without doors, a split windshield, 'siamesed' dual exhaust tailpipes, and '39 Ford teardrop taillights. Its 15in wheels were shod with whitewall tyres and hubcaps that resembled Cadillac 'sombreros'.

Early Motor Trends had sepia covers with black-and-white illustrations, so readers couldn't appreciate the Timbs roadster's deep, Titian red-maroon finish, speckled with gold flake, but they must have been impressed by its futuristic appearance. Volkswagen, Porsche, Tatra, the Renault 4CV and the illfated Tucker had rear engines, but that configuration was still comparatively rare.

The Timbs roadster's massive aluminium

'When most production models were still relatively tall and boxy, the roadster resembled a car from outer space'

tail was hinged just behind the cockpit and opened on a single hydraulic ram to reveal a 320ci 1947 Buick straight-eight fitted with dual carburettors. Timbs reportedly ordered the 'Compound Carburetion' powerplant as a 'crate motor' from an LA Buick dealer. The straight-eight was located nearly in the centre of the car's chassis, with a spare wheel and tyre mounted directly behind it.

The Timbs chassis was formed with 4indiameter chromoly tubing, capped at the ends so the trapped air could be pressurised by an on-board compressor for the car's massive horns. The solid front axle was a Ford I-beam, while the independent rear suspension consisted of a custom-made Timbs-designed swing axle with a Packard centre section and modified Ford rear axle bells.

Accessible via step plates, the cockpit could have emanated from a luxury speedboat. A Stewart-Warner five-gauge accessory panel displayed a 5000rpm tachometer. Other instruments included an Echlin fuel gauge, a speedometer, gauges for vacuum, air and oil pressure, and fuel and water temperature, and an ammeter. There was a wood-rimmed three-spoke accessory wheel, and a columnmounted Ford shift lever. The cockpit, dash surrounds, door panels and seat were resplendent in tan leather. No roof was fitted.

The entire front end of the roadster was a single curvaceous piece, with a chromed grille reminiscent of a Cisitalia's, flanked by a pair of low-mounted inset headlights, in turn framed by a plated nerf bar that echoed the shape of a similar two-plane unit on the rear. There were no doors; the only visible cutline was the vertical break behind the cockpit that separated the tail section.

The car appeared to be moulded in one continuous form and a bellypan helped aerodynamic efficiency. The overall effect was startling and for 1949, when most production models were still relatively tall and boxy, it resembled a car from outer space. It was inspired by the ill-fated Auto Union highspeed record-setter, driven by German driving ace Bernd Rosemeyer.

Using quaint language typical of the '40s, Motor Trend described the Timbs roadster as 'an unusually streamlined maroon job'. The car took three years to construct, at a cost of over \$10,000. It was said to be 17.5ft long, on a 117in wheelbase and with a 56in track. It weighed 2500lb (1134kg).

The roadster appeared at several shows to great acclaim. Norman Timbs Jr, son of the builder, told me that his father 'was very proud of it, and he compiled an elaborate scrapbook, but it was so futuristic, he couldn't drive it anywhere without people constantly stopping and staring at it. It happened so often, he got tired of it.'

So Timbs decided to sell his roadster. Calling it a 'two-seater sports', he advertised it in Road & Track in February 1950 for \$7500. The ad ran a photo of Timbs towering over his low-slung two-seater, claimed that the car was 'capable of over 100mph' and stated it 'had been driven less than 5000 miles'.

By 1952, the Timbs Special was owned by Air Force Captain Jim Davis of Manhattan Beach, California. Wayne Thoms wrote about the car in the February 1954 issue of Motor *Life.* In photographs, it appeared to have been repainted in a lighter colour. Thoms' article stated that the hand-formed aluminium body - built in sections on a wooden buck, then welded together - had been crafted by LA-area race car fabricator Emil Diedt.

Norman Timbs Jr believes that the body was built at California Coachworks. Emil >





#### 1949 TIMBS SPECIAL ROADSTER

ENGINE 5244cc (320ci) straight-eight, OHV, twin carburettors POWER 200bhp (claimed) TRANSMISSION Three-speed manual, rear-wheel drive SUSPENSION Front: beam axle, transverse leaf spring, pneumatic dampers. Rear: independent, swing axles, transverse leaf spring, pneumatic dampers BRAKES Drums WEIGHT 1134kg PERFORMANCE Top speed 100mph+

Diedt worked there for a time, hence the connection. But Timbs Jr told me that there's no proof Emil Diedt actually worked on the car. That said, the body workmanship was excellent, as was Diedt's. It remains a mystery.

Motor Life stated 'the performance is almost as fantastic as the appearance'; that the Buick engine 'had been hopped up to develop in the region of 200bhp'; and 'a top speed of 120mph should be no problem'.

Thoms commented: 'Fortunately this car has the essential ingredients - precise steering, flat cornering, positive brakes - all necessary safety factors which are too important to overlook. Suspension is through conventional transverse leaf springs all around. The rear provides assembly independent suspension for the rear wheels, needed because the engine, transmission and differential are in line, virtually as a unit, with no driveshaft separating transmission and rear end. If this is confusing, remember that the engine is in the rear; the only thing in front of the driver and passenger being the radiator which, incidentally, mounts a small electric fan for auxiliary cooling.'

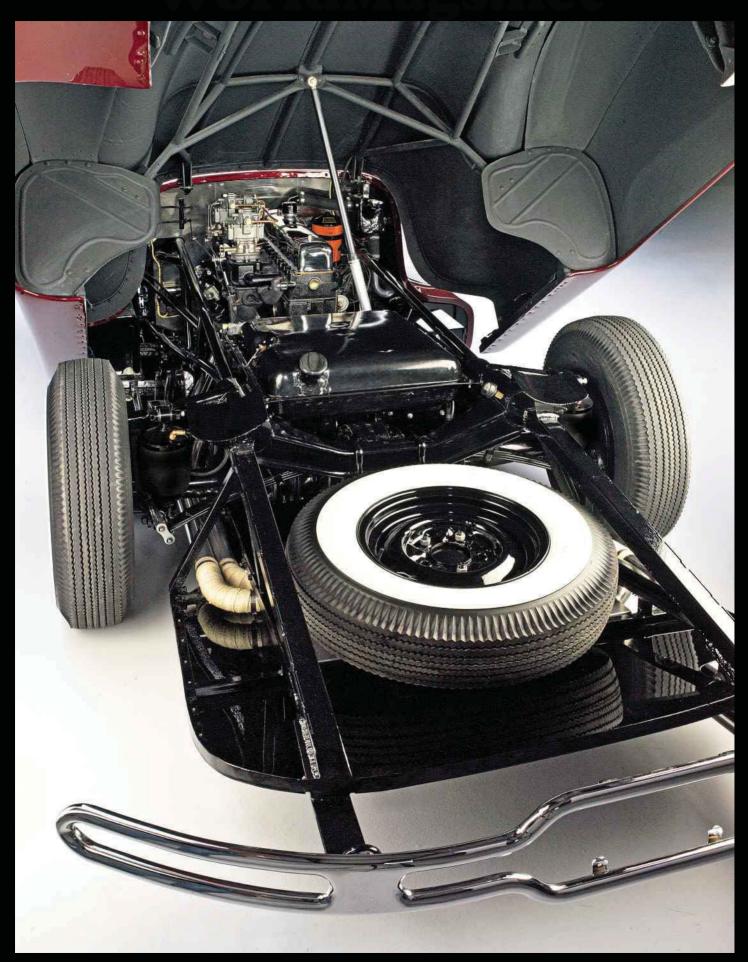
Norman Timbs Jr adds: 'The bumpers were an afterthought. When dad tried to register it, the California DMV insisted on bumpers, so Bruce Bromme Sr, who'd built Indy race cars with his dad Louis, fabricated them.'

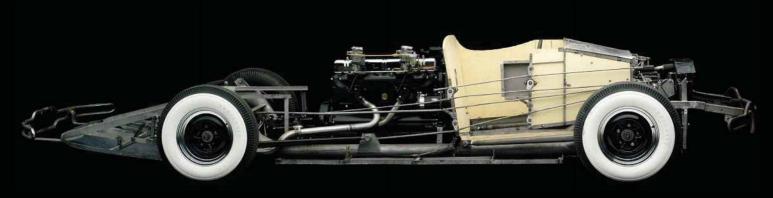
The ex-Timbs two-seater had several subsequent owners; it reportedly appeared in a TV episode of Buck Rogers, and it was displayed for years at the Halfway House restaurant in Saugus, California, where children played and jumped on its fragile aluminium body. After being stored outside near the Antelope Valley town of Gorman in California's high desert, it was purchased by a prop man for a Hollywood studio and appeared in the Nicolas Cage film Gone in 60 Seconds. Then, left to moulder in the sun, the Timbs Special deserved a better fate.

I first saw the Timbs Special at the Petersen Automotive Museum prior to a 2002 Barrett-Jackson Auction. Having been abandoned to the elements, it was in rough shape. Gary Cerveny bought it for \$17,200. 'I didn't know about the car until I saw it at the auction,' he says. 'It looked intriguing. When it didn't seem to be selling, I decided to bid.'

Cerveny simply wanted the soon-to-berestored Timbs roadster to be a good driver, but ensuing publicity convinced him that it was important, and deserved a first-class restoration. 'I'd restored a belly tank,' he recalls, 'and as most of the Timbs car was all there, I mistakenly thought it'd be an easy restoration.' After he and his dad performed much of the engine work and began on the body, Cerveny realised that 'as the process went along, it was more complicated than I thought. I was in over my head.' Collector Roger Morrison recommended that Gary send the car to Dave Crouse's Custom Auto in Loveland, Colorado.

Crouse, who has restored several important historic hot rods, admits the restoration 'was very difficult. This car was built as a concept exercise, so we had to do a lot of work to make it function properly.' Other problems also came to light. 'A previous owner cut a large square hole in the rear section to access the engine. He also cut open the wheel wells to change the rear tyres. Workmanship on the body was first rate, but there were no stiffening members to help the body retain its shape.'



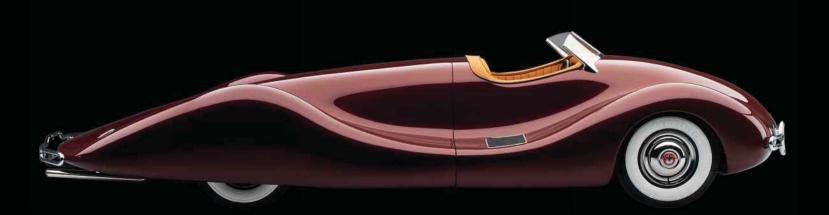


Above
With the body off you get to see the extraordinary mid-mounted engine location, and the aircraft-style control bellcranks that run there from the forward-mounted cockpit.



#### Above

Dave Crouse's Custom Auto went to great lengths to restore the seamless-looking yet fragile aluminium panels. The only cutline is for the huge engine cover, which lifts from behind the cockpit.



#### Above

The finished article, resplendent in its correct (after painstaking experimentation) Titian goldflake paint
– mixed from an original chip found on a kart that Timbs had built for his nephews.

'This car is a monster to work on,' Crouse continues. 'The nose is fixed; there's no hood, and the radiator is in front, with an expansion tank behind the cockpit bulkhead. Most linkages and controls are aircraft bell cranks. A few were missing; some didn't work very well. The throttle and clutch linkages were re-engineered; we drove the completed chassis around to ensure everything worked before we mounted the body on it. Our intent was to build a show car, but make it drivable. The original workmanship is incredible.'

The suspension is ingenious too, but had been altered by a previous owner. 'The geometry wasn't right so, to make it work, someone kept adding more springs. We installed the regular Ford semi-elliptic spring pack and used air shocks, powered by the car's compressor. It works beautifully.'

Crouse believes that magazine descriptions which suggest that air from the on-board compressor would be used to stiffen the chassis by being pumped into the tubular frame under pressure are wrong. 'You'd need 1000psi or more before you'd notice much change,' he says. 'That said, Norman Timbs was ahead of his time. He worked with the best race car fabricators, and it shows. The welds and the machine work are gorgeous.'

That didn't make the job any easier, however. 'After we had the shape corrected, the surface preparation took forever. To obtain a straight, even parting line, we had the tail

section on and off. It's so big you can't reach across it, so we built a scaffold to work on it. Sometimes you've got to get creative.'

That approach applied equally to the paintwork, too. Says Crouse: 'We had a little chip of the paint from a kart that Timbs had built for his nephews. Gary Cerveny took it to noted hot rod painter Stan Betz, who experimented with several shades, and then mixed the correct colour with the right gold flakes. We sprayed it on in several steps, from base, to colour, to clear finish.'

Other tasks took detective work. 'There's a small pressure gauge on the left and we used a magnifying glass to identify it. It had a crimped bezel. Pat Swanson, an instrument expert from the Pacific Northwest, told us it was an Echlin 0-10psi mechanical fuel pressure gauge. He gave one to us to restore. The hubcaps are Lyons accessory items. It took years before we found a set.'

Gary Cerveny, who rebuilt the engine, reports that two cylinders had water in them so, retaining the original block, he installed a pair of cylinder sleeves. The crosshatches from the factory bore honing were still visible, and the pair of factory cast-iron exhaust headers empty into side-by-side Smithy's mufflers, resulting in a rumble from the tailpipes.

'You don't find a car like this very often,' Crouse says, 'but I can't credit Gary enough. Whenever there was a crunch, he stepped up and we went for quality.' 'It was purchased by a prop man for a Hollywood studio and appeared in the Nicolas Cage film *Gone in* 60 Seconds'



#### TIMBS SPECIAL ROADSTER

Timbs Jr, who displays a framed Motor Trend cover in his office, had spent time looking for the car but was unable to buy it. 'The guy who owned it up in Gorman had visions of grandeur. Luckily, dad had saved his scrapbook, so there was a picture history for the restorers. I'm very glad that someone with the means to restore it properly has done it.'

The long-lost Norman Timbs Special won a Corporate award at the Amelia Island Concours d'Elegance in March 2010, then awaited a call from Pebble Beach. There the Timbs Special was in tough class competition, yet people were stunned by its audacious shape, as well as its clever engineering, exquisite restoration and palpable presence.

The Cervenys carefully trailered the car up from LA. 'There's no really good way to tie it down,' says Gary, 'so I never went over 50mph. It was a long ride, but winning was worth it.'

Spectators gathered around the Timbs Special all day, while Gary and Diane Cerveny told the car's story again and again. When the sport custom class was called to the ramp, the Norman Timbs Special had won the coveted first-in-class trophy. The long, low roadster rumbled up and slowly crossed the display ramp. Gary and Diane Cerveny enthused: 'We were thrilled. This is the highlight of our vehicle showing hobby. It was a special day for us and the Timbs.'

Honoured on both US coasts, the Timbs roadster remains a tribute to the vision of its creator and the skills of its restorers.

#### AN UNHERALDED GENIUS

The Timbs roadster was a piece of artistry from the pen of a man who was actually more engineer than stylist



NORM TIMBS studied mechanical engineering at USC, then rose to the rank of chief engineer at Halibrand Engineering, where he designed wheels, disc brakes and more.

Timbs also designed the front-wheel-drive, Offenhauser-powered Blue Crown Spark Plug Specials, driven by Bill Holland and Mauri Rose, that won the Indianapolis 500 an unprecedented three times in 1946, 1947 and 1948; the Howard Keck front-drive Special, which competed in the Indy 500 from 1946 to

1950, driven by Jimmy Jackson and Mauri Rose; and the original 1952 Howard Keck (Superior Oil Company) Fuel Injection Special, which led the 500 for two-thirds of the race on its maiden appearance. His 1952 pole-setting JC Agajanian Cummins Diesel Special pioneered the lay-down engine configuration.

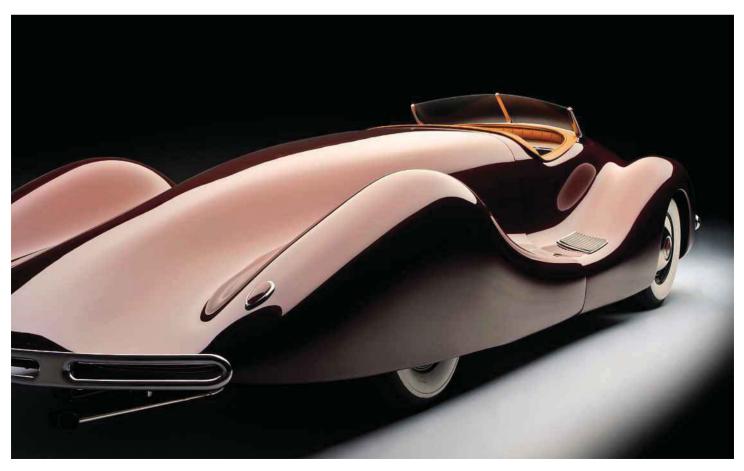
Timbs was responsible for the Edwards Ford V8-powered special, successfully campaigned by Sterling Edwards in the 1948-49 SCCA racing season. It featured an aluminium

monocoque rear section and a spaceframe-type subframe, like the later Jaguar E-type. His pioneering design for the Halibrand Shrike racecar used a cast magnesium monocoque chassis.

Timbs understood the use of negative aerodynamic pressure to enable downforce at high speeds; his advanced aerodynamic work for the Howard Keck Streamliner was done in the Cal-Tech wind tunnel. It was the first Indianapolis car to employ ground-effect aerodynamics.

Timbs Jr says his father also developed an advanced hydroplane design for Howard Keck, using two propellers to minimise the cavitation effect a single-screw design encounters when the hull lifts out of the water.

Timbs passed away in 1993 at the age of 76. His son Norman Jr also became an engineer. Looking back, it's hardly surprising the Timbs Special made such an impact.



## DEAR SANTA...

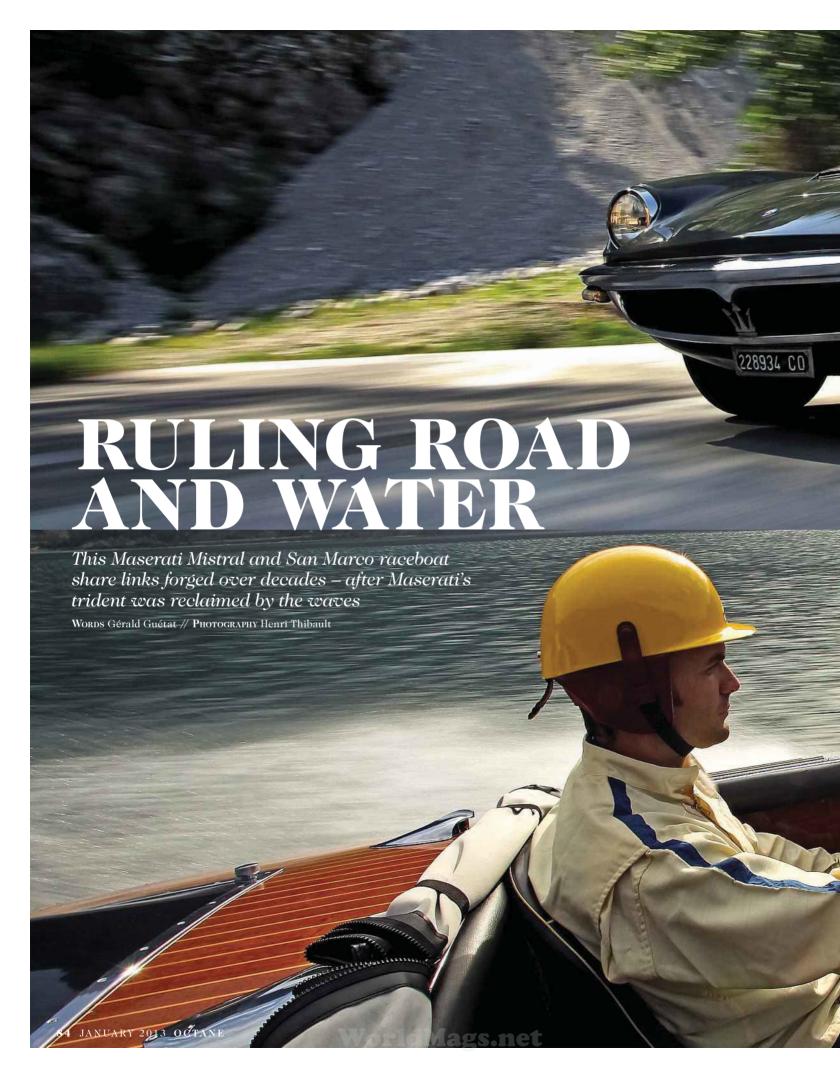


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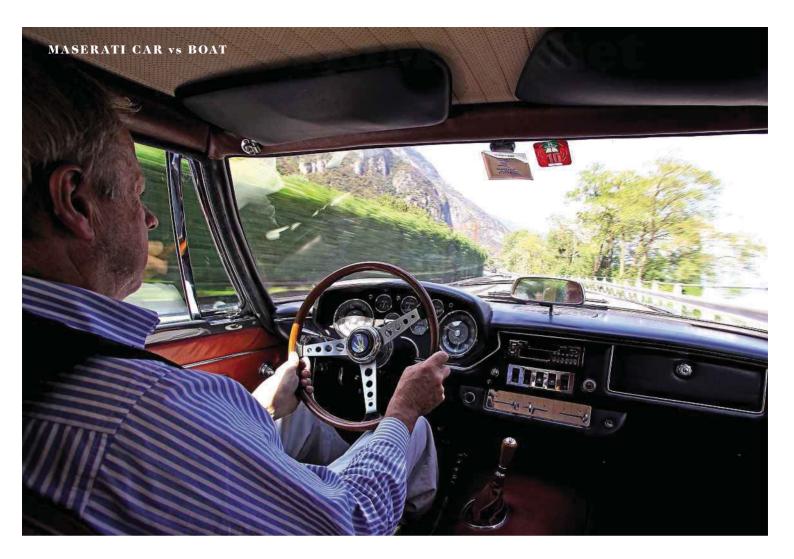
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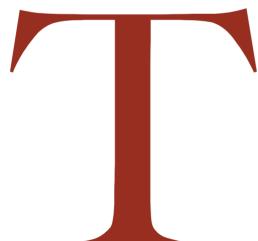


REBUILDING HISTORY









THE DATE? OCTOBER 1963. The place? Segrate, a suburb of Milan. Wild economic growth during that decade's economic boom had pushed back the limits of the surrounding countryside in a chaotic manner. Not far away lay the liquid strip of Idroscalo, the vast artificial lake planned in the days of Mussolini a few kilometres from the centre of the Lombardy capital, at a time when it was thought that seaplanes embodied the future of commercial aviation. There, a few years before, the Venetian powerboat champion Oscar Scarpa had set up his San Marco boatyard to win the hearts and wallets of the Milanese elite.

One day, a young boy named Dody Jost accompanied his father to find a replacement part for their San Marco Appia Zagato boat. One of the shipyard's more unusual features was its close ties with the automobile industry. Near the premises' main entrance, a small team was working under the crane, watched by the Bernocchi brothers, two

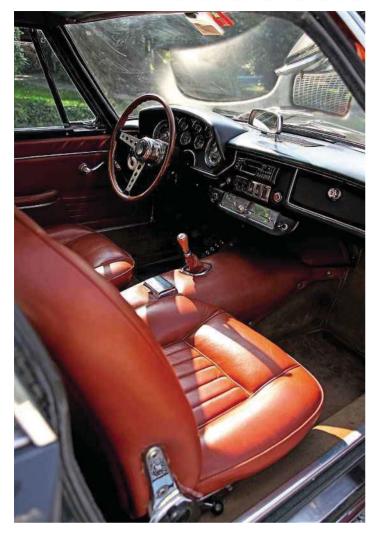
very sporting clients. Before them, suspended from slings, swung a newly delivered six-cylinder Maserati 3500GTI engine, descending majestically into the finished mahogany hull of a two-seater racing runabout. Mario and Michele Bernocchi, of the same name as the textile manufacturer, belonged to a family that had been among the most prominent of Milan *bourgeoisie* for several generations. They already owned several boats that had been built here. During this period, for the assiduous powerboat-racing gentry and connoisseurs, nothing could beat owning a San Marco: it was sleek, elegant, beautifully designed, highly expensive and much more sporting than a luxurious Riva.

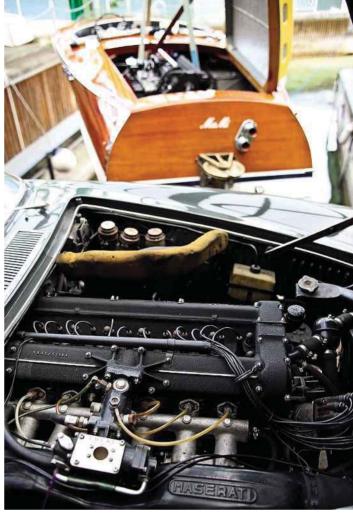
Oscar Scarpa was a veteran of Maserati. He was so well known and appreciated in the company's Modena factory that he was able to order even the most valuable engine by making a simple phone call. He and his raceboats held no fewer than 35 world records; some of the most prestigious were taken with 450S V8s, entrusted to the care of the *reparto corsa* wizard of the factory, Guerrino Bertocchi. For young Dody Jost the vision of the brand new 3500GTI, with its six inlet pipes as shiny as brass musical instruments, would forever mark his memory; he pestered his father during the drive back to the family home, an extraordinary motel called the *Nautilus*, built directly on the shoreline of Lake Como and boasting its own private dock. A subtle network of relationships began to develop that very morning.

The Bernocchis' choice of a Maserati six-cylinder for their boat was a wise one. Whether on the water or on the road, the Trident marque was particularly appreciated by a certain clientele of gentleman drivers as committed to performance as they were to comfort and elegance. In the early 1960s the Maserati name possessed great international prestige. The 3500's GT qualities combined with plentiful torque for everyday motoring were preferred by many to the flamboyance and high revs of Maranello's products. For more than ten years the Orsi brothers had entrusted the firm's engineering direction to Giulio Alfieri, and he had become the very soul of Maserati. He was responsible, in particular, for











Above and right Maserati's definition of a true GT: an airy, comfortable cabin for long distances. Launched in the same year, the Mistral and the San Marco raceboat - a European class champion - share the six-cylinder engine developed for Fangio's 250F Grand Prix car.

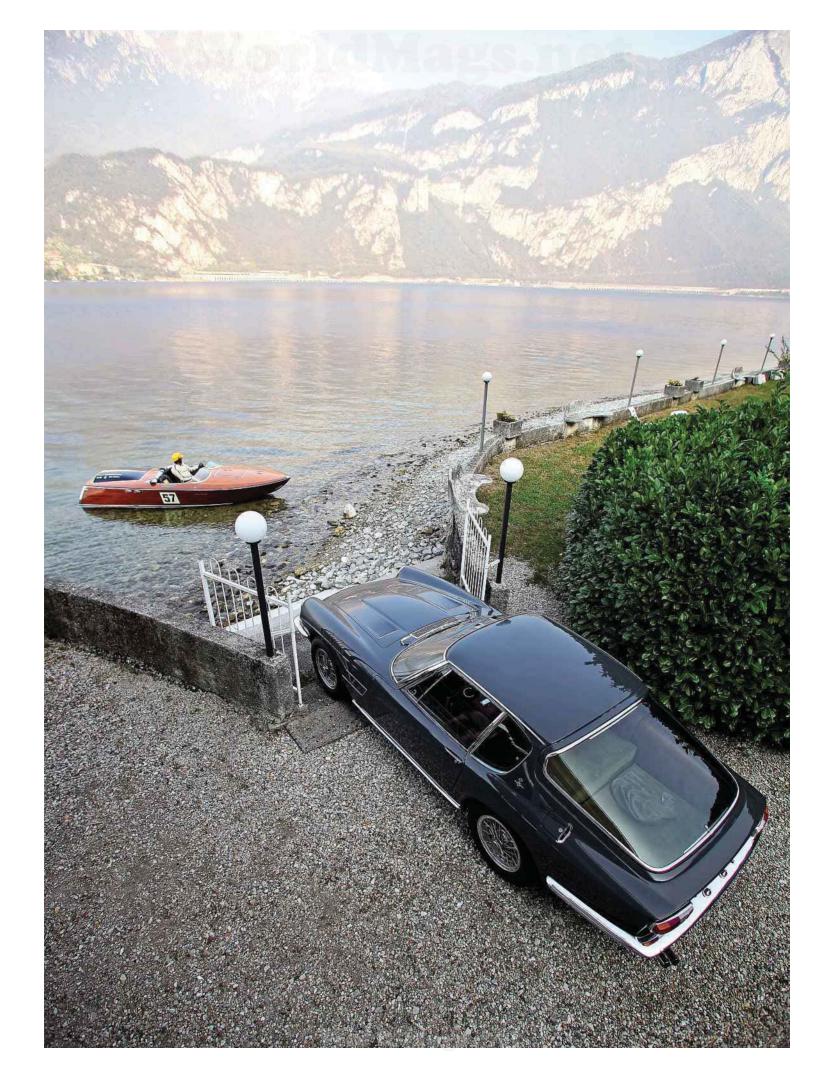
the development of the famous 2.0-litre straight-six that, when increased to 2.5 litres, had enabled Juan Manuel Fangio to win the 1957 Formula 1 title driving the 250F single-seater.

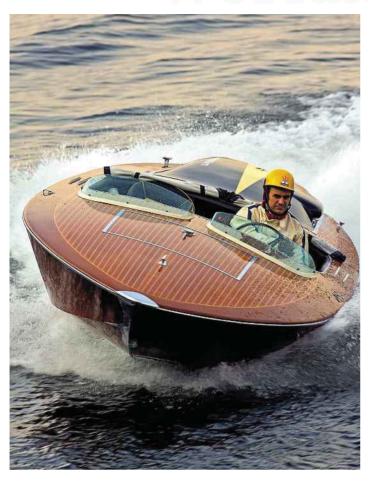
In the same vein, Alfieri's wonderful 1955 350S Corsa with double overhead camshafts had served as a model for the tipo 101 and its variants that equipped all 3500 to 4000cc six-cylinder Maseratis, from the 3500GT to the Mistral. Alfieri also created the impressive 450S that would later power all the production models from the Ghibli V8 through to the Indy, Bora and Khamsin. In addition, he was the father of the famous 'Birdcage' and an early adopter of fuel injection in production cars with the 3500GTI of 1961. As passionate as he was discreet, the ingegnere was a true petrolhead for whom high-end engine development for competition made sense only if it benefited production models as well.

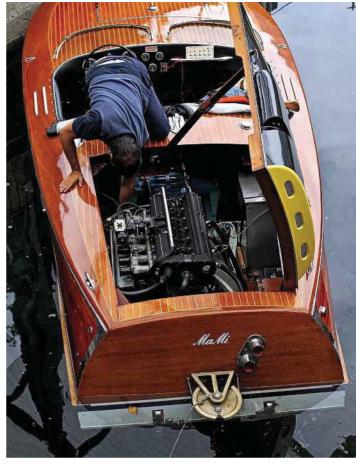
The correlation between racetrack and road was dear to Alfieri, who was passionate about creating the true gran turismo. He would tell his family and colleagues: 'With one of my cars, I can leave the Modena factory early morning, arrive in Paris late in the afternoon and have time to take a good shower at the hotel before going out to dinner without being tired... None of my competitors' models can do the same thing.'

And he had reason to be proud, when the shortlist of rivals included names like Ferrari, Aston Martin and Jaguar. In 1963, a Maserati coupé was at least as expensive as the models of its prestigious competitors but offered the superior comfort and performance of a true grand tourer. Therefore, to get from Modena to Paris the fast and easy way, on a motorway network still in its infancy and in an even better driving environment than at the wheel of a 3500GT, Alfieri entrusted Pietro Frua with the task of designing a new, modern body.

The Berlina 2 Posti made its appearance at the 1963 Turin Motor Show. →







It was noted for its large windows and light, spacious cabin, with a luggage area accessible directly through a substantial hatch. One could now enjoy travelling with Madame at high speed without forsaking all the creature comforts and abandoning one's personal elegance - all thanks to the generous space within. Maserati had risen perfectly to the challenge of the gran turismo lifestyle.

The model, which had yet to bear the name Mistral, had no radiator grille: its air intakes were located below the bumper. Beneath the light alloy body, the chassis (made by Maggiora in Turin) consisted of squaresection tubes with a wheelbase of 2.40m, a few centimetres shorter than the Sebring's and the Spider Vignale's. It employed the multi-tubular construction originally seen on the Birdcage.

At the suggestion of French Maserati importer Colonel John Simone, the Berlina 2 Posti took the name of a southern wind, the Mistral, beginning a tradition unique to the brand's two-seaters - the 2+2s carried famous circuit names. Under the hood was the injected sixcylinder, increased to 3.7 litres with a 245bhp output. Contemporary documents stated: 'The dual ignition and indirect fuel injection provide power, smoothness and exceptional economy.'

Experience since has proven the Lucas mechanical fuel injection to be difficult to adjust and, while effective in competition, it was not well suited to a production car. Many owners have installed carburettors instead, particularly in America. However, tested by Italian magazine Quattroruote, the Maserati was clocked at 227km/h (142mph) and hit 60mph from rest in 6.8 seconds.

With such an engine, how could the Mistral fail to catch the attention of young Dody Jost, a boy already impassioned by cars and boats? And here's where fate brought about an unexpected encounter. In 1964 a friend of Dody's father, a famous Milanese jeweller, bought a sumptuous Mistral in unique mouse grey with cognac leather trim. Just like Giulio Alfieri, the man intended to travel regularly to Paris - but carrying precious

From above left

Finished in glorious mahogany in the style of the period, the 1960s runabout used its Maserati engine to superb effect. A young Mario and Michele Bernocchi competed with great success; today, the craft remains a perfect tribute to the brothers' memory.

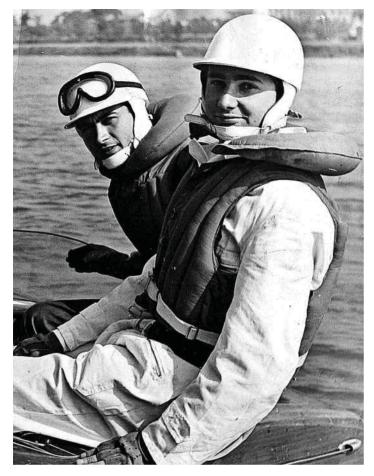
jewels, for which he had the bodymaker incorporate a small, secret safe under the thick carpet behind the driver's seat. However, health issues ruined those plans and the new Mistral entered the garage at the Nautilus, much to the delight of Dody, who was waiting impatiently until he could take his driving test. Meanwhile, since his San Marco boatyard visit,

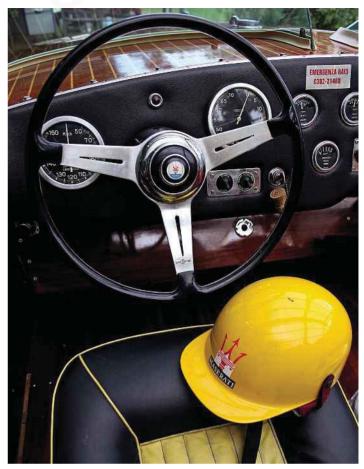
the Maserati-powered runabout (launched in 1964) had not been idle. Mario Bernocchi had won several important circuit races on the water, setting lap records that included one in Angera, near Lake Maggiore, at an average of more than a 75km/h. He was crowned European runabout champion in Class 3 limited to 4500cc.

While invisible to those concerned, links were becoming more defined year by year. After the death of Mario Bernocchi, his brother Michele, also a multiple race winner, continued to maintain the boat in a state of near-perfection. He in turn introduced his own son to the joys of powerboat racing, especially during the great classic Pavia-Venice race that had been founded in 1929 - a kind of Mille Miglia along the river Pô, down to the famous Piazza San Marco waterfront in Venice.

As time passed, friendships were formed and strengthened. Michele Bernocchi and Dody Jost - who inherited the beautiful mouse grey Mistral - became the best of friends. They carefully maintained their machines, and continued to share the joys of fast rides, whether on the road or on the 'liquid track' - a term coined by Michele in the 1960s. Yet, shortly afterwards, Michele - the second of the Bernocchi brothers died as well. And so, in the tradition of passing on knowledge and the sharing of great moments between father and child, Marco, his son, decided to maintain the memory.

Today, the glistening Mistral and the roaring San Marco Maserati find themselves side by side, still at the Nautilus, for 'gentlemen's' driving sessions. So many shared memories, woven invisibly for almost 50 years - and what a vibrant homage to the man who made all this possible, the *ingegnere* Alfieri.













#### SIDE BY SIDE: CAR vs BOAT

SETTLED BEHIND THE WHEEL of the Maserati, you immediately feel comfortable in the elegant, understated and very bright interior. The welded frame gives good rigidity, while the rear suspension is a little firm; something you soon realise when travelling over poor surfaces, especially at the rear with its semi-elliptic leaf springs and rigid Salisbury axle. The Mistral is easy to drive and delivers few unpleasant surprises – until it's really pushed to the limits. You have to remember that, thanks to rear-wheel drive and 275lb ft of torque, there is a tendency to oversteer very quickly.

However, in 'touring' rather than 'sporting' conditions, there's really nothing to fear; the Mistral knows how to reassure its driver. The four disc brakes are effective, even if the car cannot completely hide its age, while the inline six-cylinder is a performance legacy from Fangio's 250F. Its long stroke means it delivers the best results under 5000rpm. Power and torque combine to give excellent flexibility, and you can have tremendous fun playing with the short ZF five-speed gearstick.

The Mistral is well suited to long-distance motorway trips, and for a 50-year-old car it has a high degree of insulation from noise and the elements. Wind rush is greatly reduced, and no-one should complain about listening to the raucous sound of the six-cylinder at high speeds after spending a gratifying time spooling up through the revs.

Ineffective wipers are but a minor weak spot; in conditions more appropriate to a grand tourer, the car is an absolute pleasure to drive, with its 142mph top speed and 0-60mph time of less than seven seconds.

Boasting the same engine as the Mistral, the San Marco racing runabout feels equally powerful and torquey but sounds even better thanks to the more direct water-cooled exhaust. The straight-six is located just behind the driver, and its closer proximity than in the car is evident in its louder noise and increased vibration. The simple cockpit

#### 1964 MASERATI MISTRAL

ENGINE 3694cc straight-six, DOHC, twin-spark. Lucas fuel injection **POWER** 245bhp @ 5800rpm **TORQUE** 275lb ft @ 4000rpm TRANSMISSION Five-speed manual, rear-wheel drive STEERING Recirculating ball SUSPENSION Front: double wishbones, coil springs, telescopic dampers, antiroll bar. Rear: live axle, leaf springs. telescopic dampers, anti-roll bar **BRAKES** Discs WEIGHT 1430kg PERFORMANCE Top speed 142mph. 0-60mph 6.8sec

#### 1963/64 SAN MARCO RUNABOUT

ENGINE Maserati 3500GTI tipo 106 with Lucas injection **POWER** 290bhp @ 5600rpm DESIGNER/BUILDER Oscar Scarpa, Cantiere San Marco, Segrate (Milan) **HULL CONSTRUCTION** Laminated and mahogany plywood on members DRIVER Mario Bernocchi, European champion runabout class 3 - 1964 PRODUCTION One with this engine LENGTH 5.30m **WIDTH** 2.00m WEIGHT 980kg PERFORMANCE Top speed 57mph

features traditional English-inspired 1960s instrumentation.

On the water, you can go flat-out without fear of destroying tyres or clutch. With its V-drive transmission and the propeller at a 15° angle, this sporty runabout and European champion is built for speed. Such power and thrust mean you literally take off, reaching hydroplaning speed in seconds – but it requires a lot of concentration to stay on course as the boat powers effortlessly towards its top speed.

This type of hull – virtually flat with a very slight V in the front – tends to bob up and down tirelessly, porpoise-like and in a straight line if there is little or no chop. Otherwise, the boat will 'tap' hard on the waves and it is necessary to reduce the throttle. Bends should be taken wide, as the hull isn't designed to cling to the surface. The result is long, controlled slides and large sprays of wash, in the style of all motor boats of the period. You can have great fun making turns and playing with the acceleration, superbly delivered by the Maserati engine that is both flexible and powerful yet gentle to use – just as it is on the road.



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'William Lyons may well have been an autocratic and tightfisted individual, but he was a gifted stylist'

AGUAR. A NAME that succinctly represents quintessential classic British motor car. The rakish, almost flamboyant SS Jaguar 100 you see here is the first model to bear the name 'Jaguar'. The preceding S.S.90 model was an S.S. - with full stops - which stood for Standard Swallow, or was it Swallow Sports? Conjecture about the name was never entirely resolved because it suited William Lyons to have his engine supplier, the Standard Motor Company, think it was Standard Swallow, while his employees at the Swallow Sidecar Company Ltd thought it was Swallow Sports.

William Lyons and William Walmsley founded the Swallow Sidecar Company in 1922 in Blackpool. Initially it manufactured motorcycle sidecars, then it went into coachbuilding motor cars. The first car the company rebodied - some might say Lyons 'pimped' - was an Austin 7, and this was followed by further Swallows based on Standard, Swift and Fiat chassis. In 1929 Lyons teamed up with Captain John Black of Standard and created the first SS (Standard Swallow), followed by the SSI and SSII coupés. William Lyons formed S.S. Cars Ltd in 1934 and the company name was then changed to Jaguar Cars Ltd in 1945. He was knighted in 1956.

'I immediately pounced on "Jaguar", for it had an exciting sound for me,' said Lyons, in later life. 'An old school friend had joined the Royal Flying Corps... he was stationed at Farnborough and told me of his work as a mechanic on the Armstrong Siddeley "Jaguar" engine. Since that time the word Jaguar has always had a particular significance to me and so SS Jaguar became the name by which our cars were known.'

William Lyons may well have been an autocratic and tight-fisted individual but he was a gifted stylist. He created some of the most beautiful motor cars in automotive history. From the initial Swallow, to the SS100, XK, XJ, C-type and D-type racers, all his vehicles were absolutely perfectly styled, from sports cars to large saloons.

This 1936 2½-litre SS Jaguar 100 proves the point. From every angle it looks superb. Some of the old school thought the SS100 was a bit too rakish and caddish but it was a pure sports car priced at just £395 when new, undercutting everything else on the market. This beautiful cream example, chassis number 18033, lives in sunny Cape Town, South Africa, and is owned by collector and historic racer Fred Phillips.

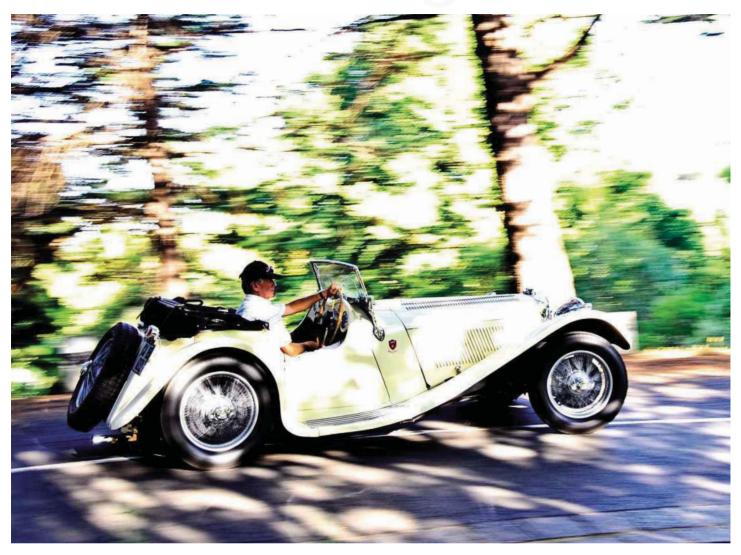
'I have always loved the looks of the SS100 and managed to find this car hidden away in White River, which is miles away near the Kruger National Park,' says Fred. 'It had been crashed at some time in its early life and then lovingly restored, from at least a looks perspective. I had seen the car as a runner some years earlier so, believing I knew what I was buying, I hooked up my trailer and drove the 1300 miles to collect it. Alas, there had been a mechanical calamity and the car

was in dozens of pieces but complete. I strapped it onto the trailer with all the parts in lots of cardboard boxes and, of course, the rain came pelting down on the way home, so the boxes disintegrated and parts started flying off the back of the trailer...'

He rebuilt the SS100 himself over a twoyear period and was surprised at how good the supply of parts for these cars is, from both Britain and America. Johnston Engineering in Cape Town did all the machining and built up the sub-assembly, and the engine runs as new.

The SS100, first launched in 1935, evolved from the S.S.90, which ran a Standard sidevalve engine of which William Lyons commented: 'It just wouldn't pull the skin off a rice pudding!' A bit cruel, but the great engineer Harry Weslake was tasked with designing a new overhead-valve cylinder head for the 2663cc straight-six, which increased the power output from 75 to 105bhp at 4500rpm. Weslake considered the cylinder head one of his best achievements; Lyons remembered the occasion as 'one of the best breakthroughs we ever had'.

Now the SS100 not only had the looks but it was also a properly fast sports car, capable of 95mph and a 0-60mph sprint of 12.8sec. This speed is efficiently shed by Girling rodoperated Millenite ribbed drum brakes, which do not suffer from fade. Burman-Douglas worm-and-nut steering helps keep the Jaguar accurate and the solid axles are suspended and damped by both hydraulic and friction dampers on the front axle but







Left and above
Coucher gets to grips with the SS100's springy
Bluemels steering wheel, before taking to leafy
South African backroads; the SS100's overheadvalve straight-six was based on a Standard
sidevalve, massively improved by Harry Weslake.



only Luvax CMP hydraulic dampers on the live rear axle, something of a weak point.

The 18in wire wheels are today shod with chunky 5.50x18 Blockley tyres and it's interesting to note SS100s had Lucas QK596 headlamps originally, not the more well-known P100s; and only one 'fly's eye' rear lamp is mounted on the offside rear wing on British models, while the export models had one each side. Lyons penny-pinching again?

A larger 3½-litre engine was offered from 1938, which produced a claimed 125bhp and cost £445. In total just 198 of the 2½-litre cars were manufactured and 116 larger-capacity cars, making them very rare examples of the marque. An SS Jaguar 100 3½-litre was sold for £670,000 in 2010 by Gooding and Co, but prices are generally around £300,000.

So what is this Jaguar like to drive? Ingress is via a flimsy suicide door into a tight cockpit and the large Bluemels steering wheel leaves little space for thighs. The seating position (on leather-covered Dunlopillo cushions) is typically arms-out, there is plenty of legroom but not much space for large feet, and the view along the long, louvred bonnet and widely splayed front wings is special. The dash is full of cream-faced Smiths instruments with blue markings. 'A bit flash for Guards Club types,' notes Fred.

#### 1936 SS JAGUAR 100

ENGINE 2663cc straight-six, OHV, twin SU carburettors
POWER 104bhp @ 4600rpm TORQUE 167lb ft @ 2800rpm
TRANSMISSION Four-speed manual, rear-wheel drive
STEERING Worm and nut

SUSPENSION Front: solid axle, semi-elliptic leaf springs, hydraulic and friction dampers. Rear: underslung live axle, semi-elliptic leaf springs, hydraulic dampers

BRAKES Girling rod-operated drums
WEIGHT 1200ka

PERFORMANCE Top speed 95mph. 0-60mph 12.8sec

The Weslake engine fires instantly and sounds much larger than its 2½-litre capacity would suggest, sucking through twin 1¼in SU carbs. The clutch is light, the gearlever requires only a short wrist action into non-synchro first, but the steering is heavy via the flexible rim. Still, the SS100 moves off easily thanks to 167lb ft of torque at just 2800rpm.

The gearshift is synchro'd from second but it's best to take it a bit slow. The lovely little straight-six is eager and reacts quickly to accelerator pedal increments, even if the rev band is limited to about four-and-a-half thou'. On smooth tarmac the SS100 gets up and goes with intention. The steering quickly lightens and the brakes, though not full of feel, certainly work effectively and inspire confidence. The gearshift is remarkably neat

and tidy, and soon you are bowling along at quite a clip, the sensation of speed enhanced by the very open cockpit.

When you start to push the Jaguar it responds in a benign manner. Going a bit faster into corners the Blockley tyres allow the separate chassis to ease into a drift. You feel the old car settle its weight onto the outside tyres, sit down, then you unwind a bit of steering lock as the grip gently lets go. All very satisfying and all at legal speeds, though the SS100 comes apart a bit when the road gets rough. It does not like transverse ridges, which can cause that under-damped rear axle to jump and lurch the car.

Some regard the SS100 as being a bit dandy, but this is dispelled when you drive it. It is a pure vintage sports car, something that's backed up by its competition record. One of the SS100's first successes was its underrated victory in the 1936 International Alpine Trial, where Tommy and Elsie Wisdom won a 'Glacier Cup'. Then, in 1937, Jack Harrop won the RAC Rally, and various victories followed at the Brooklands and Goodwood Circuits. In 1948 Ian Appleyard entered his nine-year-old SS100 in the Alpine Trial and came away with a Coupe des Alps and first in class. It's a proper bit of kit, the SS Jaguar 100.







## WorldMags.net



# PORSCHE'S SLEEPING BEAUTIES

The Porsche Museum displays only a fraction of the company's 505-strong historic collection. What about the rest? They've finally all been gathered under one roof – and Octane has been granted a peek

Words Delwyn Mallett // Рнотодгарну Matthew Howell

Clockwise from near right
Handsome 928 Cabriolet was
developed with the American
Sunroof Corporation, but didn't
make production; Louise Piëch's
own 911 Turbo, with 'long-life'
design study behind; longdistance record 924 and 924GTR
racer; 1950s Spyder contrasts
with ex-Targa Florio 910.

1949, FERDINAND 'Ferry' Porsche faced a dilemma. Recently returned to Stuttgart from the marque's wartime retreat in Gmünd, Austria (where his band of displaced . workers had managed to cobble together 50 cars bearing the family name), he had to decide whether he should take a huge gamble and commit to series production. Ferry calculated that over the coming years, and with a little luck, the world market could probably absorb 500 examples of his idiosyncratic little sports car. Back in those cash-strapped, war-scarred days, he would have been quite unable to conceive of the idea of accumulating 500 cars simply to display to the public. But that's the number of models or 505, to be precise - that now comprise the Porsche Museum collection.

The magnificent multi-million-euro museum that opened in 2009 has 85 cars on permanent display. An additional few dozen are at any given moment 'touring' the world on loan to dealers or attending classic car events and shows... but that still leaves around 350 vehicles that have to be stored. Until now, the cars have been scattered across several locations around Stuttgart, but late last year Porsche decided to concentrate its cars in one location. To that end, it renovated a vacant factory only a short distance from its Zuffenhausen production line and museum, in the adjacent suburb of Kallenberg.

To mark the occasion, *Octane* was invited to witness the arrival of some of Porsche's little-seen gems as they were decanted into their new home from a fleet of covered transporters. The manufacturer likes to think of these machines as its 'sleeping beauties' – and beautiful they undoubtedly are. Even a battered World War Two Kübelwagen had a certain faded dignity about it, marred only by a (surely temporary?) set of incongruous chromed 356 wheels.

Now that, from a marketing point of view, the past has become part of the future, Porsche has adopted the policy of retaining at least one of each model that it produces – usually the first or last off the production line. This has









resulted in the new storage facility being largely filled with gleaming rows of the more modern road cars, such as all the Carreras, from 2.7 to 4.0-litre, and all the 911 Speedsters, with a brace of 356 Speedsters to top and tail the set. Turbos and 959s feast the eyes, too.

The marque also retains many one-off 'specials' that were produced for members of the family, including Ferry Porsche's 964 Speedster, finished in his favourite shade of 'hunting green'. Another family car is the very first 911 Turbo, the personal transport of Louise Piëch, Ferry's sister and head of Porsche Austria. Still looking like new even now, the car was her birthday present in 1973 and, while discreetly devoid of a 'Turbo' badge, it makes up for its apparent understatement by being upholstered in a striking plaid cloth with the Porsche logo reversed out of a matching plaid side stripe.

Among the more intriguing never-beforeseen one-offs are a couple of tantalising 'what could have been' prototypes. The pretty 984 roadster, although it failed to reach production, looks ready to drive away. Developed in the late 1980s as an 'entry level' Porsche and replacement for the 924, it featured a retractable metal hardtop and was to be powered by a flatfour air-cooled engine – echoes of the 356 – and would have made a more practical 'Speedster' of its day. Front-, mid- and rear-engine locations were considered (the car here being mid-engined), before the project was abandoned as being too expensive to meet its entry-level price point.

Perhaps even more of a loss to hardcore Porsche fans was the 965. The sole remaining example of 16 prototypes, looking somewhat scruffy and unimposing in flat-black paint, holds a surprise under the lid: a water-cooled V8. The 965 was intended as a sort of 'poor man's 959' (everything is, of course, relative) which the company could actually sell for a profit rather than a loss. Development started in 1984, a period at Porsche that coincided with much indecision over the company's future direction. This indecision carried over

'Among the more intriguing never-before-seen one-offs were some tantalising "what could have been" prototypes'



Clockwise from above
The currently engineless
Orlon-Villars racer is
manhandled into its bay;
stealthy mules include
V8-powered 965 (on left);
its V8; mid-engined 984
proposal didn't make
production; dieselpowered Master tractor
and short-tail 908 racer.



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'Porsche now retains at least one of each model that it produces – usually the first or last off the production line'

into which engine should power the 965, and slowed the car's progress. A twin-turbo water-cooled version of the flat-six was considered, as well as a detuned version of the V8 racing motor that Porsche had developed for Indianapolis. Levering the V8 into the back of the 911 must have required shoehorns of formidable strength, as there is not even a millimetre of spare space to be seen.

We're told that, perhaps not surprisingly, 'cooling was a problem' and that there are 'radiators and fans everywhere'. All of which issues I have absolutely no doubt the Porsche engineers eventually could have resolved, but the plug was pulled, again for projected cost reasons, before the 911 'Indianapolis' had a chance to prove itself. A great pity, as I'm sure that V8-loving Americans would have queued round the block for a hot-rod 911.

Far more presentable than the 965 and also with a touch of the US about it, even if unintentional, is the 'Aerodynamik Weltrekordwagen 911'. Despite its fastback

looks the original 911 was not exceptionally efficient aerodynamically, with a drag coefficient knocking on 0.40. By the launch of the 964 in 1989 (badged 911 Carrera 2 or 4), careful wind tunnel work had lowered that to a more respectable 0.32, but with German makers and Audi in particular promoting the aerodynamic efficiency of their cars, Porsche decided to see how low it could go.

A smoother front end with flush headlights, plus flush-fitting glass, the removal of the rain gutters, an extended rear wing and projecting wheel discs to reduce turbulence produced a remarkably good-looking car with the feel of a Bonneville salt flats racer. It achieved a remarkable 'World Record' drag coefficient of 0.27; the current 991 has a Cd of 0.29.

Another exercise in aerodynamic efficiency revealed for the first time is a 924 'mystery car'. On the day we're there, the museum staff are still researching the background to this odd-looking 924 that they had 'discovered under blankets hidden behind a pile of packing cases >













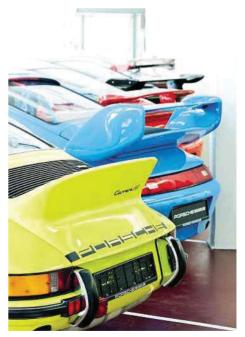
and crated engines'. When you have 500 cars to look after, mislaying one is perhaps understandable. According to that guru of all things Porsche, the estimable Karl Ludvigsen, work on this hot-rod 924 started in 1976 and progressed into 1977. The purpose was to raise the profile of the 924, after the somewhat underwhelming response to its launch, by attacking the 10,000-mile World Endurance record just set by the Mercedes-Benz C111.

Extensive work in the Volkswagen wind tunnel resulted in a significant reduction in the 924's Cd, down from 0.36 to 0.268. Meanwhile, as one group of engineers was reducing the car's drag, another set was pumping up the horsepower. A massive turbo, exhausting via the shortest route through a 'nostril' in the front wing, boosted output of the 2.0-litre four from 125bhp to 255bhp at, as Ludvigsen puts it, 'a conservative 5500rpm'. With a non-stop 10,000-mile target this was probably deemed enough horses to guarantee reliability, as later racing versions would eventually pump out as much as 420bhp! The long-distance intent of this unique 924 is evident in the stripped-out interior, with rollcage and enormous fuel tank filling the rear deck space.

Among the slumbering beauties in the collection there are, of course, several retired racing thoroughbreds. The diversity of Porsche's history is well illustrated by the proximity of a pure white, eight-cylinder, short-tail 908 to a fire engine red, top-of-therange, four-cylinder diesel Master tractor – a horsepower difference of some 250 and •>



Clockwise from left Lucky boys at the museum get to use this 550 Spyder as a runabout; aerodynamic 924 record car in unflattering matt grey finish; choose your Carrera RS: 2.7 to 4.0-litre; tuned 924's turbo exhausts via wing-mounted 'nostril'.





'In the evening glow, it's easy to see how Porsche thinks of these models as its "sleeping beauties"

a potential speed difference, should they ever meet on the Mulsanne Straight, of 180mph. The 908 couldn't pull a plough, mind.

One beauty that looks a little faded and worse for wear turns out to be arguably the most important racing Porsche of the firm's modern era. With weather-worn paint, cracked and crazed bodywork and currently minus its eight-cylinder engine, this is the so-called 'Ollon-Villars' car. Hillclimb events were always a much more important part of the European racing scene than the British one (in Europe the 'hills' tended to be mountains and the courses covered miles rather than yards), and in the 1965 season Ferrari was getting to the top faster than Porsche.

In an attempt to regain the initiative, Ferdinand Piëch - grandson of Ferdinand Porsche, and the new, aggressively dynamic and talented head of the experimental department - rushed through a fresh design from drawing board to track in only three weeks. The then-current racers were based on the box-section chassis of the 904, designed by his cousin 'Butzi' Porsche, and powered by a flat-eight engine. Piëch's new spyder abandoned the 904's chassis and returned to the spaceframe construction that had featured on the very first Porsche roadster in 1948, and in one form or other in most of the firm's racing cars through the 1950s and early '60s. Because of the lack of suitably wide 13-inch diameter wheels in Germany, a set of rims, hubs, brakes and suspension uprights were bought directly from the Lotus team at the German Grand Prix, which took place as the company was building the car.

The model's first appearance, only days after its completion, was at the 8km Ollon-Villars hillclimb in Switzerland – but despite the enormous effort, Gerhard Mitter was still beaten into second place by Ferrari. However, the lessons learnt with the new car were put to good effect in the six-cylinder 906 that was under development at the same time. Piëch's constant development of the spaceframe formula evolved, in only a few seasons, into the all-conquering 917. The Ollons-Villars spyder was rebodied as a lookalike of the 906 coupé for the 1966 season, before being pensioned off.

Once the technicians have wheeled the new arrivals into their designated slots in the avenues of cars, the burble of activity dies away and the great hall falls into silence. As we leave, with the sun low in the sky and its last rays bathing the gleaming bodies of hundreds of Porsches in a warm glow, it's easy to see how the manufacturer thinks of these models as its 'sleeping beauties'. Sleeping for now they might be, but at a rough guess there is 100,000bhp just waiting to burst back into life at the merest hint of a kiss. I can feel my lips puckering at the thought.



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# MARCO KOOIMAN

Brought up in Africa and Canada but now living and working in Rome, Marco has given 'La Dolce Vita' the Pop Art treatment – with striking results

Words Mark Dixon



Clockwise from left
Marco Kooiman in his
studio with Just Not
Super Enough; Roman
icons in The Text
Message; Wonder
Woman gets religion
– with dragster...

HE POP art paintings of Marco Kooiman show a jumbled mix of influences – which is not suprising when you hear about his life story so far. Born in Zimbabwe to an Italian mother and Dutch father, he moved with his parents to Canada in 1980, and then lived in Rome for seven years after graduating from high school. And then in the Netherlands for seven years. Then it was back to Rome...

'I met my girlfriend here, and I have family here,' explains Marco, laughing down the mobile phone from the supermarket where *Octane* has caught him out shopping with his girlfriend. 'I have a love/hate relationship with Rome. It's a beautiful place to visit on vacation but difficult to live in – the traffic, the red tape. And Italy is going through tough times at the moment.'



#### Clockwise from above

End of the road for Batman and '59 Chevy Impala in *Offline*; girl and red Fiat in appropriately titled *Il Rossetto* ('Lipstick'); 1971 Ford LTD an unusual subject for *Won't You Ride My White Horse?* 

But Italy has helped define Marco's approach to his art. From the age of 12, he spent weeks at a time living at the home and studio of a family friend, the Roman artist Alfredo Maruccio, well known for his portraits and still lifes. Marco's own early work followed in the same traditional style.

'When I was a child in Canada, the winters were very long, so I spent a lot of time indoors, reading; and because my mother is an architect, the house was full of books about art. So I was given a very classical artistic education, being taught how to draw by my mother, and reading about Leonardo, Raffaello, Caravaggio, the great artists.

'I started out by painting still lifes and landscapes – but they just weren't selling. And then I discovered comic books and their vivid colours. I moved towards a Pop Art style, taking 'La Dolce Vita' as my inspiration – the Roman architecture, the Fiat 500s and Vespas that I saw every day.

'After a while, though, I became dissatisfied with the static nature of what I was doing in my paintings.

I stepped aside and took a sabbatical for a year. My latest series of paintings has been inspired by comic book superheroes, the way that they always show up just too late to save the day! And being a total car fanatic, I decided to mix them up with cars, too.'

Technically, there is nothing very unusual about Marco's paintings, which are oil on canvas. He does, however, stretch the canvas over modern aluminium frames rather than traditional wooden framing. 'It means they won't warp due to humidity. Aluminium frames are more expensive, but clients prefer them.'

Marco says that 90% of his work now goes to clients outside Italy. 'This country is already saturated with art, and it's very traditional in its outlook. I have much more success in the Netherlands and the UK, and the Superman painting [pictured at the bottom of the previous page] has just sold via Facebook to a guy in Barbados! The internet is transforming the way art is bought and sold.'

// www.marcokooiman.com







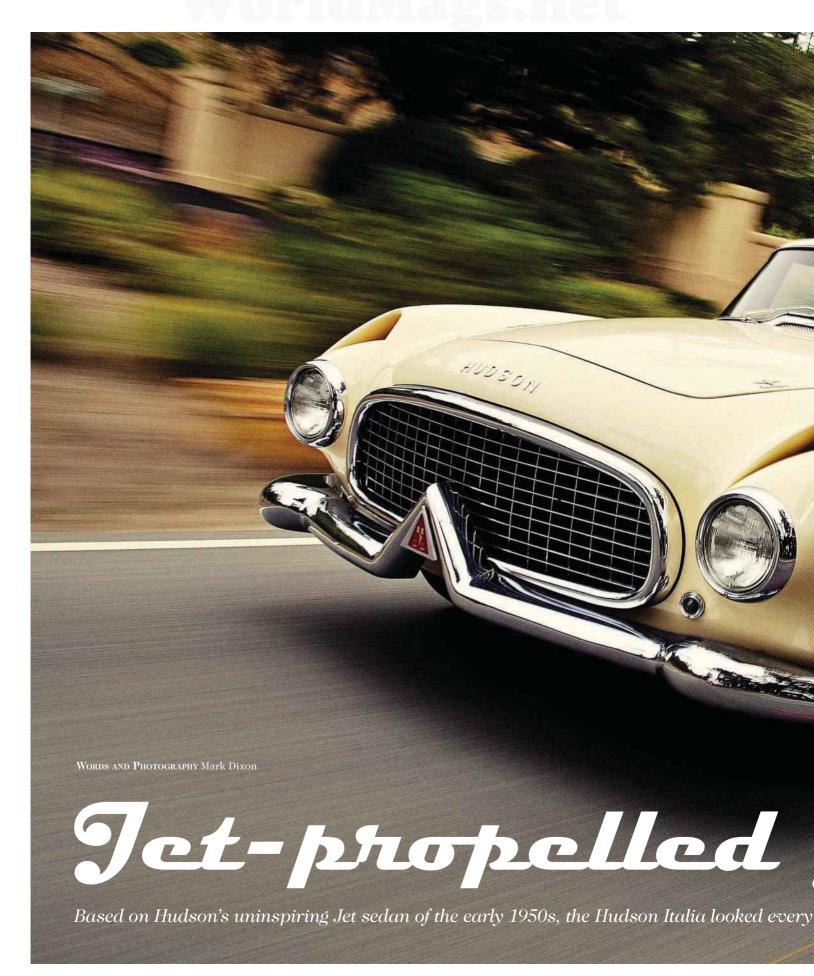
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OST OF US have a soft spot for the underdog, the small business trying to take on the corporate giants, and in the history of the American automobile they don't come much runtier than Hudson. It made some fine cars, which were notable for their quality and durability; it just didn't capture the public imagination enough to survive when times were hard.

Even the name, Hudson, sounds stolid and dull – although, like so many American car makes, it owes that to a founder, in this case the Detroit department store owner who put up the initial stake in 1908.

You can argue forever about just why Hudson went downhill in the years immediately before and after World War Two, but the process was inexorable. Forced to merge with Nash-Kelvinator in 1954 as part of a new company, American Motors (interesting piece of pub trivia: AM's first president was one George W Romney, father of a certain Mitt Romney), both the Hudson and Nash names had disappeared altogether by 1957, when they were replaced by a new brand, Rambler.

But just a few years earlier Hudson had made a couple of brave attempts to revitalise its flagging image. One was the Hudson Hornet, a radically low-slung saloon whose fine handling made it a NASCAR winner for several years on the trot. The other was less successful

amount of money on the Jet, which retailed at a considerably higher price – \$1858 – than the competition from Ford, Chevrolet and Plymouth. Some \$450 of the Jet's sticker price went to pay its development costs. Fewer than 36,000 Jets were sold in its two production years, 1953 and '54.

Looks apart, however, the Jet wasn't a bad car. Like the bigger Hudsons introduced for 1948, it featured 'step down' construction, which meant the floorpan was considerably lower than the perimeter chassis, for greater interior room and a lower centre of gravity. It had a flathead straight-six that gave 104bhp in single-carb form, or 114bhp with 'Twin H-Power' carburettors and higher-compression cylinder head. Available with a three-speed manual transmission, plus optional overdrive, the basic platform had promise. *Road & Track* admitted that the Jet made a lot of sense. 'Demonstrate this car and it will sell itself', wrote the editor.

It's been suggested that Hudson commissioned 25 examples of the Italia so that it could homologate it for the Carrera Panamericana. This seems, frankly, unlikely: much more plausible is that Hudson simply wanted a 'halo' product that would confer greater desirability on its cooking models.

The first meeting between Hudson and Carrozzeria Touring took place at the 1952 Brussels motor show, according to Touring boss Carlo Felice Bianchi Anderloni. In the 2004 book *Il Signor Touring* ('Mister' Touring), he's quoted as saying: 'In a restaurant in the Grande

# 'Although six-cylinder motors were rather passé with a V8-obsessed motoring public, the Italia certainly looked exotic'

but even more dramatic: the Hudson Italia. No prizes for guessing where this car was styled and built – as they say, the clue is in the name.

American car makers indulged in something of a love affair with Italy during the 1950s. Maybe it was a long-standing affection that was merely rekindled by the large number of US servicemen who saw action in Europe during WW2, but the fact is that many of the major car makers had their 'dream car' concepts influenced and built by the *carrozzerie*. Ghia, Pinin Farina and Touring were three of the larger outfits who created cars for the Americans, and it was the last of this trio that Hudson commissioned to build a luxury two-door sedan, based on Hudson's own 'compact' platform, the Jet.

Despite its name, the Jet was an uninspiring car to look at. It's said that Hudson designer Frank Spring came up with three proposals, of which the last and least attractive was only sketched out for political reasons, to incorporate some styling suggestions made by Hudson's president, AE Barit, and an influential Chicago dealer called Jim Moran. Of course, that was the one that got approved for production. Barit and Moran wanted something that resembled the new 1952 Ford; but the Jet had been planned out as a much smaller car, and the result was a dumpy, top-heavy and distinctly unsexy vehicle.

It was also expensive. Small cars generate small profits, unless you sell an awful lot of them, but they're just as costly to develop as bigger models. Hudson lost a huge

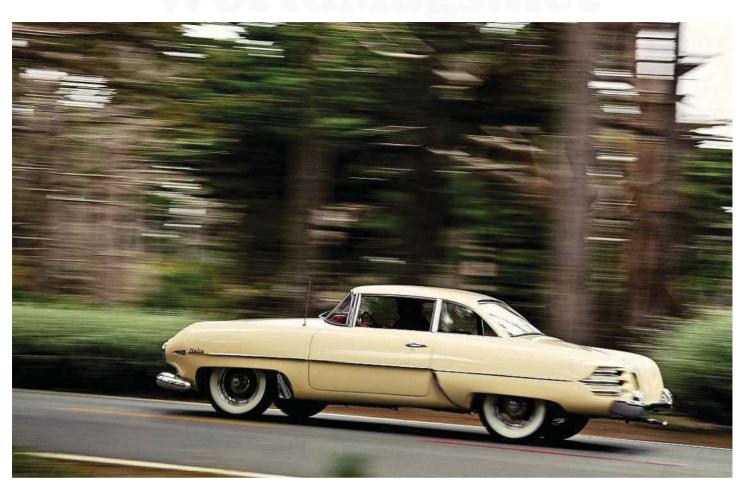
Place, Brussels, at the end of a dinner based on the heavenly shellfish typical of Brussels, a rough agreement to begin to design a body was immortalised, sketch included, on a hotel napkin.' (It's amusing to note that Anderloni, being an Italian, recalls what was on the menu that night, some 50 years ago...)

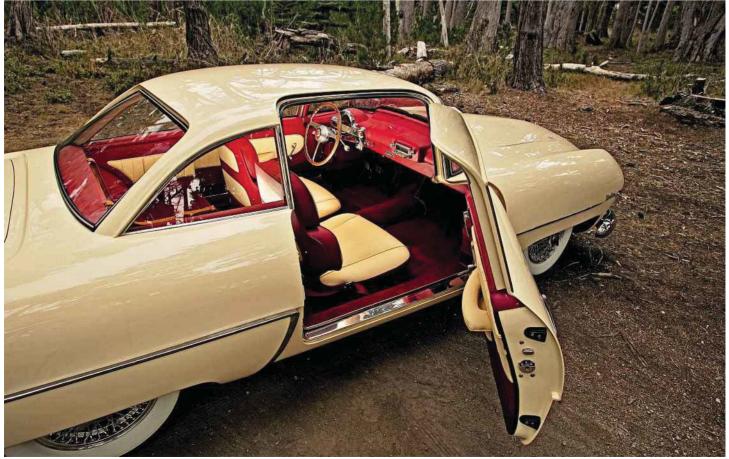
A complete Jet sedan was shipped to Italy, the bodywork torched off, and the prototype Italia coachwork built up on the perimeter chassis, to Touring's *superleggera* principle of alloy panels on a tubular frame. According to *Il Signor Touring*, Anderloni then drove it around for a while, and found that 'the Hudson's easygoing behaviour on the road won me over... In Italy, noone had a car with automatic transmission.'

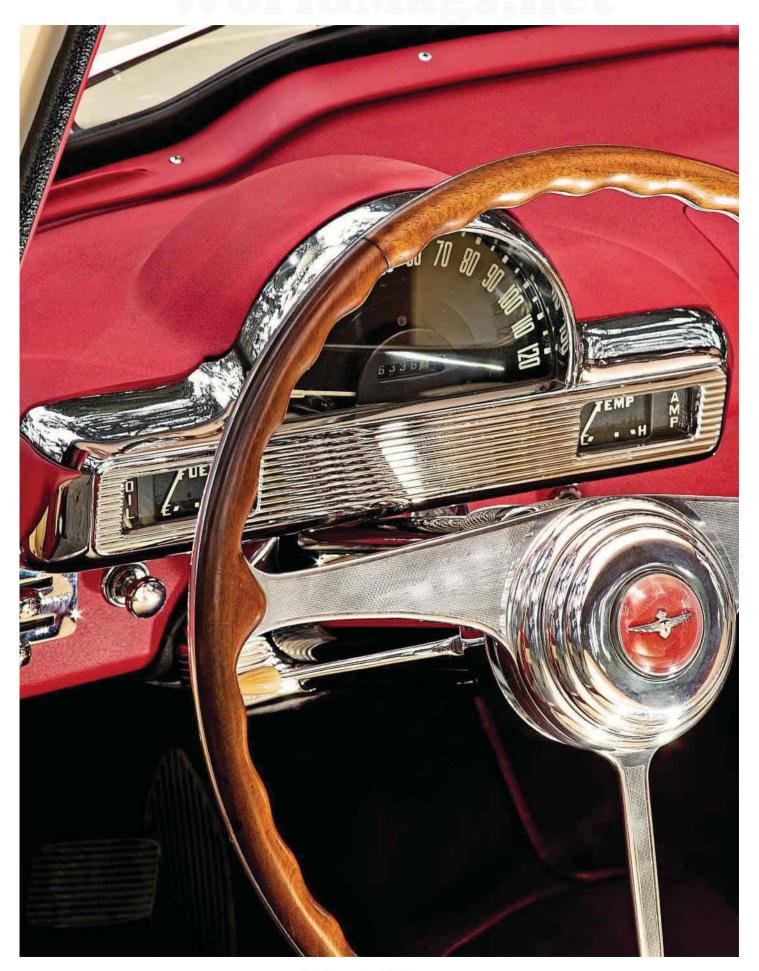
The only problem with that statement is that the prototype Italia had a manual gearbox with overdrive... It seems very likely that Anderloni (or the journalist who interviewed him) was confusing the Jet-based Italia with the slightly later Hornet-based four-door Italia prototype that Touring also bodied.

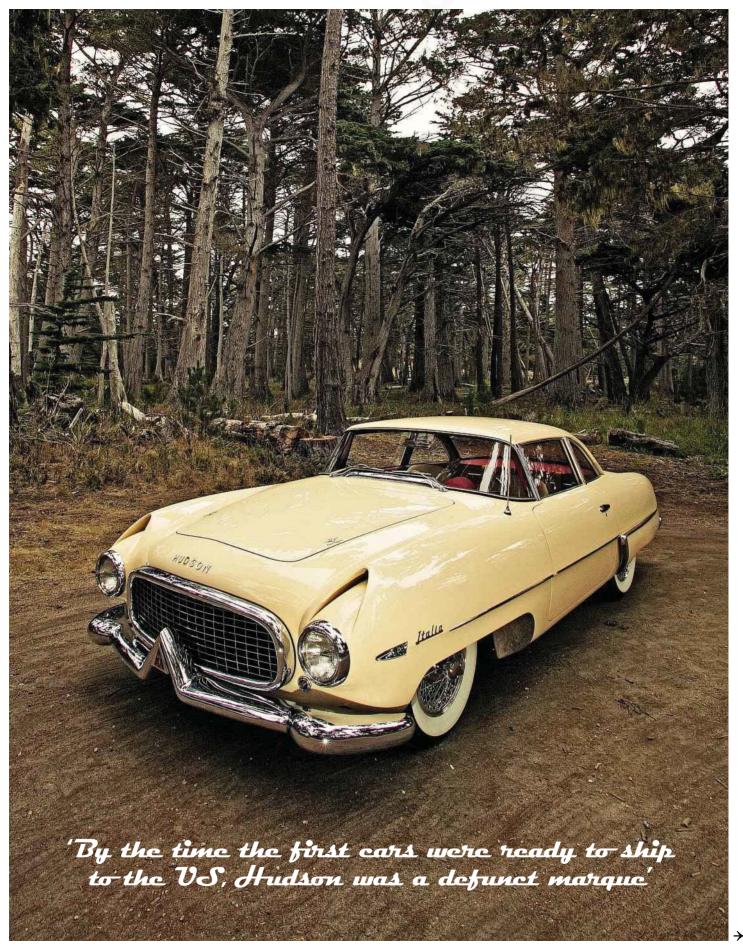
A contract for 25 'Jet' Italias was signed in December 1953, but Touring's craftsmen were nonplussed when a batch of chassis arrived from the USA – as component parts, rather than ready-to-use chassis. Anderloni explained: 'We managed to convince Pierino Zavatterelli, owner of a small, well-appointed workshop that specialised in fine-tuning sports cars, to become the official assembler in Italy for the Hudson mechanicals.

Facing page
'Any colour you want, so long as
it's cream' – all Italias were
finished in that colour, with red
interiors. Ergonomically
designed seats were an unusual
feature, while doors cut into the
roof improved ease of access.













### 1954 HUDSON ITALIA

ENGINE 201.5ci (3302cc)
L-head straight-six, aluminium
cylinder head, two Carter
carburettors

POWER 114bhp @ 4000rpm TORQUE 166lb ft @ 2000rpm TRANSMISSION

Three-speed manual, rear-wheel drive STEERING Worm and roller

SUSPENSION
Front: unequal-length

wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, semi-elliptic leaf springs, telescopic dampers

BRAKES Drums WEIGHT 1229kg PERFORMANCE

Top speed c100mph. 0-60mph c15sec Once completed, the chassis was brought to Touring, where the car, called Hudson Italia, was fitted out in its bodywork, finished and tested, ready for delivery.'

The batch of 25 cars – the one-and-only batch, as it would turn out – arrived in the USA in the autumn of 1954. By then, Hudson was almost finished as a marque: it had already been subsumed into American Motors, and customers for a six-cylinder Hudson that cost more than a Cadillac were hard to find. Ed Souers of the Hudson-Essex-Terraplane Historical Society has restored one Italia, is currently restoring another, and owns the unique four-door. He is reassuringly honest about why he thinks the Italia was too little, too late:

'By the time the first cars were ready to ship to the US in August 1954, Hudson was effectively a defunct marque. Many Italias ended up being repainted in colours such as red, and some were re-engined. They tended to be bought by slightly eccentric engineer types rather than famous people.'

Indeed, whereas 'dream cars' such as the 1956 Dual-Ghia seemed a natural fit with celebrities – the D-G was adopted by Frank Sinatra, Ronald Reagan, Desi Arnaz and Dean Martin, among others – the Italia was ignored by the media types. One example was said

Left
Triple 'tail pipes' on rear wings
actually house the stop, tail and
reversing lights. Semi-spatted
wheels cleverly disguise the
relatively narrow track of the Jet
on which the Italia was based.

to have been bought by Liberace, who had it painted silver and the interior retrimmed in black (all Italias were originally finished in cream, with red and cream interiors), but it now seems that was wishful thinking on the part of a previous owner, and the car has recently been returned to cream.

Although six-cylinder motors were somewhat passé with a V8-obsessed motoring public by the mid-50s, the Italia certainly *looked* exotic. Among its unusual stylistic features were doors cut into the roof, to improve access – an idea pioneered by Frank Spring on the 1931 Peerless V16 prototype – while air scoops above the headlights and intakes in the rear wings fed cooling air to the brakes. All four wings were heavily spatted, which helped disguise the narrow track of the Jet chassis, and the Italia's understated shape was glitzed-up with Borrani wire wheels and triple 'tailpipes' in its rear flanks, which actually housed stop-, tail- and reversing lights.

Inside, the Italia was cherry-red bright, with a simple instrument cluster taken straight from the Jet donor car. The front seats, though, were rather special, being ergnomically designed with three densities of rubber foam in bolsters and squabs to support the occupants correctly. There were lap belts, too – almost unheard of in a 1950s American car.

You might actually use those safety belts, because the Italia drives surprisingly well. The car in our photos, which was restored by St Louis, Missouri-based Hyman Ltd Classic Cars, is the third production Italia and is now in concours condition – it took a second-in-class at Pebble Beach in 2011. With not much more than 100bhp to propel it, the Italia is only moderately brisk, but you motor along to the pleasant burble of its 3.3-litre straightsix and it feels relatively wieldy, despite riding as softly as any American sedan. The steering is light and accurate enough, once you're rolling, and the three-speed column change works well. Sit back in those contoured seats, relax and you'll find you can make decent progress – although we're not sure we'd care to tackle the Carrera Panamericana in one.

A remarkable 21 of the 26 Italias built are known to survive: 19 of them in the USA, one in Sweden and one in France (albeit converted to Citroën front-wheel drive). A fully restored example was sold at auction in September 2011 for \$352,000, which suggests that Italias are more sought-after now than they were in 1954 – although Hudson vice-president Stuart Baits was later quoted as saying: 'As I remember, we about broke even on them – I think [the Italia] about paid for itself on the whole deal.'

Most pundits are agreed that the reason for Hudson's ultimate demise was that it failed to develop a V8 engine, which was what the market wanted. The Italia was never going to be the company's saviour, despite all the favourable column inches it generated in the press of 1953 and '54. But at least this underdog went out with something of a bark, rather than a whimper.

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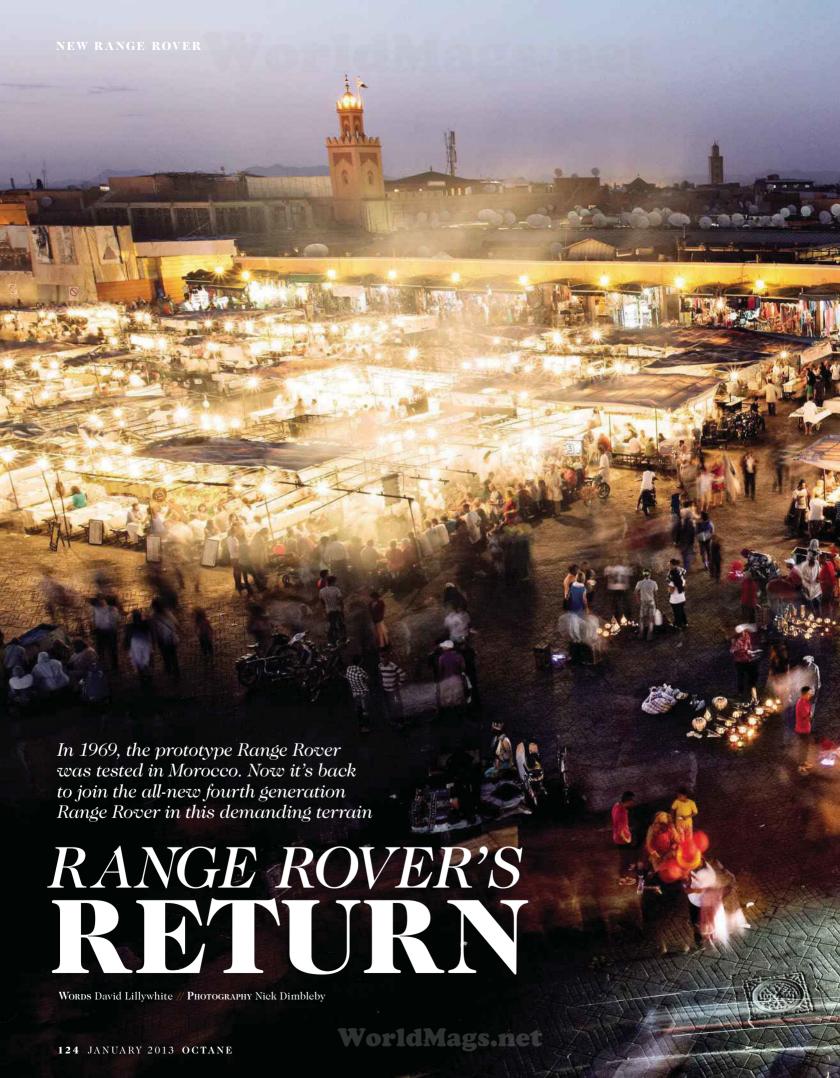
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HE RANGE ROVER has been here before. In November 1969, final testing of the development vehicles – badged 'Velar' to disguise their identity – was carried out in Algeria before the team crossed into Morocco to plan a press launch in Marrakech that, in the end, never happened.

Now, 43 years and four generations on, the Range Rover is finally getting the Moroccan press launch it deserves. It's gone from 135bhp, 1724kg, £2000 utility vehicle to 510bhp, 2330kg, £100,000 (in top specification) über-luxury machine. But is it all shiny paint and supple leather? And can it cut it off-road?

The Velar was pushed to its limits on these very roads and tracks: the huge sand dunes, fast-flowing river beds, rocky trails and treacherous climbs into the Atlas Mountains that make up the local terrain. As a result, the cooling was improved, fuel tank protection beefed up and the sealing on the tailgate changed to prevent the ingress of dust, as then-engineer, now Land Rover legend, Roger Crathorne explains.

How things have changed. Via the P38A and the outgoing L322, the Range Rover has become ever more luxurious, and this version (designated L405, if you must know), is a huge step on, being lighter (by up to 420kg),



stronger, faster and more capable, largely thanks to its entirely new all-aluminium structure. It's also considerably more stylish and better equipped.

There are three versions, the 3.0-litre diesel V6, 4.4-litre diesel V8 and 5.0-litre supercharged petrol V8. Of course, it's the last of those that we choose for our first drive.

On the short trip to the first off-road section, it's clear that the new Rangie is

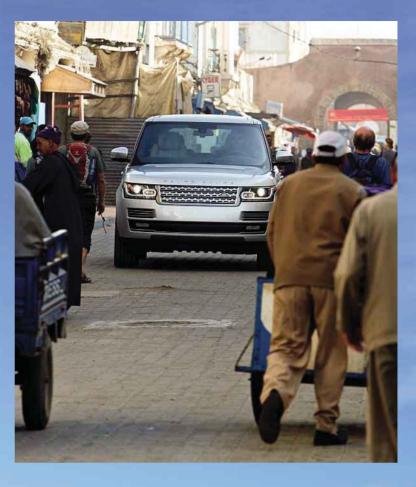
significantly quieter. The V8 is just a barely discernible woofle from inside the cabin and road noise is hugely reduced too.

Then we're straight onto the undulating dunes. There's a sand mode, one of the five electronically managed Terrain Response functions that have been a familiar feature of Land Rover since 2005, but the new model's new trick is a selectable Auto feature, which allows the electronics to detect the surface





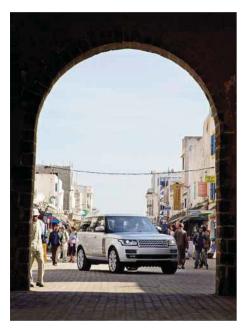




'The Velar was pushed to its limits on these very roads and tracks: dunes, river beds and treacherous climbs'



'After a steep, rocky climb, we head down a gravel track that the Range Rover deals with uncannily well'



and select the mode accordingly. We might as well give it a go – and there's no need for low-ratio because we're positively flying over these huge dunes, full of steep climbs and equally steep descents. It's only when two tonnes of shiny new Range Rover begins to slither sideways that a buttock-clenching dose of reality hits; this is seriously difficult terrain.

A break from the madness. We'd jumped straight into the new Range Rover with little chance to acclimatise but, tellingly, every switch fell to hand – which is interesting, because a big effort has been made to improve the layout, with 50% fewer switches than there were. Quality is up too, another huge improvement on the L322, and there's just one consistent niggle: the awkwardly high, forward position of the electric window switches.

Design director Gerry McGovern is typically bullish about the high quality of the interior, and claims that it is 'the tip of the iceberg in terms of the levels of appointment that we'll see'. Range Rover aspirations are rising.

Fair enough, too. After a steep, rocky climb out of the dunes, we head down a gravel track that the Range Rover deals with uncannily well; we're jiggled around but it's a smoother ride than a typical top-end performance car would give on average tarmac. You can read that again – it's not a mistake or exaggeration.

Rock climbs and descents follow, and then several miles of fast-flowing river – a good time to mention that wading depth is up 200mm, to 900mm. The Range Rover copes admirably.

And of course, what you're wondering is how often this remarkable ability will be made use of. Well, who knows – perhaps quite often outside the UK – but certainly it's the on-road ability that's most important.

We're starting at the top here. The petrol supercharged V8 has enough power and

torque that actually there's little that needs saying, other than that high-speed cruising and overtaking ability is laughably effortless, and so quiet. The eight-speed ZF auto never seems to be caught out, to the point that there's really no need to use the paddles.

Think the V8 and V6 diesels will be hugely outclassed? Think again. The huge torque – over 500lb ft – of the V8 diesel means there's little lost to the petrol, though it's not quite as whisper-quiet and gearchanges aren't quite as perfect. The V6 isn't as smooth but it's still deeply refined – and chief engineer and test driver Mike Cross, fast becoming a legend in modern motoring, is admanant that it's the £70,000, 40mpg diesel V6 that's his favourite. It's the lighter weight that does it, making up to some extent for the lower levels of power and torque (254bhp and 440lb ft) and giving a just-perceptible edge to the handling.

Ah yes, the handling. All that weight, all that height... the Velar will roll around like a ship in a swell but the new Range Rover, on its electronically monitored air suspension, corners flat, particularly so in V8 petrol and diesel guises, which have electronic roll-assist.

Two days and several hundred kilometres through the toughest terrain later, there's an interesting conclusion. This is not only the most capable vehicle in the world. It could actually be the *best* in the world.

### 2013 RANGE ROVER V8 SUPERCHARGED

ENGINE 4999.7cc supercharged V8, DOHC per bank, 32-valve POWER 503bhp @ 6000rpm TORQUE 645lb ft @ 2500rpm TRANSMISSION Eight-speed ZF automatic, four-wheel drive STEERING Electric rack-and-pinion SUSPENSION Front and rear: self-levelling air springs, adaptive dampers, active roll control

BRAKES Discs WEIGHT 2330kg
PERFORMANCE Top speed 140mph. 0-60mph 5.1sec





# Left and right Huge range of interior options, panoramic roof, dual-view screen, 50% fewer switches and much-improved rear seating: a big contrast to the original 'Velar', with its vinyl upholstery

and famous 'hose-out' rubber matting.





# David Lillywhite.

I'M 44, THE EDITOR OF OCTANE AND I'VE SPENT NEARLY TWO DECADES 'MEANIN TO GO RACING...

Рнотодкарну Rachel Horgan

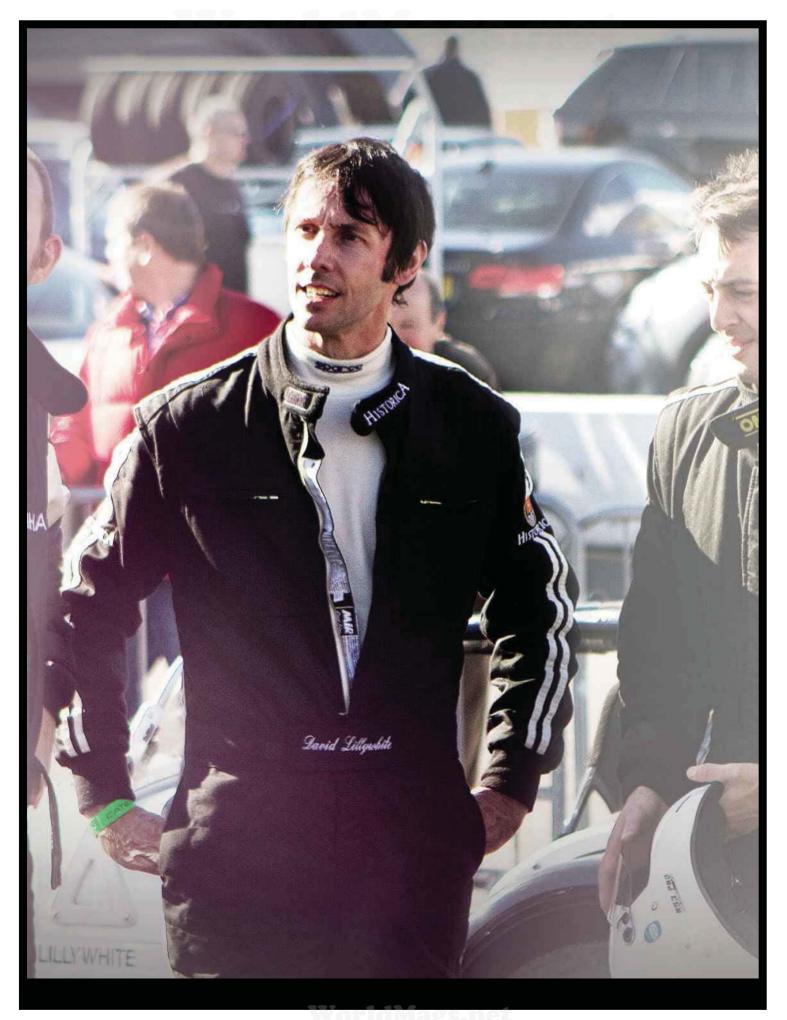
ELL, THAT WAS quite a ride. From the moment I collected Caterham's 2012 'media car' from the factory in March this year to the last race at Rockingham, I've been up, I've been down and, inevitably, I've spun round and round. Most of all I've had a right old laugh.

I'll admit this was quite a privilege. The 2012 Caterham Academy cost £20,495, which included the 125bhp car (in kit form), training, the ARDS race licence instruction and test, three sprints and four races, and technical back-up at all events. Considering the lack of depreciation, that's a great deal - but for me, with the media car, it was especially good, because I got the use of the car for the season for free. I know, I know, journalists eh...

So the deal was that I take part in the Academy and give an honest review of it at the end of the season, plus a few updates throughout the year. I'd been eyeing up the Academy for years, having had several false starts in racing over the years (an Austin Seven special that never made it further than a couple of track days, and a single Top Hat race in a Ford Anglia before time, money, family and later Octane put paid to all that).

I would need to pay any other costs, look after the car, sort my own racegear and transport, etc. I could feasibly have taken that out of the Octane editorial budget but it would have been at the cost of content, and I couldn't see anyone thanking me for that. I was going to have to raid the personal piggybank. With several cash-hungry car projects on the go, that wasn't going to be easy.

There's that little hope, isn't there, that you'll turn out to be the next Clark, Senna, Vettel... I've never claimed to be a great – for Octane track tests we've always used the absolute best out there: Tony Dron, Mark



### CATERHAM ACADEMY



'AND THE RACING? WOW. THE DRY MOUTH, THE FAST-BEATING HEART, THE EXCITEMENT...' Hales and (more recently) Richard Meaden, among others – but I did let myself fantasise about a possible podium at some point in the season. How wrong I turned out to be.

And so it all started; I collected 'my' car from Caterham's Dartford factory afternoon before the ARDS race licence test day, meaning my first drive was a long, dark, wet one from Dartford to Castle Combe. I rather enjoyed it. At the circuit, in between medicals, written tests and on-track assessments, the 2012 Academy group met for the first time. All-male (though that's not been the case every year), average age late-30s but including a student who was bought the Academy package for his 18th (and was very grateful for it!), a leukaemia survivor and a 59-year-old property developer who'd simply always wanted to do it. I mentally clocked those who looked as if they'd be the quickest. Turned out I was wrong on that too. Books and covers and all that.

Anyway, we all passed the test and we were taught a bit of technical stuff and even had to strap Academy co-ordinator/mother hen Jenny Grace into a seat, so it could be underlined to us just how tricky it can be to sort the harness and arm restraint straps, and to drum home one of several soon-to-be-repeated (many times) lessons – practice and prepare everything!

What do you know, they turned out to be right. Training days followed, with slalom,

Left
Fighting through the middle of the pack at
Rockingham: there's always a battle to be found!
Rear-drive Caterhams are a great training
ground for all racing, including historics.

standing start and hard-braking practice at Silverstone (how mortified I was to mark the nose slightly when I hit a cone), and a dauntingly wet practice day back at Castle Combe, where it emerged that Caterhams on the Academy control tyres tend to change direction rather quickly on soaking tracks, but not necessarily to the direction you're hoping for. A nasty crash into the wall by one of the Academy guys opened our eyes to the need for decent safety gear – I suspect several HANS device sales were made soon after that.

Next up, three sprints, at Aintree, Curborough and Snetterton. There were mutterings about Curburough, because prior practice there was forbidden – irrelevant to me because the only practice I was getting was driving to and from work – but it certainly sorted out the naturals because Curborough is a supremely twisty, narrow little track that takes some learning. Aintree and Snetterton (I loved the former but missed the latter for my daughter's birthday) are much less complex – and faster.

But, of course, we were all gagging to race. Donington was first, followed by Brands Hatch, Snetterton and finally Rockingham. Those last two had qualifying one day and the race the following; a real pain if you're struggling to commit time but a bonus for those who were able to enjoy the weekends properly, watching the other races, socialising a bit on the Saturday evening and generally getting properly into the spirit of things. Great circuits, all of those, with some truly scary bits that require a deep breath to tackle full-on.

And the racing? Wow. Honestly, just wow. Am I sounding naïve? Well, so be it. The dry mouth, the fast-beating heart, the concentration, the excitement, the frustration and sometimes the pure comedy of seeing 28 identical Caterhams fighting for the same bit of track, often with at least one of them facing the wrong way on that very bit of track that everyone else had been aiming for; many times I laughed inside my crash helmet.

But there were accidents too, a few quite nasty, though no-one was badly injured. Caterham provided technical back-up, and the work that was carried out overnight between test days and qualifying/race the following day had to be seen to be believed. Very impressive.

My car survived relatively intact, though wings are generally treated as disposable items in Caterham racing. Indeed, my rear offside wing (and wheel) took a battering when I inadvertently cut in on a car hard-charging through the inside line at Brands, got spun round and then hit by another car.

It's all on our Octane YouTube channel. I still cringe. Those poor cars. It was remarkable how quickly they turned from pride and joy to racing tool, covered in tape, scrapes, gravel rash and worse. Harder-driven cars than

mine, those that were subjected to weekly track days, consistently had a couple of issues: fractured wing stays (easily replaced) and broken differential cages - which shouldn't happen again.

The latter problem was interesting, in that it was the result of Caterham having to switch to a BMW differential as stocks of the old Ford unit dried up. It's noisier than the Ford but the issue on the Academy cars was that mounting bolts were loosening (we were advised to check them before and after every event) and the mounting cage itself was breaking in a few cases. Caterham reacted by changing the diff cages in every single Academy car in the space of a few days, working at a track day, a test day and qualifying day. No breakages have been reported since.

On the road, there are silly niggles that could easily be addressed, like the over-bright high beam warning light (dazzling in itself) and the under-bright headlights (definitely not dazzling). The ignition switch is buried under the dash and awkward to reach. The hood is curse-inducing in cold weather, when the vinyl is reluctant to stretch to the securing press studs, and at an indicated 90mph you can reliably expect the front edge to pop off the windscreen rail.







But really that's it. Don't expect luxury, it's a Caterham. In an Academy car, don't even expect a heater. But do expect a car that's always fun, that is far more comfortable than you'd probably expect, that returns well over 40mpg on a spirited drive (half that on the track) and that provides surprisingly good visibility with the hood up.

Those who built their cars all moan that the build manual doesn't always match up with parts supplied, and made use of the forums and the invaluable Caterham helpline to solve the resultant queries. Once Type Approval costs and professional checkovers are dialled in, there's not a huge money saving, but I think building your own car gives you a moral edge over your competitors – and, of course, it gives a great understanding of how the car goes together. If I'd built mine, I'd have considered plating some of the fittings, a few of which tend to corrode quickly, making the car look scruffy. But then my car often had to be left outside, which is unusual for a Caterham.

Even a fully built Academy car needs a little mechanical work, which came as a surprise to some competitors. Sealing the boot with fireproof tape, adding protection to the rollcage, fitting the rain light, wiring in the transponder and similarly minor but sometimes time-consuming tasks might be better off booked in when you order if you're short on time or DIY skills.

I'd also recommend fitting convex mirrors to the screen pillars and in place of the central rear view mirror as soon as possible; moving the fuel cut-out switch from the engine bay to the cockpit in case an excursion over the kerbs cuts off the fuel mid-race; having the harness mounts moved to accommodate a HANS device (cars have to be taken to Arch Motor in Huntingdon for this, and the job costs around £250); and replacing the driver's seat with an awful-looking concoction of builders' foam and gaffer tape, which places taller drivers lower in the car and is usually reported to give much improved connection with the car's behaviour. Caterham will make you one or you can try it yourself. I didn't do it, and regretted it every time I put on helmet and, later, HANS device, both of which pushed me awkwardly forward in the stock seat.

Now, by this point you might be wondering how I got on, results-wise. And do you know what? After all this build-up, not once did I even trouble the top ten, let alone the podium. I was always middle of the pack.

It soon became clear that I wasn't putting enough into the preparation of the car or of myself. I booked an emergency sorting-out session with the guru Mark Hales, a massive help; a few hours with trainer and Caterham Academy stalwart Ben Elliott at Rockingham; and a surprisingly good 20-minute, £25 session with a Motor Sport Vision instructor at Brands Hatch. But I never found time to practise and I never once made it to a pre-race test day. A big mistake, according to the experts.

Does it matter that I wasn't better? Well, yes, especially as a representative of *Octane*. But it wouldn't have affected my on-track enjoyment

because there's a battle to be found in every part of the field.

Would I do it again? Yes. Would I do it differently? Most definitely. It's the chance of a lifetime to get to build your own car, meet new people, and race, so why waste it by not putting in 100%? Would I recommend it? Yes. Prime your bank account, clear your calendar, clear your head, pre-warn your family, and go for it.

My name is
David Lillywhite.
I'm 44 years old,
the editor of
Octane and I've
been racing
(and loved it).

# HOW MUCH DID IT COST?



→ YOU DON'T have to trailer the car; many of the top runners drove to all the events.

INTELLIGENT use of a V-Box on a track day is worth several track days without one.

TRY TO BOOK instruction at every track, even if it's just 20 minutes.

AIM FOR a minimum of one track day (or evening session) plus the pre-race test day. Though some got away with less.

CHOOSE a colour scheme that leaves the wings in the gelcoat black they come in. You will lose one at some point.

GET FIT! You'll be at a

disadvantage if you're over 13 stone; any less and you'll need lead ballast.

BE SUPER-organised. There's nothing worse than trying to find essential kit or realising you have too little or too much fuel minutes before the race.

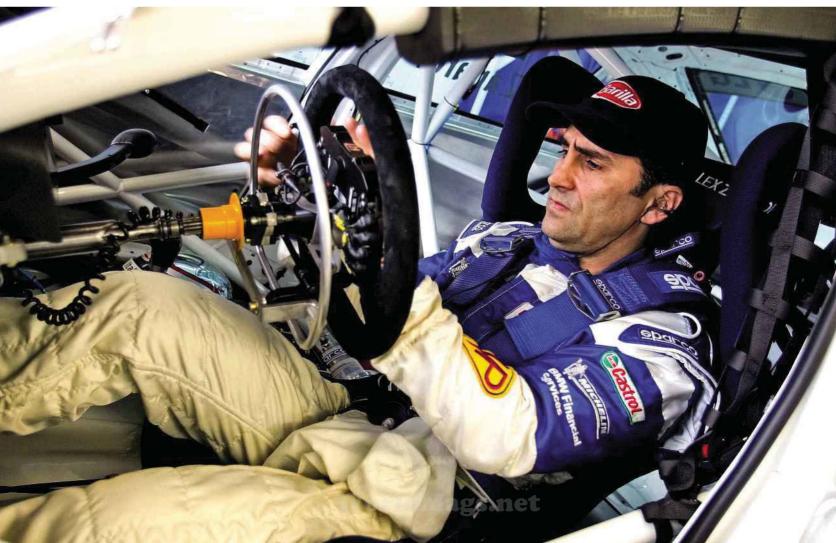
→ INVEST in a HANS neck restraint device. A few

hundred pounds or the possibility of a life-long stiff neck - or worse?

> FOLLOW the forum on the Caterham website and join the relevant year's Academy Facebook group if you're a social networker.

→ MORE Academy tales are on the blogs section of www.octane-magazine.com.





# Alessandro Zanardi

A decade separates two Paralympic gold medals from the horrific motor racing accident that cost Zanardi both his legs. Octane meets a legend

Words Massimo Delbò

AS SOON AS people hear you're meeting Alessandro Zanardi, they want to let you know that they think he's an amazing inspiration. So I'm wondering how to find out what everybody wants to know: how do you spring back from one of the most horrific crashes ever witnessed in motor racing, to then carry on racing and even compete – and win gold! – in the 2012 London Paralympics?

Like so many racing drivers, Zanardi's career began in karting, in 1980 when he was 13 years old and with his father as mechanic. His talent was obvious and he graduated to Formula 3 aged 21. Success followed in Formula 3000 and in 1991 he made his Formula 1 debut, with three starts for the Jordan team. Guest drives for Minardi came in '92, after which he tested for Benetton; in 1993 he joined Johnny Herbert at Lotus, scoring his first Formula 1 point in the Brazilian Grand Prix, but a crash in practice for the Belgian Grand Prix ended his season prematurely. Zanardi replaced the injured Pedro Lamy from the Spanish Grand Prix onwards the following season, but he failed to score any points.

A move to the USA in 1996 saw an upturn in Zanardi's fortunes. He joined Ganassi Racing in Championship Auto Racing Teams (CART, or 'Champ Car'), taking pole position in his

second race (then another four), winning three races in his rookie season and winning the Championship outright in 1997 and 1998.

Highlight moments? An audacious pass on the Corkscrew at Laguna Seca in 1996 (a manoeuvre since banned!), and an incredible victory after starting at the back of the grid at Long Beach in 1998. His characteristic victory celebration of spinning 'donuts' has since been copied by many other drivers in America.

Zanardi returned to F1 in 1999, his CART success having caught the eye of Frank Williams, but it was another season without points and the contract ended. So he went Stateside again in 2001. But his racing career came to an abrupt end in 2001 at the EuroSpeedway Lausitz (formerly the Lausitzring) near Berlin, Germany.

He was leading in the closing stages and attempting to merge back onto the track after a late pit stop when he accelerated abruptly and spun into the path of Patrick Carpentier. Carpentier missed him, but Alex Tagliani, just behind Carpentier, could not, and hit Zanardi's car behind the front wheel, severing its front section. Zanardi lost both legs (one at and one above the knee) in the impact, and nearly three-quarters of his blood volume. Only rapid medical intervention saved his life.



Top left, left and above Zanardi's latest sport: handcycling, in which he won Olympic gold; his 2005 BMW Touring Car with hand controls; winning the CART Championship in 1997.





Clockwise from right
Praying for dry weather at
Portland in 1996, scene of
his first Champ Car victory
– on slicks; prosthetic limbs
no bar to skiing; racing with
a broken spoiler in the
Jordan at the 1991
Australian Grand Prix.





More than ten years on, via an incredible return to racing that saw him win the 2005 Italian Touring Car Championship (with hand controls), he has won two individual gold medals and a team silver for handcycling in the London Paralympics. Back to that question...

"The answer varies depending on your point of view. If you imagine closing your eyes at the sight of a "dead man" leaving Lausitzring after three heart arrests and with almost no blood left in his body and then reopening your eyes now, seeing him still alive and doing the "impossible", then you would gasp and call it a miracle. The truth is that, for me, who lived through the everyday effort, it happened step by step. It was simply a new horizon on which I focused my efforts. They might have seemed ambitious targets but from a technical point of view they were achievable, and that's why everybody's surprise astonishes me.'

From where did this incredible strength of character come? 'Do not think that everything was easy. I grew up in a very normal family, with a plumber father who gave me everything he could but always asked in return for the greatest effort in everything I did. I had to fight with my fears, as when, without speaking a single word of English, I had to go to England to race. The point to me was that in England I

could have the opportunity to race, so everything had to be done to achieve it.

'I arrived in Formula 1 thanks to these rules; it's what made me win in Formula Indy, and what made me able to walk after the crash. It brought me back to racing and gave me three medals at the last Paralympic Games. These principles taught me that the most beautiful part, the one with the most satisfaction, is the training process, where you sweat, suffer and fight every single second. The success at the end, if it ever comes, is the cherry on the cake. To me victory is the target but not the principle for which everything has to be sacrificed.'

How does Zanardi manage family life as well as the training and his work? 'My wife Daniela, my son and my dearest friends are priority number one. There are moments when there is not enough time to do everything and you have to ask for some sacrifice from the people who love you, but as soon as I can I switch from quantity to quality of time spent together. This is why I say no to some interesting opportunities, simply because they would require staying away too much. Now, at 46, I feel time ticking away faster and I'm taking very good care not to waste it, even if I still love to stretch out my legs on the sofa.' He laughs when he says this.

This aspect of his life became most pertinent during his recovery period after the crash, when he was fitted with prosthetic limbs. 'The target, to walk again, was so important to me that every single effort was well worth it.'

What are his feelings following the London victories? 'I was very, very happy, but a little sad too because I realised that the two-and-a-half incredible years spent practising were over. I thought of my father, who passed away in 1994. I imagined him trying to reach me, caged in the arena. If he was still alive, I'm sure

'The target, to walk again, was so important to me that every single effort was well worth it'



he would have fought through the crowd to get to me, and pat me on the back.'

Zanardi talks a lot about his father and is a father himself, of a teenage boy. How does he feel in this role? 'The only single handicap is that I can't play soccer with him. Truth is, when you want to spend time with someone you love, there is so much to do: even going fishing is interesting. Ours is a normal relationship between father and son, only occasionally affected by me being in the spotlight and making him feel a little neglected. Teenagers have their way of looking at the world, but to me the most important point I'm trying to teach him is that, even though he's Zanardi's son, he doesn't have to prove anything. I want him to find his own road, to find something that he'll love doing.'

And if he came to Zanardi saying that he'd love to race? 'If he really wanted to do it, if he would make sacrifices to achieve it, then why not? Everybody takes risks all the time, but you can't stop living because of your fear of accidents. Our defense, as human beings, is to see them as only a very remote possibility. Look at racing drivers: today most of them get to be old, and tell wonderful stories to their grandchildren about their wonderful life and a career that never saw them have an accident.

I had to pay a price, but I've been one of the very few, at least in recent years.'

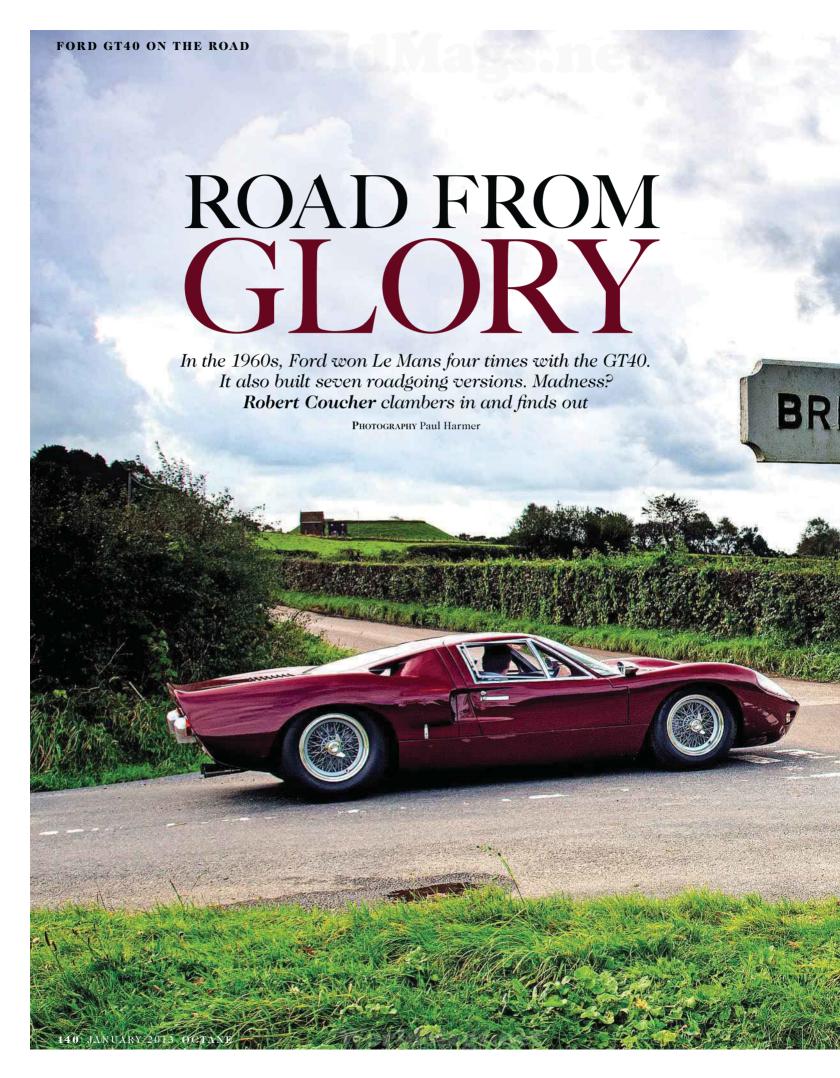
Zanardi has even learnt from his role as a father. 'My relationship with my son helped me a lot in understanding my relationship with my father. I became certain about his satisfaction in seeing me win, and I discovered as a father that the pleasure you feel in seeing your child doing something, even the school race, is always the same. It's not the importance of the target, but the pleasure of seeing him fight to achieve something. I still miss my father because I miss the pleasure of sharing with him my choices, deciding which new adventures to live and work for together.'

Given that terrible accident and the struggles that followed, would Zanardi do anything differently if he had his time again?

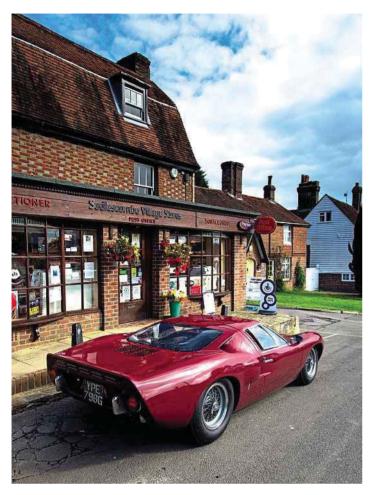
I would love to see how many other activities I could have squeezed into my life, those I've been tempted to try but didn't. I think I could have been a good skier, with short, strong legs, and a good attitude to trajectories. I would love to have been a race car engineer, to be on the racetrack with the driver, finding and experimenting with new solutions, inventing something to make it go faster. I'd need ten hours to tell you everything I would love to do.'

In ASSOCIATION WITH Chopard

Alessandro Zanardi is not professionally associated with Chopard







### HE BUCOLIC English countryside might seem an incongruous location for the Ford GT40. Versions of this great sports racer dominated Le Mans from 1966 to 1969, with four outright victories. Texan Carroll Shelby, who himself had won Le Mans in 1959 in an Aston Martin DBR1 with Roy Salvadori, was behind the GT40's first win at La Sarthe, and now GT40s are so prized that one sold in August for \$11 million.

Actually, a quiet cup of tea is appropriate because this seemingly all-American sports racer is in essence a very British car that began its life in the unedifying suburb of Bromley, Kent, after the Big Swinging CEO of Ford, Henry Ford II, was figuratively slapped in the face by arch autocrat Enzo Ferrari. After Ford spent a lot of time and money looking into buying Ferrari, Enzo backed out at the very last moment. War was declared. Hank the Deuce, as Henry was sometimes known, set about funding a team to crush Ferrari at Le Mans. 'Fred (actually Eric) in a shed' meets 'Hank the Yank'. And the rest is a great movie script.

Ford looked at Lotus, Lola and Cooper before deciding Eric Broadley's Lola operation would form the most successful collaboration for a world endurance tie-up, based largely on the success of the advanced Lola Mk6, which was already using a Ford V8. Ex-Aston team manager John Wyer was hired and Ford man Roy Lunn was sent to England, where Ford Advanced Vehicles was set up in Slough, near Heathrow Airport.

The Ford GT, as it was originally known, was constructed in a number of variations, primarily racing cars in MkI, MkII and MkIV iterations, with just 102 manufactured in total. This 1968 MkIII, chassis number M3/1103, is one of only seven road cars created by Ford, and went on sale with a sticker price of \$18,500 - \$2000 more than a GT40 in race

### 'Roadgoing? Hmm, a loose term. This makes the Ferrari F40 seem like a sensible hatchback'

spec! - so it was not just wild-looking but also wildly expensive. Roadgoing? Hmm, a loose term. This makes the Ferrari F40 seem like a beancounter's sensible hatchback.

Some of you might recognise 1103 as the recent winner of the Per il Miglior Restauro award at the 2012 Concorso Villa d'Este, or from the lawns of the 2012 Windsor Castle Concours of Elegance. It has also been nominated for Restoration of the Year at the International Historic Motoring Awards. A special car with an interesting back-story.

Current custodian and anglophile Gary Bartlett has appeared in the pages of Octane, most recently when we drove his ex-Bob Tullius Group 44 Jaguar XJ-S at the 2012 Goodwood Festival of Speed. Bartlett is well known for his superb Jaguars, including C-types, D-types and two XKSS models. 'I have long been intrigued by roadgoing versions of racing cars and absolutely loved my XKSSs,' says Bartlett. 'So when I discovered this roadgoing version of the GT40 I could not resist a closer look.

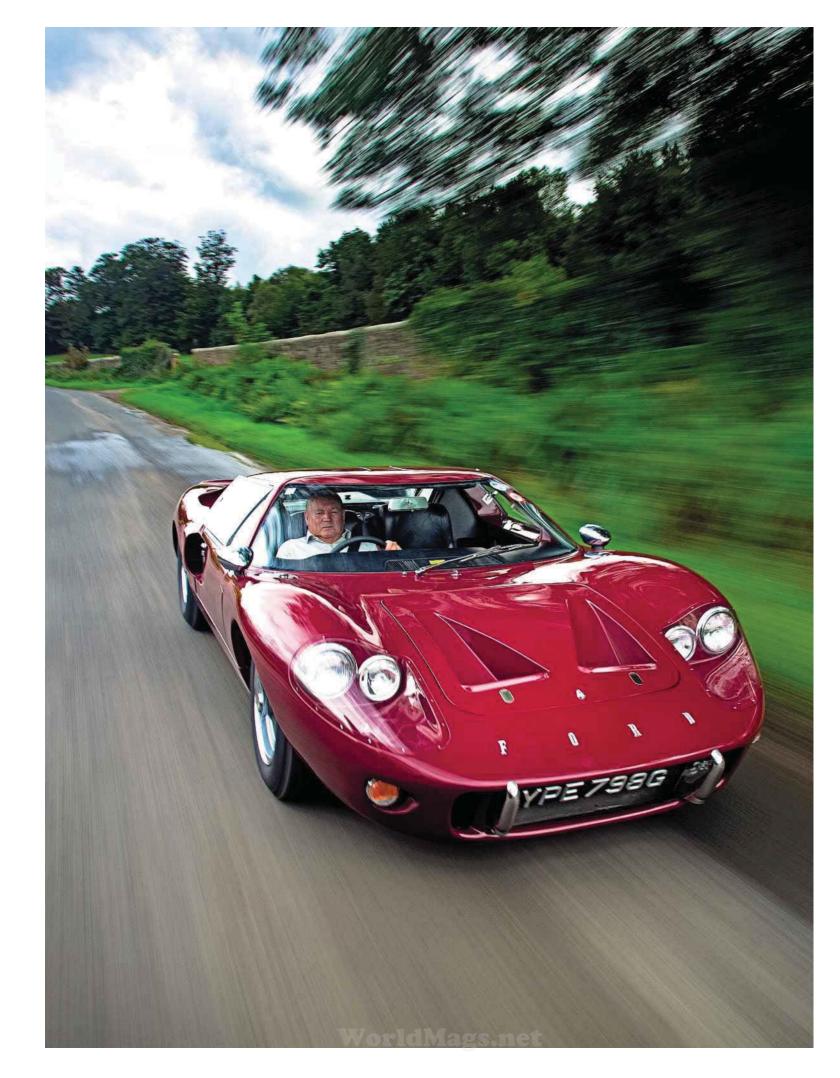
'The car was originally purchased by [former Daily Express owner] Sir Max Aitken, then in 1973 was passed on to Brian Auger, who we initially thought was part of the band Trinity but it seems was actually a potato farmer in Norfolk. He turned it into a MkI lookalike and it passed to another owner in 1981, who put it in the National Motor Museum at Beaulieu. Apart from the cosmetics, close inspection revealed the GT40 was remarkably original and it had covered just 6000 miles."

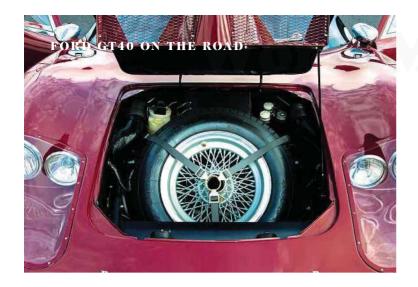
The GT40 MkIII was despatched to CKL Developments in Battle, the renowned Jaguar racing and engineering outfit that Bartlett entrusts all his Jaguars to. The project was taken on by Barry Burgess, whose mission was to carefully strip the Ford and sympathetically return it back to its as-new specification, using as many original components as possible. CKL had previously done a similar task with Bartlett's XKSS.

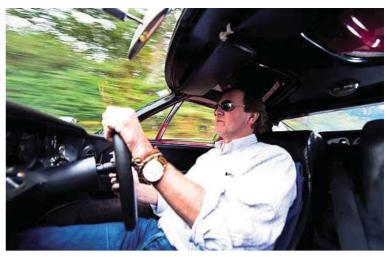
The MkI facelift undertaken in 1973 included painting the GT white with blue stripes and fitting Halibrand alloys and racing tyres. The interior and mechanicals were left well alone, apart from the fitment of a racing exhaust. Fortunately all the discarded original parts were found stored in a dry loft. These included the lovely Borrani wire wheels, the luggage box, the bumperettes, original exhaust headers and the rather homespun-looking tailpipes you see fitted here.

Burgess then set about taking the GT40 to pieces, and he was amazed at its condition. 'It was clearly manufactured as a racing car with slight alterations to make it road legal, the most obvious being the higher front headlights to meet American regulations,' he says. 'But, being a thinly veiled racing car, it was shoddily put together. Underseal was all over the place and there was overspray everywhere. Amazing for a car that cost more than any Ferrari or Maserati when new,' he laughs.

Because it's an incredibly rare and special racing car, all components on the GT40 are dated. Wheels, brake calipers and suspension castings are all stamped 1966 and 1967, so it was imperative to keep everything together. The dated brake servos were not simply replaced, they were sent back to Apple Hydraulics to be rebuilt. The original dated washer bottle was also rebuilt and the shot radiator expansion tank was reconstructed with the welds made to look as bad as the original's! The twin Kenlowe cooling fans are original and great care was taken to paint the engine block in the exact Ford blue. The Koni dampers were rebuilt but not painted in fresh orange because the original paint was just fine. >

















This spread
The '40' in 'GT40'? It's just
40in high – about table-top
height, so not much room
inside. Only seven were
built in roadgoing trim,
with a detuned, more
tractable version of
the racebred V8.

### 'That pedigree and a hefty price tag meant the GT40 was only going to appeal to well-heeled enthusiasts'

The original funky Amaranth-coloured paintwork was found in situ under various pieces of trim and, once the oversized flared arches had been trimmed back to the correct size, the glassfibre bodywork was resprayed to match. Consumables such as bearings, seals, hoses, brake hydraulics, valve springs, piston rings and so on were replaced, but most of 1103 remains original – the car rightfully received its 'most sensitive restoration' award at Villa d'Este.

So here we have a roadgoing version of an Anglo-American racing car that won Le Mans four times on the trot, with a Ferrari-baiting 1-2-3 finish in 1966. With Dan Gurney and AJ Foyt winning in the Shelby-developed 7.0-litre MkIV, a true all-American victory at Le Mans was achieved and has never been repeated.

Such an illustrious racing pedigree and correspondingly hefty price tag meant the GT40 MkIII was only really going to appeal to serious and well-heeled enthusiasts. Of the seven constructed, chassis number 1105 was sold to car-mad Austrian conductor Herbert von Karajan and it now resides in the Petersen Automotive Museum. John Wyer used one as a road car, as did Henry Ford II, and 1107, the 1971 London Motor Show car, was used by Ford of Europe vice president Walter Hayes and is seen regularly at Goodwood on duty as the Course Car.

Chassis 1104 is apparently in Argentina, where its original dark green paintwork has recently been changed to bright red, and 1101 has been converted to MkI spec, though the owner, having observed what Gary Bartlett has done with this one, is apparently giving consideration to restoring his example back to original.

Bartlett's car was sold new to Sir Max Aitken: knight of the realm, decorated World War Two fighter pilot, powerboat racer and chairman of Beaverbrook Newspapers, Sir Max was the consummate English gentleman – except he was actually born in Canada. Now, on the public roads in East Sussex not too many miles away from where Gary Bartlett's family originated before moving to America, this understatedly painted GT40 looks very small and compact. In narrow-body MkIII configuration it is only 70in wide and, of course, just 40in high. Without massively flared haunches it appears lithe and elegant, helped by the tasteful Borranis and their triple-eared spinners picking up the chromed rearview mirrors, side window trim, doorhandles and overriders.

Thumb the recessed doorhandle and the large three-dimensional door swings open with half the roof coming with it. The doors are large clamshells, so not ideal in tight spaces, but at least they offer a way of dropping into the tight cockpit. The fat, recumbent seats are mounted close together in the middle of the car, with wide sills on either side. These perforated leather chairs with chrome vent holes and cross-stitching look vaguely nightclub and the whole interior is very black. It is also very small, so goodness knows how driver-and-navigator teams compete in tough rallies like the Tour Auto in these confines.

The best way in is to put your feet on the seat squab and then let your body slide in under the steering wheel with a flop. Getting out is even less gracious! But once you're in position the seat proves comfortable if very reclined, and the 'Formula GT Britain' inscribed steering wheel is vertically mounted in front of you, with its simple Ford GT logo on the central boss. The wooden-topped gearlever is centrally





### FORD GT40 ON THE ROAD

located - to facilitate both left- and right-hand drive options - and the puny Mowog (as fitted to original Minis and Minors) handbrake lever catches your left elbow. The cheap plastic dashboard has the Smiths rev counter mounted right in front of you with the speedometer off to the left. A welcome sight are the cooling fan sliders positioned in the centre of the dash, with eyeball air-vents on either side.

To start the GT40 you simply give the Holley four-choke carb a bit of a prime with the throttle pedal and turn the key. The big 302ci V8 fires with a blat and then settles down to a reasonable idle. It reacts instantly to the throttle, even if it is in a detuned state in the MkIII. The clutch action is moderate but short and you need to be aware that it is a small twin-plate racing job. The dog-leg, five-speed ZF 5DS gearshift is the challenge. Its long linkage aft means the selection is a bit hit-and-miss. This is combined with a semi-sequential selection process whereby you have to go through the gears in order and you cannot miss any out, changing up or down through the 'box. This was to prevent tired racing drivers wrong-slotting the gearlever and blowing the engine.

Pulling away, first is high but allied to a light overall weight of just 1061kg and more than 300lb ft of torque at low revs the GT40 is off and running with ease. The steering is rather dead and heavy and you have to adjust to viewing the outside world from such a low driving position - the front wings rise up high on either side of the car but you cannot see the end of the nose, nor is there much rear three-quarter vision. As you take the gearshifts slowly, the Ford's lovely, benign engine helps all the way and, running through the narrow English country lanes, you soon relax. That's until a Range Rover comes hurtling the other way over a blind brow, looking absolutely enormous!

The GT40 requires considerable concentration, primarily so you can get your head around the obstreperous gearshift and general lack of visibility. But when the road clears, it's time to toughen up. Drop down into third gear and add a decent squirt of juice - that's when the car's racing heritage suddenly scythes through to your senses. The otherwise dead rack-and-pinion steering starts to communicate what the nowwarmer Dunlop L-section tyres (5.50x15 at the front and 7.00x15 on the rear) are doing via the very comfortably set-up and sophisticated double-wishbone suspension. Confidence is massively enhanced when you realise you can rely fully on the excellent servo-assisted disc brakes, which stop this light car dead.

### 1968 FORD GT40 MKIII

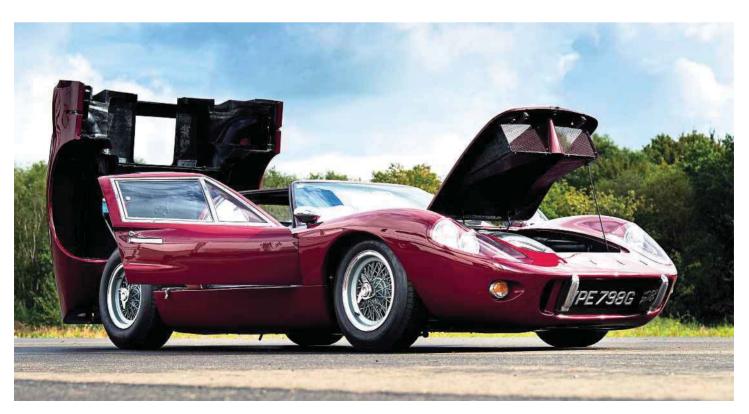
ENGINE 4948cc (302ci) V8, OHV, solid lifters, Holley 4V 715 CFM carburettor POWER 306bhp @ 6000rpm TORQUE 329lb ft @ 4200rpm TRANSMISSION ZF five-speed sequential transaxle SUSPENSION Front: double wishbones, coil springs, Koni telescopic dampers. Rear: lower wishbones, transverse top links, radius arms, coil springs, Koni telescopic dampers BRAKES Discs, twin servos WEIGHT 1061kg PERFORMANCE Top speed 160mph. 0-60mph 5.5sec

The big pushrod V8 engine is gentle and reacts with measured responses. It's reputedly capable of punching out 306bhp but feels more like a real-world 250bhp, and it spools its power out in a controlled, almost polite manner. The fat wad of torque means you don't have to change gear that often but the practice makes each gearchange that bit easier. With every mile covered you learn that the GT40 is not actually a brutal animal. The chassis and powertrain are too sophisticated for that and soon you begin to drive the mid-engined car from the seat of your pants like a large kart.

Once you're used to viewing cars coming the other way from wheel height, you find yourself scurrying the lightweight and reactive little GT40 through the bends at ever-more exciting angles, and it quickly picks up serious speed along the short straights. Mindful that this original and rare example is worth several million dollars, you don't want to get too carried away. With the air vents open and the fans on full blow, in perfectly suitable mild weather conditions the car remains comfortably ventilated. However, because the radiator's water pipes run through the central tunnel and bulkhead, the interior is notorious for becoming extremely hot – one MkIII was fitted with air-conditioning in period, so that might be a good option if the car is to be used for anything more than exhilarating breakfast runs.

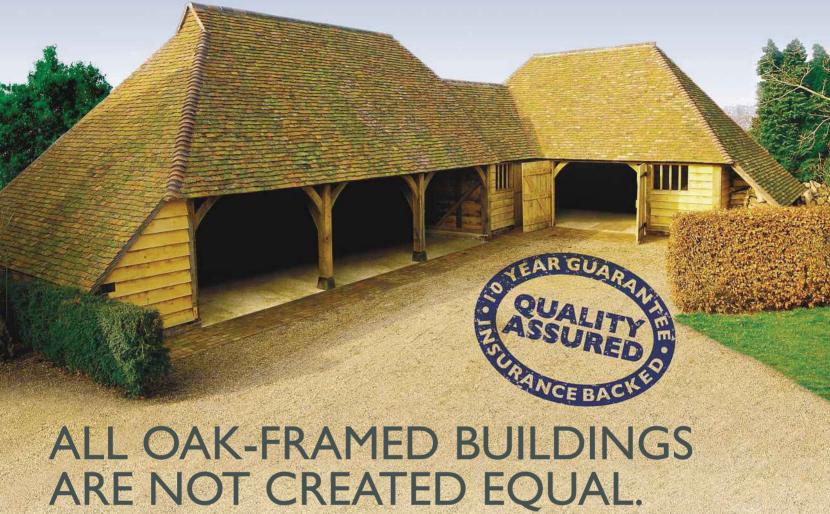
You can understand why this GT40 MkIII is a precursor to the Ferrari F40 as a supercar for the road. It is not as ferocious as the twinturbocharged, younger and faster Ferrari but it is much better to drive than its contemporary, the Lamborghini Miura.

And that's ironic because the GT40 is a racing car thinly disguised as a road-going supercar, while the other two are pure road cars with supercar aspirations. End



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Such modifications as suspension upgrades, typified by MGOC's Evolution 3 front suspension and Frontline's telescopic front suspension kit – designed in conjunction with Ken Costello – and five-link coil spring rear suspension, transform the driving experience. The venerable B-series engine is delivering ever greater performance, notably in fast-road or larger-capacity form, thanks to its inherent strength and ready response to tuning. Enhanced braking with four-pot calipers and vented discs ensures this performance can be utilised to the full.

Competition and high-performance road use similarly benefit from improved cooling, with alloy radiator and electric cooling fans. Electronic ignition and fuel injection, coupled with high-output alternator and modified starter motor, have proved successful innovations, while the availability of a power steering conversion has transformed the MGB's ease of use. Moving the game on even further, the MG Rover K-series engine, mated to a five-speed gearbox, is a well-proven transplant, and there have also been successful LPG conversions of the B-series.

While the number of MG specialists can seem bewildering, both the MG Car Club and the MG Owners' Club (the latter with a huge spares operation) list their recommended suppliers and provide a huge information resource. Allied to this is the growing British Motor Heritage product portfolio – from bodyshells to OE parts and accessories – that is marketed through a national and international network of Approved Specialists.

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### GONE BUT NOT FORGOTTEN

WORDS DALE DRINNON



# **Hans Ledwinka**

Proof that sometimes even the courage to tackle big ideas and the genius to make them work just isn't enough

eW INDIVIDUALS of any wisdom or age or self-honesty would totally reject the old adage 'better lucky than good'. Most would simply add the corollary 'better yet, both' and, for much of his working life, Hans Ledwinka would seem proof conclusive. He was not only an engineer of rare talent and vision, he enjoyed exceptional opportunities to exercise those qualities as he wished and to great professional influence, in a time and place when such a combination could launch an industrial empire or a popular legend. All the more poignant, therefore, that he ended up with neither.

It was not for lack of application or initiative. From his 1878 birth on the outskirts of Vienna, Austria, Ledwinka was one of those straight-ahead, eyes-on-the-prize types. He took extensive formal training in Austria's respected tech institutions, and learned practical mechanics as an apprentice in his uncle's machine shop.

In 1897, aged 19, he got his first real job, in that part of Austria-Hungary which would after the Great War become Czechoslovakia, as a draftsman with the railcar concern that similarly became Tatra – just in time to save their bacon when the early attempts at automobile manufacture needed some hasty remedial work. By the age of 23 Ledwinka was their head designer.

With the exception of two short intervals when he left over what we would now call creative differences, Ledwinka would remain there throughout his effective career. Both times, by the way, senior management lured him back with sweetheart deals, including, from the mid-1920s, complete control over design and production. Little wonder that, unlike his contemporary Dr F Porsche, Ledwinka never started his own company. In effect, he had one already, and didn't have to handle the bookkeeping.

He was nonetheless worth it; during the 1920s and '30s, Ledwinka built Tatra into a genuine force in Europe's transportation industry. His machines were daring and wellmade, and while he invented relatively little new technology, he invented many clever ways to improve existing technology. For the neat model T11 of 1923, he brought together swingaxle IRS (existing), a backbone chassis (existing), and an air-cooled flat-twin engine (existing) – using ducted, force-fed airflow (his crucial refinement) – to create probably the first truly marketable European 'people's car'.

Like many engineers of the period, he was intrigued by the evolving science of streamlining. He was the only one, however, who seriously transferred it to successful series-produced cars, the staggeringly progressive T77 and T87 of the '30s, shaped

'Good work attracts bad admirers. Maybe that felt OK when Hitler was wining and dining'

Left
Ledwinka (far left) designed cars that were
favoured by Luftwaffe officers, but had many
of his ideas stolen by Porsche for Volkswagen.

by celebrated Zeppelin aerodynamicist Paul Jaray, powered by air-cooled, rear-mounted V8s, and boasting drag coefficients rarely approached by anything since. Ledwinka also applied the backbone construction, swing-axle and air-cooling ideas to his personal fondness for heavy diesel lorries, and Tatra commercial vehicles use them still.

But good work attracts bad admirers. Maybe that felt OK when Adolf Hitler was wining and dining and flattering rather than when he was ordering Dr Porsche to take know-how for the Volkswagen from wherever was necessary, and worry about patents later. Hitler was right, too: after the Nazis occupied Czechoslovakia and seized Tatra in 1938, all Tatra's infringement lawsuits disappeared. Their automotive programme disappeared, too, apart from some T87s for State use: Luftwaffe officers loved them.

Ledwinka spent the war cranking out lorries for the Wehrmacht, and at the end, of course, Tatra sat within the Soviet zone. In 1945 he went to prison for collaboration. Oddly enough, so did Dr Porsche over in the Western zone, but the Russians were especially hardcore and Ledwinka, 67 upon sentencing, did six years while Porsche was out in two. On release he moved West himself and, despite his age, began a variety of consulting jobs, many for son Eric, chief engineer at Steyr. He had to: he'd lost everything, including his considerable holdings in by-then-nationalised Tatra.

He died in 1967 in Munich, two weeks after his 89th birthday. As the final twist of fate would have it, in 1961 Tatra had collected a substantial out-of-court settlement from VW on certain Ledwinka patents involving aircooled, rear-mounted engines. Ledwinka, however, received not a penny, and couldn't afford adequate representation to establish a legal challenge. No business or automobile has ever worn his name and, outside the occasional mention in automotive histories, it is now rarely remembered.



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# Spread the word

Marmite has delighted – and offended – palates for more than a century. Here's the real story behind it

F ALL THE THINGS we stuff into our faces, very little divides opinion like Marmite. It ranks alongside olives and Guinness as something that you either love or hate, with absolutely no middle ground. To those who hate it, Marmite has even less appeal than a wriggling witchetty grub on a cocktail stick. Yet to hear the praise of those who love it, you would be forgiven for assuming that it ranks alongside ambrosia as a food of the gods.

It is almost unimaginable that a modernday marketing man would even contemplate producing a food that resembled a jar of tar and whose taste had the majority of those who could be coerced into trying it recoiling in disgust.

Despite being seen as quintessentially British, this salty, challengingly flavoured treacle was the invention of a German, Justus Freiherr von Liebig. Born in 1803, von Liebig was a renowned organic chemist who discovered, among many other things, that plants feed on

nitrogen, thus paving the way for the fertiliser industry. He also developed a concentrated meat extract, founding the Liebig Extract of Meat Company to manufacture what was eventually branded Oxo.

Having reduced meat to a concentrate, Liebig then focused on producing a vegetarian equivalent, for which he looked to brewer's yeast. During the brewing process yeast multiplies 50-fold, producing large amounts of unwanted slurry. Back in the 1870s Louis Pasteur had established that yeast was a living organism, and von Liebig set out to refine this free source of protein into something palatable. The jury is still out on the palatable bit...

The process turned out to be surprisingly simple, involving little more science than mixing with water, adding salt to kill the yeast, applying heat, filtering off the bits that you don't want, reducing the mixture to a paste, putting it in a pot and then eating it.

In 1902, the Gilmour family of Burton-on-

'An overdose would be nigh-on impossible without force-feeding the victim through a funnel'

Trent – a brewery-rich area – decided to have a go for themselves. They opened a factory down the road from the Bass Brewery, their source of yeast, and called their new venture The Marmite Food Extract Company. The name seems to have been an imaginative leap inspired by the French earthenware casserole of the same name, and to this day a *marmite* features on the product's label.

The Gilmours blended their yeast extract with a few 'secret' ingredients to improve its taste, and the resulting tarry residue, rich in vitamin B complex, rapidly gained popularity with vegetarians as a flavour-enhancing substitute for meat. Marmite was given a further boost during the First World War, when it was issued to the troops in their rations.

The foodstuff soon spread, if you'll forgive the pun, around the Empire, and New Zealand's Sanitarium Health Food Company procured the rights to distribute and later to manufacture Marmite for the antipodes. However, despite the macho posturing of our chums down-under, they weren't quite man enough for the real thing; Vegemite, as it's known there, contains sugar and caramel to sweeten the taste.

As if 'ordinary' Marmite were not challenging enough to the taste buds, in 1936 Guinness launched a rival product in Ireland using its own yeast. Production stopped in 1968, but in 2007 the English Marmite company produced a special limited-edition Guinness batch in time for St Patrick's Day.

Despite high praise for Marmite's nutritional value, in 2011 Denmark banned the product's sale. The reason? It actually has too much of a good thing – vitamins. The Danish authorities are worried about exceeding daily vitamin allowances. Obviously those responsible for the ban didn't actually try the product or they would have realised that an overdose would be nigh-on impossible without force-feeding the victim through a funnel.

Justus Freiherr von Liebig had also studied the peculiar phenomenon of spontaneous human combustion. Sadly, it is not recorded if he made any connection between this odd occurrence and the consumption of yeast extract.



### CHRONO WORDS NICK FOULKES

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# Symphony of time

Imagine a chorus of minute repeaters in a location that harks back to a lost age... Welcome to Patek Philippe's London exhibition

HE OTHER DAY I went for lunch at Lancaster House. Hardly a usual lunch-spot of mine, it has to be said, but the location – one of the grandest houses in England's capital – and the pretext – the chance to view Patek Philippe's collection of minute repeaters – were irresistible.

HE OTHER DAY I went for lunch at Lancaster House. Hardly a usual lunch-spot of mine, it has to be said, but the location – one of the grandest houses in England's capital – and the pretext – the chance to view Patek Philippe's collection of minute repeaters – were irresistible.

The minute repeater, which chimes out the hours, quarter-hours and minutes, thanks to the action of tiny hammers against the gongs (ribbons of metal coiled around the inside of the case), is about the most expensive piece of clockwork you can shackle to your wrist, and annual production is minuscule.

While it is the easiest of horological complications to appreciate – you only have to listen – it is one of the hardest to make. Hundreds of hours of fiddling about with tiny components are required and even then, if the tone does not meet the approval of the ear of Thierry and Philippe Stern, or if it is too hurried or too languid, then it is dismantled and work starts all over again.

Technology plays a part, of course, and the sound is recorded in a special soundproof safe, then analysed and adjusted until it falls within the parameters that the Sterns regard as acceptable. But this is only ever a guideline as the electronic mapping is no substitute for the human ear – just as the palate of a true wine lover is a far more accurate and relevant way of assessing a bottle of Pétrus than any amount of chemical analysis.

So by bringing a dozen-and-a-half or more of these rarest watches into the gilded and furbelowed surroundings of the sort of place that reminds us we once ran an empire, Patek was, however discreetly, showing off just a bit. I likened it to those parades that used to rumble through Red Square in the old days of the Cold War, endless intercontinental ballistic missiles trundling in front of ecstatic crowds. A minute repeater is a good deal smaller than



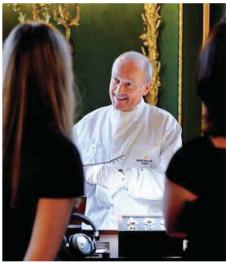
a nuclear warhead but the principle is the same: it shows capability and also some commercial nerve.

I think it is safe to say that Patek could sell every minute repeater it makes without having to put a single one into their shops. Collectors clamour for them and, at anything up to half-a-million quid each, one could forgive Patek for getting each one out of the door as soon as it is finished to try to recoup labour costs. If you thought the hourly rate at Jack Barclay was a bit strong...

But no, instead they waited until they had around 20 of them together and brought them all to London for a few select customers (and the odd watch-crazed journalist) to play with.

Assessing a minute repeater can only really be done against other minute repeaters. You can tell if you like the sound from hearing just one. But truly to appreciate the subtleties and variations one needs to listen to a couple of them side by side and compare the effect of different gongs in different case shapes, sizes and metals (platinum is much denser than gold and therefore poses a special set of challenges when it comes to getting the sound out of the case). And you have to factor in the presence (or absence) of other complications; after all, if you can add a chronograph and perpetual calendar why not go for it, but all that extra machinery will alter the sound.

Happily, headsets were supplied to listen to the amplified sound of the watches and I could have stayed there for a couple of hours listening merrily to the miniature bell-like peals. I wouldn't have minded them as a podcast and, if you think that is a bit sad, try to consider it akin to savouring the exhaust note of a 250GTO or a concerto by Brahms.



What became apparent with this exercise was the absence of background noise. It was achieved by the clever creation of something called an 'inertial governor' but, although I understood how it worked when it was explained to me, that knowledge has now slipped away. But those I listened too, even amplified, were uninhibited.

On occasion I have heard some lesser repeaters and the experience brought to mind listening to a church clock when you are sheltering from a tropical rainstorm under a sheet of corrugated iron. The noise-cancelling properties of the governor are remarkable, background interference is minimised to the point of being negligible; instead of rain beating down on corrugated iron, think of someone sharpening a pencil or filing their nails in the house next-door to yours. But, then, if you can afford to own a minute repeater by Patek, the chances are you do not live in a terraced house.

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HE RECENT demise of veteran thesp Herbert Lom had most media outlets recalling his role as Chief Inspector Dreyfus in Peter Sellers' Pink Panther movies. I much preferred his performance in the original The Ladykillers myself, but his passing found me rifling through my annuals collection to haul out the 1964 Television Show Book. Just as I remembered: here was a profile of Lom in the year he starred as a Harley Street psychiatrist in his TV series The Human Jungle.

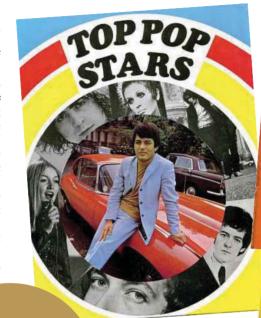
Lom's obituary in The Guardian reported he found the part boring: "All I had to do was sit behind a desk saying 'And vot happened next?', and the terribly interesting patient got all the good bits."' But none of his obits mentioned Lom's sideline business, a Chrismas tree farm, which my annual lets slip.

And nor did they say he was a Bentley MkVI driver. Here's the reason I bought the book: a great photo of him in a thick winter coat standing beside the 'Standard Steel' with the caption 'Herbert Lom sets out for filming'.

Such little gobbets have compelled me to buy many vintage annuals of the sort originally aimed at children. You never get anything except gushing adulation for the celebs profiled in the yellowing pages of TV All Stars Annual or Photoplay Film Annual, but you'll often pick up gems about showbiz cars.

A recent acquisition is a 1970 edition of *Top* Pop Stars, because the cover featured DJ Tony Blackburn and his red E-type. His first BBC broadcast, I learn inside, was appropriately entitled Mid-Day Spin. Along with that book came a copy of FAB 208 1973, a Radio Luxembourg-centric annual filled with pin-ups yet also imparting the fact that Roger Davis, joint lead in Western TV series Alias Smith & Jones, was a keen spannerman, rebuilding a Merc SE cabriolet at home. Why do I love to sponge up this trivia? Don't know, I just do.

The issuing of annuals is traceable to the early 19th century, when runs of periodicals were bound up, usually with extra material. The practice extended into children's papers, and by WW1 the rhythm of this business had settled into late-autumn publication for the festive season, with hardbacked annuals of 1930s comics like The Rover, Dandy and



'Why do I love to sponge up this trivia? Don't know, I just do'

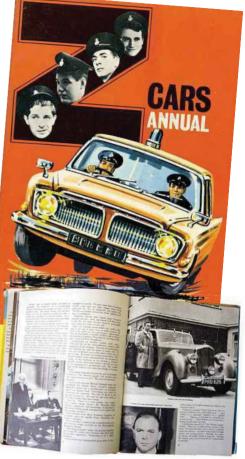
Wizard hugely popular, by fun-loving given relations and so thwarting comic-hating parents!

Post-war, spin-offs came to prominence. First came radio, then TV, and then annuals exploiting films, actors, characters and singers. You simply

can't help being drawn to annuals for The Avengers and Danger Man, and the four Z Cars annuals are jam-packed with automotive action. Among comic-derived annuals, The Eagle set the benchmark for quality, artwork and infotainment; the annual-like Eagle Book Of Cars And Motor Sport (scarce now) and Eagle Book Of Model Cars are must-haves.

Most annuals were, and are, cheaply massproduced to offer vivid fun at rock-bottom prices. Corner-cutting by producers like Grandreams, Purnell, World Distributors and Odhams tended towards thick, cheap paper and board covers, held together with the barest possible binding for anything from 72 to 280 pages. They fall apart easily.

Lots of otherwise decent survivors are spoiled by inscriptions or completed puzzles, although they sometimes boost a book's aura if they're neat. Another minus is a clipped-off price, usually at the foot of page 1. It's hard to find any pristine vintage annual, and examination is essential. A £25 annual could be worth only £1 unless every criterion is met.



Little more than bound-up comics meant for kids' Christmas presents, annuals are reminders of an era gone by, complete with great car images – and cover idols such as Tony Blackburn...

You can devote yourself to collecting every edition of a single annual, as John Hickman did after his lifelong passion for The Victor Book For Boys. 'The first annual was published in 1964 when I was eight,' he says. 'The last was published 30 years later. In 2000 I started collecting the annual as an investment. I could have bought a complete set but at a ridiculously high price, so I set out to get the books in excellent condition but at a reasonable cost.

'I spent hours scouring the internet and searching charity shops but only ever found one Victor Book in very good condition - the rest had torn pages, ripped spines, were priceclipped or defaced. If you want a collection as an investment, the books have to be in very good condition. I got there in the end.'

See his collection at www.victorbook.info And in case you fancy establishing your own landmark annual collection, may I recommend tackling the Tiger Annual (1957-87), Lion Annual (1954-83) or - my personal favourite for its corking covers and stirring cartoon strips - Valiant from 1964 to '84. They've all got plenty of car stuff in and on them.



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### **Lotus Elite**

£110 unframed or £165 framed. +44 (0)1327 858167, www.speedsport.co.uk

THIS PRINT of an original Dexter Brown painting – on high-quality 30x19in art paper – is limited to a run of 100. Each picture is signed and numbered by Brown. The Lotus Elite depicted in the painting took part in the 1961 Le Mans 24 Hours and is shown here attacking the Porsche curves. Bill Allen and Trevor Taylor went on to win their class and finished 12th overall.



### Ferrari GTO

£1000. www.automobiliart.com

PAUL CHENARD has used a slightly unusual technique to produce this stunning run of ten pieces. It starts life as a simple black illustration, which is laser cut from a sheet of stainless steel, powder-coated in red, then detailed by Chenard.



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### Audemars Piguet Schumacher

£31,550. www.audemarspiguet.com AUDEMARS PIGUET has teamed up with brand ambassador and seven-time F1 World Champion Michael Schumacher to create the all-new 44mm Royal Oak Offshore chronograph. The two blue stars represent his titles at Benetton; the red ones are, of course, Ferrari.

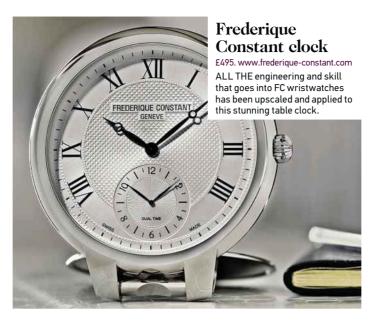




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# Carrozzeria Viotti Torino

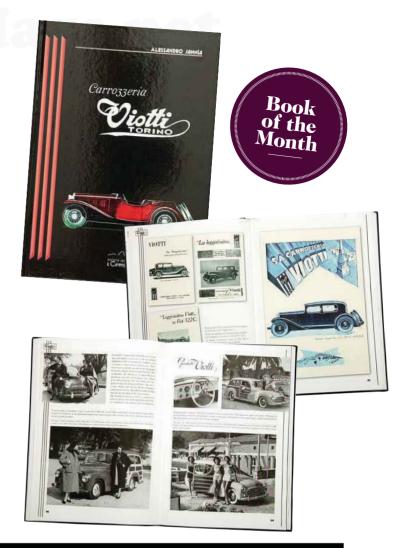
ALESSANDRO SANNIA, Società Editrice Il Cammello, £45, ISBN 978 88 96796 11 5

WHILE PERHAPS a touch esoteric, this is a wonderful effort and a compelling read. Vittorino Viotti was a polymath, whose interests ranged from promoting golf in Italy to founding the resort of Sportinia. He was a self-starter who, as a young man with empty pockets, established his own *carrozzeria*. In the space of 20 years it had become the country's largest.

We're big fans of Sannia's previous works, and the Fiat historian and coachbuilding expert does a commendable job of outlining Viotti's rise to prominence from establishing his firm in 1921 to its eventual demise in 1964. The Torinese concern is probably remembered most for its many estate car conversions on proletarian fodder – a sort of Italian version of Abbots of Farnham if you like – and it's fair to say that it originated the *Giardinetta* concept. But more than that, Viotti created some incredible one-offs, not least the Maserati 4CM streamliner driven by Giuseppe Furmanik to several speed records in 1937. The Pagani-tuned, Viotti-built Lancia Aprilia Sport racer built for Scuderia Ambrosiana was another of the firm's creations that still prompts jaws to drop. And that is before you consider some of the Lancia Artena IV parade cars built for the Italian Government.

The author doesn't skimp on information, which in part is as much about social history as coachbuilding. There is a wealth of gen on Viotti's many collaborators, not least Pietro Frua, Mario Revelli di Beaumont, Giovanni Michelotti and Rodolfo Bonetto. The latter's square-rigged Fiat 1500 concept car of 1961 was particularly forward-thinking, if not particularly attractive, and it's great to see it included here.

This isn't a coffee-table special by any stretch, but it's attractively designed and makes great use of period ephemera. It's offered in Italian and English, and translator Norman Hawkes deserves a pat on the back because, unlike other offerings of this type, it doesn't read as though it was translated using Babelfish. Highly recommended.





### Juha Kankkunen My road

NITA KORHONEN Juha Kankkunen Driving Academy €39.90, ISBN 978 952 92 5824 6

RALLY DRIVERS tend be poorly served when it comes to bios, at least in comparison to Formula 1 stars. And few rallyists are more deserving of being written about in depth than this four-time World Champion. That said, this is very much the gospel according to Kankkunen and all that entails. For such a relatively unassuming chap, the cover blurb's insistence that the Finn is 'the best rally driver ever' is debatable - Seb Loeb or even Walter Röhrl might argue otherwise. It's an intriguing read, and doesn't gloss over the times when things weren't going quite so well, so overall it's well worth a punt - but it does seem a little slight.



# Porsche 911 mechanical fuel injection pump

MICHAEL BURGESS, £55 www.911mfi.com, no ISBN

BLIMEY! As the blurb says, 'A mystique has grown up around Porsche's MF1 system'. And Burgess does a commendable job of outlining the various procedures for the home mechanic, including dismantling, inspecting, cleaning and rebuilding the fuel pump. His writing style is also non-patronising and easy to digest. While we did have a few reservations about paying £55 for something ring-bound, it's undeniably comprehensive and may well save tech-savvv Porsche types all that and more just by following its instructions. We would also suggest that it might work as an e-book, too. Just an idea.



### Citroën DS The world's most beautiful car

DENIS & AMANT, Haynes £40, ISBN 978 0 85733 238 7

THE SUBHEAD just begs for comment - is the Goddess really the world's most beautiful car? Presumably not the Safari estate, at least... Adapted from a French ETAI offering, this is light on text considering the asking price. That said, where this glossy hardback really scores is in its inclusion of many rare derivatives and spin-offs. And that includes such wonders as the stumpy Bossaert GT19 coupé, and the presidential limousines built for President de Gaulle, Oh, and the mighty Tissier low-loader. And the six-wheel camper. And the... You get the point. Really, it's the photos that captivate and they are uniformly lovely.



# Morgan 4/4 The first 75 years

MICHAEL PALMER, Crowood £25, ISBN 978 1 84797 288 0

THIS IS A much better book than we expected - as in it's better than it needs to be. While covering the evolution (if you can call it that) of the Malvern stalwart, what's really intriguing are the many box-outs and chapter-ettes on everything from crash-testing a Moggie at MIRA to pre-war Le Mans bids. We were also fascinated to learn more about the various coachbuilt offerings and home-brewed confections. Among these, the gloriously overbodied Leacroft-Morgan proved particularly riveting ugly' doesn't come close to describing it. At £25, this book represents good value for money.



### Alpine-Renault Les bleus Italiennes

FRANCESCO PANAROTTO, Unit Editrice, £45, no ISBN

TO BE HONEST, we had no idea the glorious A110 was so popular in Italy, but then in a roundabout way the marque does have some Latin DNA (Michelotti styled assorted models, after all). This 240-page hardback offers only a little background on the origins of the Dieppe brand, since the subject has been covered in depth elsewhere, but details the A110's assorted motor sport campaigns in Italy, including races, rallies and hillclimbs. There is a surprisingly large number of photos, too. Not to mention pseudonyms - the number of drivers competing under false names proves bewildering. An enjoyable read.





Bentley four-/six-cylinder models in detail

> JAMES TAYLOR, Herridge & Sons ISBN 978 1 906133 30 6 and 978 1 906133 42 9, £40 each

BOOKS THAT proclaim to be definitive histories are often anything but, and it isn't as though there aren't already a large number of other Bentley histories, but these offerings are undeniably comprehensive. Even if vou are familiar with the story behind these much-loved

British icons, and the margue's often precarious existence under the great 'WO', these hardbacks come into their own with their detailed technical breakdowns.

Both books have intriguing 'Afterlife' chapters that describe some of the many rebodies inflicted on these cars as they fell down the food chain, and the rise of the Bentley 'chop', which resulted in so many specials being created. Good entrées to their subjects.

### **Rippon Bros**

### A coachbuilder of renown

JONATHAN WOOD, James Hinchliffe & Annabel Sleigh £85, no ISBN



YOU HAVE to hand it to Wood for the depth of research here. This handsome 448-page hardback recounts the story of this West Yorkshire coachbuilder and Rolls-Royce

dealership in near-forensic detail.

With significant input from the Rippon family (who commissioned the book), their files have yielded some real treasures, not least a wealth of fantastic photos, artwork and blueprints that complement the author's weighty text perfectly. And anyone who reads this and doesn't then hanker after a Rippon-bodied Bentlev MkIV woodie has no soul.

Limited to just 750 copies, this is an impressive offering as befits the lofty asking price.

### Pietro Frua

### Maestro designer

GIULIANO SILLI, £30, Libreria ASI, no ISBN



LAST TIME we checked, there had been only one prior Frua history in German - and that hard-to-find offering is now highly sought after. To be honest, the look and feel of this softback don't match the

subject matter, but the Italian/English text is well researched and there's lots to discover about this modest design deity and the many cars he created. It was also a pleasure to see so many renderings, not least of his Maseratis. And we must admit to being delighted at seeing pics of the ungodly Studebakers reclothed for the margue importer in conjunction with Francis Lombardi.

To sum up, it's a nice offering, but the corners of the card cover will last all of about five minutes before curling.

### **COLLECTORS' BOOK**

### Australia's Elfin sports and racing cars

JOHN BLANDEN & BARRY CATFORD, 1997, value £60



ELFIN IS AUSTRALIA'S most celebrated racing car constructor and this hard-tofind hardback is a fitting tribute. First published in 1997 and reprinted in 2012, the

narrative covers margue instigator Garrie Cooper and his rise from specials builder to respected driver and beyond. There is little gloss here, and no colour images, but the text is expertly researched. There are also spec tables and interviews with key insiders.

### Ermini

### Florentine racing cars

ERCOLI, PANDOLFI, TARALLO Libreria ASI, £40, no ISBN



THIS IS another Libreria Automotoclub Storico Italiano production, this time covering the largely marginalised Ermini marque, which is arguably best known outside Italy for providing

the 'inspiration' for Bill Devin's US creations.

The dual Italian/English text is certainly comprehensive - we learned plenty - and it does a commendable job of putting right various assumptions made about this particular maker of 'etceterini'. There are also some fabulous images and delightful line drawings to go along with assorted letters and blueprints, and it's rounded off with competition results and a colour compendium of surviving cars.

That's another gap plugged, then.

### Through the eyes of Formula 1

Dennis Publishing, £20/£75 (see text) ISBN 1 78106 108 4

THE PREMISE behind this book is brilliantly simple: it's an album of photographs taken by Formula 1 drivers, commentators and designers, which were requested by motor sport charity Zoom to be auctioned for the benefit of Great Ormond Street Children's Hospital, Thanks to the backing of F1 supremo Bernie Ecclestone, some of the biggest names in F1 have contributed to the project.

The results are fascinating. There are pit garage shots (Michael Schumacher), landscapes (Kamui Kobayashi), favourite pets (Sergio Pérez) - in short, a surprising diversity of subjects. Adrian Newey chose his portrait of an old Massey-Ferguson tractor, taken in India last year...

Profits from the £20 cover price - or £75 for the deluxe slipcased edition - will also go to help Great Ormond Street.



### Porsche

### Origin of the species

KARL LUDVIGSEN, Bentley, \$119.95 (introductory offer) ISBN 978 0 8376 1331 4



ANOTHER MONTH, another heavyweight history from the prolific Ludvigsen. We greeted this book with a nagging sense of déja-vu; there was the suspicion that it would

rake over ground covered in his previous works.

However... This thumping hardback was initiated by comedian Jerry Seinfeld, whose Gmünd-bodied 356/2-040 provides a framework for the narrative. The author takes the reader on a journey from its role as a factory test car via its time as racer Otto Mathé's personal daily drive to its latter-day preservation. But more than that, it delves deeper into why the 356 came to look the way it does, and the politics behind it.

You more than get what you pay for here.



PRICE £199.95
MATERIAL Diecast

QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
THERE'S A DEFINITE hierarchy when it comes to the makers of large-scale diecasts: at the top there's CMC, and fighting it out for the runners-up slot are makes such as Mattel, AutoArt and Kyosho. At 200 quid each, Kyosho's replicas of the 1959

works Triumph Le Mans cars are in direct competition with AutoArt's recent E-type Jag – featured last month, £203.95 – but not quite as subtly detailed. That's most noticeable in the wire wheels: the E-type's are of museum quality in their delicacy, whereas the TRs' look just a little toy-like.

Nevertheless, these Triumphs – identical except for their nose colours, race numbers

and registrations – are still very fine models indeed. Bonnet, bootlid and driver's door open, and the front wheels turn with the steering wheel, which is a nice touch. The half-tonneau is fixed, however, which slightly obscures views of the finely detailed instrument panel.

At this price, they are not total bargains, but attractive pieces nevertheless.



### 1:43 SCALE

- 1 // TALBOT-LAGO T150 BY SPARK PRICE £59.95 MATERIAL Resincast QUALITY \*\*\*\*\*\* VALUE \*\*\*\*\*\* Separately applied bright rim around the wings of this Figoni & Falaschi beauty is exquisite and remarkable for the price.
- 2 // FERRARI 250SWB
  BY MADYERO PRICE £116.95
  MATERIAL Handbuilt resincast
  QUALITY \*\*\*\*\* VALUE \*\*\*\*\*\*
  Nicely finished handbuilt of the goldpainted 1961 Auvergne Six Hours entry.
- 3 // FIAT 124 SPIDER
  BY VITESSE PRICE £26.95
  MATERIAL Diecast
  QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
  Ves, it's comparatively chea Tom Tjaardapenned classic, more toy than model.
- 4 // JAGUAR XJ42 CONCEPT BY ALEZAN PRICE £116.75 MATERIAL Handbuilt resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\* The XJ42 was an attempt by Jaguar at an 'F-type' for the 1980s; Alezan's model is attractive, if a little roughly finished.
- 5 // HORCH 830BL
  BY PROVENCE MOULAGE
  PRICE £57.95 MATERIAL Resincast
  QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
  Very neat model of the last-ever Horch
  road car, found in a US scrapyard just a
  few years ago and repatriated by Audi.
- 6 // FERRARI 458GT2 BY FUJIMI PRICE £78.95 MATERIAL Resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\* Intricate livery of this 2012 American Le Mans Series challenger is superbly realised on an amazingly detailed model.
- 7 // SUNBEAM SPORT LE MANS BY SLM 43 PRICE £70.45/£189.70 MATERIAL Kit/handbuilt resin & metal QUALITY \*\*\*\*\* VALUE \*\*\*\*\* Paint finish could be better on this replica of the 1925 Segrave/Duller Le Mans entry – but we like the opening windscreen!
- 8 // BUICK CENTURY CARRERA
  PANAM BY TRUESCALE MINIATURES
  PRICE £66.95 MATERIAL Resincast
  QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
  Pally beautiful model of the Buick that

Really beautiful model of the Buick that finished sixth in the 'large stock class' of the 1954 Carrera Panamericana.

9 // MASERATI QUATTROPORTE BY MINICHAMPS PRICE £49.95 MATERIAL Resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\* The full-size car is one of Octane's

The full-size car is one of *Octane*'s favourite 'moderns', and this fine model looks appropriately understated.

### **■ CLASSIC MODELS**

### Remote-control Alfa Romeo 1900

by Ventura



THE TOYMAKERS OF NUREMBERG were famous for producing tinplate toy cars with ingenious mechanisms, but some of their Italian competitors could give the Germans a run for their money. One of the finest was a small company founded in Treviso in 1936 by Angelo Ventura, maker of this magnificent Alfa Romeo 1900 coupé.

Pininfarina adapted the 1950 Alfa 1900 saloon into a stylish coupé, and Ventura's interpretation of the car is one of those rare replicas that succeeds in being both an accurate model and an action-packed toy. The accuracy can be seen in the attention to detail: realistic imitation wire wheels with

knock-off spinners, and numerous separate trim pressings, including the windowframes.

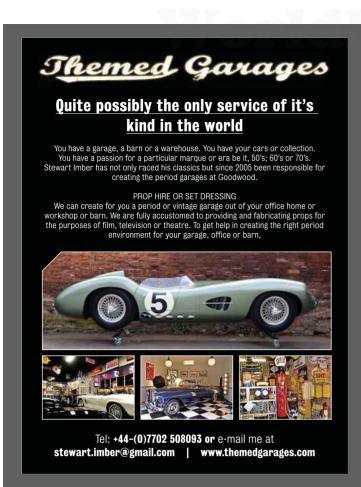
And the play value? Just take a look at the elaborate remote-control box. There's nothing new about the concept, of course, but Ventura lavished as much care over the control unit as the vehicle itself.

It takes the form of a miniature dashboard, painted in the same turquoise colour as the car and featuring a steering wheel, imitation fuel gauge and speedometer, and a working horn. Levers make the car stop and go and switch on the lights. Not many toymakers would have bothered to turn a control box into a work of art.

As a final touch of ingenuity, there's a strap to allow the 'driver' of the car to hang the control box from his neck, leaving his hands free. But the fun didn't end there: the Alfa was supplied with a set of road signs that could be laid out as an obstacle course to test the driver's skill

Ventura went out of business in the early 1980s and these tin cars from the '50s represent its finest hour. Today, they're near-impossible to find in pristine condition, even in their native Italy, and at auction one might fetch more than £2000. Here's an instance where that old cliché 'rare as hen's teeth' really does apply.

WorldMags.net



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of this kind tells a tale in a way that a formal autobiography never can...

Motorsport Magazine

gold-embossed cover and giltedged pages... It provides a fascinating insight into Stewart's Grand Prix years.'

### **New Zealand Herald**

'A unique record of an era and a driver that changed the nature of Formula One as we know it.'

### Top Gear, BBC

'Stewart's honesty brilliantly matches the scrambled together page layouts, to create a real insight into life as an F1 driver in the 1960s and 1970s.' ESPN

numbered book is signed by Sir Jackie Stewart.





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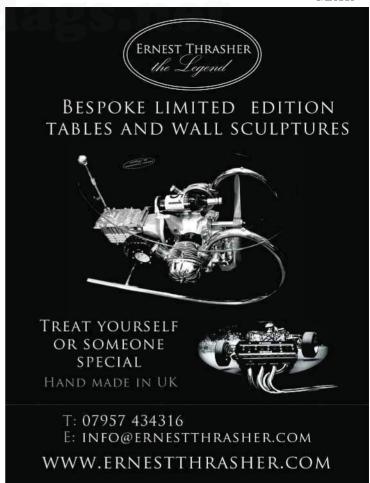


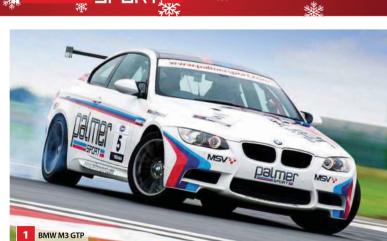
The 1970's was a great era for good looking F1 cars and to our eyes one of the very best was the Ferrari 312T4 - piloted to the 1979 F1 World Championship by Jody Scheckter.

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# Going back to its spiritual home



1998 ASTON MARTIN DB7 VOLANTE SANJAY SEETANAH

**GRAHAM DARBY**, general manager of Aston Martin Works in Newport Pagnell, had been following our adventures in the DB7 and invited me to see the new showroom and all the facilities. I was keen to visit the car's ancestral home and set off on a wet Monday morning with trepidation in the knowledge that I would surely get stuck on the M1. The car behaved itself, though I spotted an annoying leak in the passenger footwell when it was chucking it down.

The new facilities and showroom are across the road from the original Sunnyside headquarters, and as you round the corner you're greeted with what can only be described as a five-star hotel for Astons (pictured right). The car park brimmed with customers' cars and the forecourt was clearly designed to tempt you into the

inevitable upgrade. Inside the reception area, the huge glass partition allows customers to view the technicians working away in a meticulously clean environment. As a customer's car arrives, it is met by a consultant who parks it in an inspection bay; from the spotless floor emerges the otherwise invisible ramp, raising the car for its examination.

At this point I held my breath... This was the first opportunity I'd had to look underneath the DB7, which had covered almost 120,000 miles. And so I braced myself for bad news.

But senior technician Paul Wild poked and prodded and, to my relief, said the car was in surprisingly good condition. The corroded rear suspension springs would benefit from replacement and, as they are becoming increasingly difficult to find, as soon as possible; the job would transform the feel and behaviour of the car instantly. He told us not to make the mistake of buying Jaguar XJS versions as they are a few centimetres longer and would make the car handle terribly.

I mentioned the leak in the footwell and Paul took a look. Turns out the drain chutes were blocked; they need to be cleared regularly.

Graham was pleased I'd brought the car along and remarked that if the cars are used regularly and serviced properly they run without any unreliability issues, and that's

probably why my DB7 is still in such great shape for its year.

As the days get shorter, I know that the opportunity to enjoy the DB7 will become limited, but I am determined to use it as much as possible. Can't wait for some of those crisp winter mornings – so long as they're not so crisp that the roads are gritted.



# WorldMags.net

# Springing into action



1955 JAGUAR XK140 ROBERT COUCHER @OctaneRobert

**THE JAGUAR** XK140 is now gleaming thanks to its recent Twyford Moors paint job. I took it along to the Royal Hospital for one of Michael Scott's 96 Club meetings and a number of friends commented on its smart new looks. Just love doing the Tour de Chelsea!

While the Jaguar was down at the TM works in Hampshire, Ian and the team also took the opportunity to completely rebuild the front suspension. It was entirely stripped off the underside of the car and all components were shotblasted, then beautifully powder-coated in gloss black. All rubber bushes have been replaced with Superflex polyurethane items, and the upper and lower ball joints on each side renewed.

The track-rod ends were inspected and mine are fine, and so is my

### Below and right

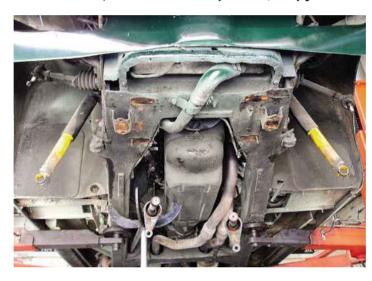
Coucher's Jag in company at the Royal Hospital Chelsea, where favourable comments were passed on its smart new paintwork; suspension has been stripped and rebuilt to match. steering rack. If worn, the rack can be shimmed to some degree. Everything was then offered up to the chassis, located, assembled and then carefully adjusted. However, despite being set to factory specifications, my car looked a bit high at the front initially. It turned out that the body is mounted slightly high on the chassis, so the suspension has been adjusted to compensate.

Result? I obviously had not realised just how worn my front suspension was, as the difference is truly remarkable. The suspension is

significantly more pliant and smooth – potholes are no longer an issue. The car turns in accurately without any lurch and the steering is fingertip light.

The best bit is speeding along the motorway. In the past there was serious vibration above 80mph, which I put down to out-of-balance tyres. Clearly it was due to wear in the front suspension. Now the steering is rock-steady and butter-smooth without any vibration at all – the upshot being that the Jaguar feels infinitely more refined. Superb.

// Twyford Moors, www.jagxk.com





## OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors



### DAVID LILLYWHITE

Editor 1971 MGB GT, 1971 Saab 96, 1973 Citroën SM, 1976 Zip Shadow Kart, 2012 Caterham Seven



### ROBERT COUCHER

International editor 1938 Bentley Sportsman, 1955 Jaguar XK140, 1983 Porsche 911SC



### SANJAY SEETANAH Advertising director 1998 Aston Martin DB7 Volante



### MARK DIXON

Deputy editor 1927 Ford Model T, 1927 Ford hot rod, 1963 Fiat 2300S coupé, 1987 Bentley Turbo R, 2001 Honda Insight



### GLEN WADDINGTON

Production editor 1983 Porsche 944, 1989 BMW 320i Convertible



### DELWYN MALLETT Contributor

1936 Cord 810 Beverly, 1946 Tatra T87, 1950 Ford Club Coupe, 1952 Porsche 356, 1955 Mercedes-Benz 300SL, 1957 Porsche Speedster, 1960 BMW R69S, 1963 Tatra 7603

# On track in SM - sadly not mine...



1973 CITROËN SM DAVID LILLYWHITE @OctaneDavid

THE CATERHAM has been returned to the factory, now the Academy season is over. The MGB and Saab are reunited in a barn down the road. And the SM is back, awaiting my attentions after BL Autos made such a nice job of realigning the front chassis legs, repairing a previously hidden rust spot further back on the engine bay chassis members, and refitting engine, gearbox, brakes, steering and suspension.

In case you've missed a couple of episodes, I had done all that before the chassis problems were spotted, so I asked BL Autos to strip and rebuild the engine bay. It cost me £1000 but I really couldn't face doing all that work again.

Inevitably, my enthusiasm for the project was beginning to wane, roughly in parallel with the emptying of my bank account. But along came SM guru Andrew Brodie with his well-campaigned SM, fresh from a fourth place on the Mini Britannia, to the *Octane* track day at Goodwood, and he let me out to play in it.



On a wet and shockingly slippery track, the long, heavy Citroën appeared to have no grip at the rear, slipping and sliding this way and that. But as the track began to dry, the SM demonstrated handling and poise worthy of much smaller, sportier cars. It rolled about, the rear wheels skittered; but when it did let go it was easy to catch, and it just flew round the track, prompting smiles, amazement and perhaps just a little fear from other drivers.

I loved it. Balancing the weight of the big SM on its hydropneumatic



suspension was as satisfying (perhaps more so) as driving a more obviously track-orientated car around the fast Goodwood circuit. I went home feeling inspired. It's SM time again!

### Down to the wire



1950 FORD CLUB COUPE DELWYN MALLETT



ONCE AGAIN I have the hots for hotrods. My 1950 'shoebox' Ford has been an on-off project for too many years, lurching from one burst of activity to the next without actually taking to the road, so I have bitten the bullet and delivered it to Roy Pitter, Hampshire-based hot rod builder of note, with one objective: get it sorted and through the MoT.

Roy's first reaction on opening the hood (note, not bonnet; must slip into the correct vernacular when discussing American cars) was that there was no way he was going to switch on the electrics with the wiring in that state. He pointed to a bare wire poking through the bulkhead (not even a rubber grommet to insulate it!); I felt nothing but shame. Given that the car will be a street rod, only mildly modified, opting to fit an off-the-shelf wiring kit with a modern fuse box was an easy decision.

However, this means that Roy has missed the deadline, which was intended to be August's Americanthemed Autumn Classic at Prescott. To be fair to Roy, even without the rewiring the timing would have been a bit tight. Just to keep my enthusiasm high we have at least fired up the flathead V8 by completely bypassing the onboard electrics. A new set of spark plugs and non-silicone plug leads seems to have done the trick and the motor runs quite sweetly – though no road test, of course.

The twin carbs (on a Fenton inlet manifold) required new gaskets to fix leaks, and they too now seem to work. The joy of having an old Yank is that parts are readily available.

The dash is out and the spaghetti of wires (each, incidentally, very helpfully printed with its intended destination: lights, wipers, etc) is gradually being connected. MoT, here I come.

### OCTANE'S FLEET



TONY DRON
Test driver
1932 Austin Seven



ANDREW ENGLISH

Contributor

1965 Aston Martin DB5, 2000 Triking



JOHN SIMISTER Contributor

Contributor 1959 Morris Mini-Minor, 1961 Saab 96, 1987 Peugeot 205GTI 1.9



SARAH BRADLEY
Contributor

1929 Ford Model A hot rod, 1956 Chevrolet 3100 pick-up, 1969 Plymouth Roadrunner, various bikes



RICHARD MEADEN

Contributor

1992 Porsche 911RS



MARTYN GODDARD Photographer

1965 Austin-Healey 3000 MkIII, 1974 Norton 850 Commando



STEVE HAVELOCK

Contributor

2003 Corvette C5 Coupe



### Back to square one



1927 FORD HOT ROD MARK DIXON @OctaneMark

### PRESCOTT'S 'AUTUMN CLASSIC'

was really good this year, with beautiful weather and a fine line-up of hot rods underscoring the American theme of the event. At least, so everyone tells me. I got halfway there in the Alex Special before the head gasket blew. Again.

This was particularly galling because it seemed that we - or rather Derek Magrath, who does the hard work for me - had finally fixed the blowing gasket problem with some extra-high-quality head bolts. A couple of weeks previously I'd driven on a VSCC rally (in torrential rain...) and it behaved faultlessly. But on this gorgeous morning, as I zipped along a deserted B-road towards Prescott, the car started to misfire loudly.

At first, I thought that a spark from one of the plugs was tracking across to the exhaust manifold, because the rubber plug cap had split due to the heat. But bandaging the cap up with insulation tape made no difference, and when I saw fuel being spat back

through the carburettor (Alex runs just one Stromberg 97, despite there being three on the inlet manifold) I knew exactly the reason: the gasket had blown between two adjacent cylinders, and engine compression was forcing fuel back through the inlet manifold.

Still, at least it wasn't raining, and the AA didn't quibble when I explained the problem over the phone. Within 20 minutes a patrol had turned up, ten minutes later Alex was strapped to the towing dolly, and half-an-hour after that he was being pushed back into his garage. But it took the gloss off the day, and I couldn't bear the thought of turning up to Prescott in a 'modern' at the end of the morning.

We've tried everything we can think of but the unavoidable fact is that Alex's engine has been bored out to such an extent, there's very little 'meat' between pairs of cylinders. So it's time to bite the bullet and start again with a different block. That will also have the advantage that we can use a Ford Model A block - pre-1930, and hence VSCC eligible - rather than the Model B type currently fitted. The crankshaft (a Model A part with massive balance weights welded to it) should be reusable, but we'll need to source new pistons. The hunt is on.



an original car. Comes with actory hard and soft tops. www.facebook.com/octanemagazine @octane magazine facebook



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COMPILED BY PAUL HARDIMAN



# **Historic Trials kick off**

3 November Horsley, Gloucesterhire, UK

THE HISTORIC SPORTING TRIALS Association enjoyed an 18-car entry at its first organised trial, held in the Cotswolds. This was the first event proper to be held by the Stroud & District Motor Club, formed in 2011 to revive the classic pre-1970 trials cars, following a toe-in-the-water event in Long Compton, Oxfordshire, in May – when turn-out exceeded organisers' expectations. Ian Veale won, in dry conditions, driving the IRH2 1172 special in which his father bounced in the '60s.

HSTA founder Martyn Halliday said: 'We had an excellent entry of 18, with some new cars having

their first outing. A number of people had a drive under the "taster" permit, which is an excellent way to introduce new competitors to the sport. The "taster" in my car is used to racing a quick Lotus Cortina and, after announcing on one slippery hill that "It's not just a matter of foot on the throttle', started to get the hang of finding grip. He now wants an old Cannon or similar.'

Historic sporting trials cars continue to come out of the woodwork, says Halliday, adding to the 73 the Association had on its books before the event. He says: 'Within the last week an Alexis in



need of restoration has been sold, which we hope to see out on the hills in the near future. And it is possible that a collection of Cannon bits will come up for sale within the next few weeks.'

Halliday is now putting together a calendar for 2013. 'There will not be a shortage of historic sporting trials,' he promised.

// www.hsta.co.uk



### HSCC crowns champs 20 October Silverstone, UK

THE HISTORIC SPORTS CAR CLUB championship season wrapped up at Silverstone with a superb entry of 270 cars, finishing with the crowning of three champions. In Historic Roadsports, Paul Tooms retained his title with a resounding victory in his Lotus Elan, with Tony Davies second overall in his Austin-Healey Sprite. Nick Fleming (left) continued the Elan success by bagging the Guards Trophy. The final round of the HSCC/FJHRA Millers Oils Formula Junior UK Championship brought the biggest surprise as Robert Barrie (Lotus 18) emerged as champion. Favourite Jon Milicevic (Cooper T59) was eliminated in a tangle with David Methley (Brabham BT6), and Andrew Tart (Bond) was forced to retire with engine problems, leaving Barrie to win his class and clinch the overall title. // www.hscc.org.uk

### **HRDC links with AMOC**

2013 Five venues across the UK



**THE HISTORIC RACING** Drivers Club has teamed up with Aston Martin Racing to stage five rounds from its popular grids of Touring Greats – 1950s historic Touring Cars – in 2013.

After seeing well-populated grids in 2012, HRDC race director Julius Thurgood decided that it was time for Touring Greats, in his own words, to 'move up a gear', opening the series to circuits such as Silverstone, Brands Hatch and Donington Park. 'To be able to present our Touring Greats grids alongside those from the AMOC is a perfect fit for both our organisations and, most importantly, for our competitors,' he said.

6 April - Silverstone National

11 May - Oulton Park International

1 June – Donington Park

14 July - Brands Hatch (GP Circuit)

28 September – Snetterton

/ www.hrdc.eu

### **Algarve Classic Festival**

19-21 October Portimao, Portugal

**IN THE TWO-DRIVER** Stirling Moss Trophy race, all three steps of the podium were occupied by father-andson driver pairings – which must be a first in motor sport.

First place in the two-hour, two-driver race that ran into dusk on the Saturday evening was scooped by Gabriel and Dion Kremer in their Lotus 17 Prototype, with the Lister Knobbly of Barry and Tony Wood close behind. Third step of the podium was occupied by the Lister Chevrolet of Mark and James Gibbon, who crossed the finishing line less than a second behind the Woods' car, after two hours of racing.

'This was a terrific result in a race that is all about strategy,' said race organiser Duncan Wiltshire of Motor Racing Legends. 'The cars are on track for two hours, but to make the racing closer and more competitive, and to avoid hot-shoes sweeping up all the prizes, we insist that the owner of the car does at least half



the driving – and no-one can drive for more than 55 minutes at a stretch.'

For much of the race, the winner looked set to be Maserati Birdcage-mounted Jason Minshaw (who would have been part of yet another father-and-son team had his father Alan not been sidelined for a knee op). But in darkness just a few laps from the end Minshaw had to pull up with a flat battery, drained by the headlights in the closing stages.



Jason Minshaw – minus his father Alan – led in the Birdcage but the battery failed after the headlights came

on; three racing dynasties celebrate a motor sport first.

# John Player Norlon

# Two-door coupés allowed in '70s Road Sports

2013 HSCC, various venues in UK

**TWO-DOOR** coupés will be allowed into the HSCC's '70s Road Sports Championship in 2013 in the hope of attracting Capris, Firenzas and BMW 6-series alongside TVRs, Lotus Europas, Datsun 240Zs and Porsches. Technical regulations will remain unchanged, with cars running close to standard spec with a mandated weight. 'We feel that two-door coupés are in keeping with many of the existing cars in the Championship,' said chairman Charles Barter. // www.hscc.org.uk

### In brief



### BARRINGTON WINS HISTORIC F2

British racer Tim Barrington is the 2012 Historic Formula 2 Champion with his Lola T240 after a dramatic four-way contest concluded at the Circuit Dijon-Prenois in France over the weekend of 6-7 October. Former champion Martin Stretton (March 742) finished second.

// www.hscc.org.uk



### HUMPHREY BACK AT SNETT

At the end of September, ERA R11B 'Humphrey' (above) returned to Snetterton – where it won the circuit's first ever race meeting in 1951 – for the VSCC's last race meeting of the year.

Owner David Morris made the 600-mile round trip from Exeter to contest the Historic Seaman Trophy, which he duly won for the eighth time; a feat only surpassed by his own father, the late Martin Morris, who won the trophy ten times in the same car. R11B, which last had an outing at Snetterton in the 1970s, now has 18 Historic Seaman Trophies to its name, a record in VSCC history.



### DOGHOUSE HALF-CENTURY

The Doghouse Owners' Club celebrated its 50th Anniversary at Silverstone on 6 October and raised more than £20,000. The Women's Motor Racing Associates Club was formed in 1962 by a group of GP drivers' wives, originally to raise money for bereaved partners and more lately for charity. Chairman Leonora Hill said: 'It was a great honour to have original members Patty McLaren-Brickett, Lady Helen Stewart, Shirley Procter and Annie Carrington Yates. We shall endeavour to uphold the great legacy laid down by the original

// www.wmrac.com

### MOTOR SPORT CHOICE



1967 to 1979

# Historic Formula 2

Back in the day, F1 stars competed in F2 too, Now the 1600cc and 2.0-litre cars have their own thriving championship again

WORDS: PAUL HARDIMAN

HISTORIC FORMULA 2 has become big news in the past couple of years, with a well-subscribed championship offering grids of 25 cars or more. Near-F1 speeds with less than half the costs are obvious attractions, as is the fact that it's a fairly level playing field.

The HSCC's European Historic F2 series has been running since 2006 and takes in six venues alongside series such as Historic Formula 1, Group C and the Martini Trophy. Registered cars include Brabham, Chevron, Crosslé, Lola, Lotus, March, Modus, Pygmée, Ralt and Surtees.

As the club's website points out, race winners are always 2-litre cars, but the overall champion has often come from the 1600cc F2 class. The structure works like this:

A: 1600cc F2 cars with fuel injection or carburettors manufactured and raced before January 1972.

- B: Formula Atlantic [up to 1600cc].
- C: 2-litre F2 cars built and raced between January 1972 and December 1978.
- D: F2 or Atlantic cars without aerodynamic devices manufactured and raced after January 1967.

Also, in the UK, the HSCC's Historic F5000 and Historic F2 (Derek Bell Trophy) Championship is a six-race series for single-seaters built and raced between 1967 and 1979 - which includes Formula Atlantic as well as Classic Clubmans and later Formula 3 and Formula Ford 2000 cars.

Leading historic racer Martin Stretton, a previous

Historic F2 Championship winner and this year's runner-up, says: 'One of the nice things about historic F2 is that it's not an "it" car. It's pre-ground effect, so it's more about the preparation and the driver. These are proper race cars, with about 300bhp - but you've got half the engine and tyre costs and a fraction of the purchase cost of historic F1.'

Stretton praises the class structure, as it gives a lot of options: 'This year the Championship was won by a 1600 [Tim Barrington's Lola T240] - and then there's Atlantic. Remember the regulations changed every year, and earlier cars are 50kg lighter, though they don't have wings. Also, the series goes to really good venues and the grids are large as long as everything is chiming at once. Historic F2 drivers tend not to be loaded, so if they've had an accident or an engine problem they often have to miss a couple of rounds.'

As far as cars go, there is a wide choice: 'There's a lot to be said for a March [Stretton races a 742], as so many were built and parts are available - but the most important thing is to buy a car you're comfortable in, though because they were mostly customer cars built to fit bigger drivers they're not as tight as the later F1 cars.

'You have to be careful what you're buying as they're quite low-value, though that makes them good value compared with Group 6 cars, which use essentially the same running gear under closed bodies. The range is about £50,000-100,000 - if you want a March 782 tomorrow I know of a couple in this price band, and an Atlantic car will be near the bottom of that range. Ralts and Chevrons are good too - they're all close in performance.'

A quick glance through website adverts shows the bottom line around £30,000; we found a Brabham BT30 with Atlantic-spec engine for £35,000.

Running them isn't too hard, and there are plenty of specialists who can help. 'Power will be Ford BDG, BMW M12 or Hart, which produced over 300bhp even in period - probably the BMW is marginally the best but the Ford is lighter. As long as you're not revving it out it should last a season, and a refresh for either is £6000-7000. The 2.0-litres rev to about 9000rpm, but the 1600s with their shorter stroke can go to about 10,500.

'Gearboxes will be Hewland, FT200 in the older cars and FTA in the later ones - once they're right they don't need rebuilding often, it's just about buying the right ratios and looking after the bearings.'

Historic F2s all run on the same control tyre: 'About £1000 a set and if you're not too competitive two sets will last a season,' says Stretton. 'Anyway, we have a gentlemen's agreement not to have fresh tyres more than every two events (there are two races per event). Most cars have had replica wheels made and there are body moulds floating about with various specialists.

'I like Historic F2 because it's such good value compared to F1 or Group 6.'

### → CONTACTS ⊢

**Martin Stretton Racing** +44 (0)1299 266966

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> HCSCC www.hscc.org.uk



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# Mark Hales

### LOOKING FORWARD TO IT: KEEPING YOUR EYES PEELED ON TRACK



OOK BEFORE you leap is a very old chestnut. It was coined several centuries ago, apparently as an admonition before marriage rather than the more obvious horserider's

caution, and it is so completely sensible. Surely no-one can fail to take heed.

The very fact that the phrase has passed into the vernacular, though, suggests otherwise, and as I have mentioned horseriding, the need to look up the road when driving a car must be even more important because you might be travelling faster. And yet it is the single most common dereliction of duty I see from the passenger seat during a coaching session.

The more interesting question, then, is why? Looking where you go is such an obvious requirement when considered from the comfort of your armchair, there has to be a reason why so many don't do it. At high speed. On the track.

Let me pose another obvious question. When you try to find the bathroom in a strange hotel in the middle of the night, how fast do you walk? When you negotiate a regular piece of road on a dark foggy night, how fast do you go? Not very, is the equally obvious answer to both.

In the latter case, you drive simply to the edge of the yellow pool of light that moves in front of your car. On a bright, dry day, you will happily wing along the same piece of road at twice the speed and, even if you are not looking as far ahead as you should, your peripheral vision fills in the edges of the frame for you. You don't go boldly when you have no knowledge of what lies ahead, but that isn't the same thing as not looking when you do.

There was a recent reminder courtesy of BBC television's Countryfile host Julia Bradbury. The Isle of Anglesey was the programme's focus that Sunday, and the track's insistence on its green credentials had created the tenuous excuse for Ms Bradbury to have a pole round the track. The circuit's Performance Driving Centre asked if I would look after her for that part of the day, which was, of course, a pleasure.

Fortunately, she is exactly the same when the cameras are off as when they're switched on. We would be squeezed into a Lotus Elise during lunchtime at a bike track day, which meant there wasn't much time so, before we went out, I had emphasised the importance of knowing where we

were going and what was coming next. As we roared up the hill in Anglesey's Elise, I asked how tight was the appropriately named Rocket Corner, which lay just beyond the summit. 'Oh, er, quite tight... I think...' replied Julia - several seconds before we flew across the grass.

As we bumped our way back to the track, I said 'OK, we couldn't see the turn as we approached, but we should probably remember what happened for next time round. Now, what about Peel which follows soon after?'

We piled into that at warp speed too and the Lotus did what Elises do and slung its tail when Julia finally lifted off the gas. No problem with commitment, clearly, and all good fun, but it was

'What stops so many drivers looking further up the road? Fact is, I'm not sure, but here are a few theories'

equally clear that she was aiming at the first bit of road she could see to the right, rather than looking all the way through the corner to the point where we would exit. That, in turn, meant we dived into the corner far too early and then tried to haul on the steering lock in order to get round.

Lifting off the gas at exactly the same time as you wind on a load of extra lock is exactly what motivates an Elise's tail, and normally I'd try to develop the understanding in the classroom and then prove it on circuit but, given the time available, I resorted to a more practical method. I waited until I saw the steering lock starting to go on, then placed a right hand on the top of the wheel to stop it turning any further, at the same time pointing to the exit point with my left.

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'Over there...' I could feel the determination to turn right diminish at exactly the same time as the helmeted head lifted up and rotated left.

It's sometimes a tough lesson but it proves the point, which is that you will drive wherever you are looking, and almost without thinking about it. Anything else is a distraction. Perversely, that much also applies to the Irish Sea, which shimmers in the sunlight and comes bursting into view as you rise over Peel's summit. It's all too easy to gaze at the vista for a fraction of a second (even that is a fraction of a second too long) and forget to line up for the left-hander that follows.

I haven't yet provided a reason: what stops so many drivers looking further up the road? Fact is, I'm not sure, but here are a few theories.

> The car is a cocoon that makes the driver feel comfortable, and he or she will easily forget that it is moving and has to be aimed at a point some way distant. It is probably a similar feeling of security that prompts some people to drive at 80mph on a soaking motorway with just a couple of car lengths between their front bumper and the boot of the car ahead of them.

A bit tenuous, so possibly more likely, is that a driver's attention is diverted. You will so often miss your braking point when you have been watching someone in your mirrors. Or when you have messed up the corner and are thinking about what the hell went wrong... 'Oh damn, here's the next one...'

I have also found that some drivers are actually reluctant to remove their gaze from the clipping point in case they lose sight of it and that somehow they will therefore fail to make it to the exit. None of these is conclusive, though, which is the trouble with trying to rationalise something that everybody knows they shouldn't do, but then find themselves unable not to.

So I'll stop trying to find reasons and offer some practical advice. Find a corner where you can see all the way round and try to work out where you want to end up - the exit point if you like. It will be on the same side of the road as you enter but some way along the verge.

With that in mind, keep looking at that point and just drive there. You'll find that the turn-in point and the apex will pretty much take care of themselves. There's a lot more to it, of course, but you will soon begin to work out what you need to change. Think of it as an aim, in both senses of the word.

# HALL & HALL



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Previous Mille Miglia entrant. Must be seen



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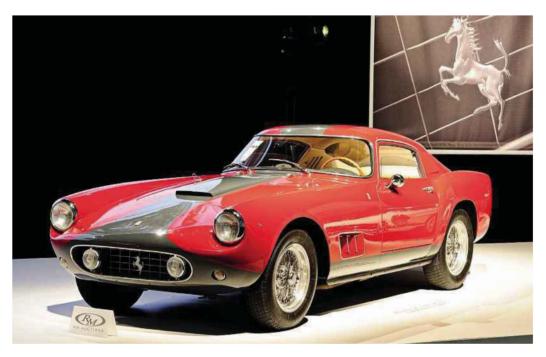




# THEMARKET

BUYING // SELLING // OWNING

THIS MONTH Dave Selby on the significance of louvres // Minor auctions prove US market is in good shape // Bugatti leads Paris sale // Poor man's Ferrari Daytona? // Buying a Saab Turbo



# Battersea barometer

RM's autumn UK sale acts as a pulse for the state of the market – and it's looking healthy

FOR THE SECOND year running, a Ferrari 250GT Tour de France set the pace at RM's London sale. This year's. a 1959 open headlight example (above), made a premium-inclusive £1,960,000 to top the results in the £14.27-million-grossing sale at Battersea Park - which dominated the month's achievements (see right).

The Halloween sale made for a spooky symmetry with last year's, when the top seller was a slightly earlier 1958 covered-headlight model, which contributed £2,240,000 to the £13.3 million total.

However, there's little to infer from that. The two TdFs were different entities and this year's offering, despite selling for less, was market correct – although £2 million-plus would have created a warmer glow. Last year, as the leaves fell in Battersea Park, it was the evening of the day the euro hit crisis point. As the total numbers then and this year show, the classic car market survived

that stormy evening and has endured.

OK, this year's £14.27 million was down on 2010's £19 million - then the highest take for any classic car auction held in the UK. But if the allov-bodied Mercedes-Benz 300SL Gullwing (below) that was offered this year had sold, it would have more than split the difference.

These days the PRs aren't quite so shouty about records, but an 84% sale rate is more than solid considering that, for houses operating in the lower-level mass classic car market, 50% is by no means routinely obtainable.

Certainly, in a volatile and uncertain world, the long-term track record of the high-end classic car market is proving to be commendably robust - for those who buy wisely. **Dave Selby** 





# £1,960,000

# 1959 FERRARI 250GT LWB BERLINETTA TOUR DE FRANCE

RM Auctions, Battersea, London, UK 31 October

# £784,000

# 1930 ALFA ROMEO 6C 1750GS **TESTA FISSA**

RM Auctions, Battersea, London, UK 31 October

# £632,800

### 1964 ASTON MARTIN DB5 CONVERTIBLE

RM Auctions, Battersea, London, UK 31 October

# £616,000

### 1937 BUGATTI TYPE 57C STELVIO CABRIOLET

RM Auctions, Battersea, London, UK 31 October

# £579,600

# 2008 BUGATTI VEYRON EB 16.4

RM Auctions, Battersea, London, UK 31 October

# £532,000

# 1952 BENTLEY R-TYPE **CONTINENTAL FASTBACK**

RM Auctions, Battersea, London, UK 31 October

# £448,000

# 1957 MERCEDES-BENZ **300SL ROADSTER**

RM Auctions, Battersea, London, UK 31 October

# £400,000

# 1998 FERRARI F300

RM Auctions, Battersea, London, UK 31 October

# £397,600

# 1970 LAMBORGHINI MIURA P400S

RM Auctions, Battersea, London, UK 31 October

# £344,400

# 1964 ASTON MARTIN DB5

RM Auctions Battersea London UK 31 October

# Bugatti to star in eclectic sale

Bonhams, Paris, France 7 February

**THEY SAY THAT** variety is the spice of life, which could be why Bonhams has decided to break new ground at its annual Grand Palais sale in Paris by blending the talents of its car and motorcycle division with those of the 20th-century decorative arts and wine departments.

The two-day sale will include artworks such as a €35,000 vase by Art Deco master Jean Dunand, who was an expert in the craft of dinanderie, which involved creating objects from single sheets of metal by a repeated process of heating and hammering.

The tin work on the star lot is, however, somehow more appealing as it is in the shape of the ex-works Bugatti Type 54 driven by Achille Varzi at the 1931 Monza GP. As most *Octane* readers will know, the 300-horsepower Type 54 is possibly the most desirable of all Bugatti Grand Prix cars, with only around a dozen thought to have been built.

This car, chassis number 54201, was originally assembled with engine number one and, according to the records, was sold in April 1932 to a Zurich Bugatti dealer. He subsequently

passed it on to the aristocratic Czech racing driver Prince George Christian of Lobkowicz, who died in the car a month later after crashing it on the southern hairpin of Berlin's Avus circuit.

Long since restored, it is tipped to fetch up to €3.5 million. Other offerings include a 1953
Bentley R-Type Continental (€550,000-750,000), an Aston DB4 Vantage convertible (€350,000-450,000) and a 1923 Garelli 350cc race bike that was once campaigned by Tazio Nuvolari (€85,000-125,000).

// www.bonhams.com



# ONE TO WATCH

# 1955 Aston Martin DB2/4 DHC

H&H, Newbury Race Course, Berkshire, UK 5 December

**FELTHAM-BUILT ASTONS** may not have quite the market profile of the later DB4, 5 and 6, but they're certainly no slouches in the marketplace. In 2003 a prize-winning restored DB2/4 DHC made £58,700 at auction; in 2009 the same car realised £181,900; in 2011, it fetched £227,000. That certainly spells it out.



The car on offer at H&H is not in prize-winning condition, but an older restoration. Only just over 100 dropheads were built on the DB2/4 chassis, so it's pretty exclusive, and this one is a 2.9-litre (as opposed to 2.6) with desirable L1 high-performance cylinder head and Alfin brake drums. It was first owned by Captain Ivan Forshaw, a name that resonates in Aston circles and adds to the car's story. Aged and imperfect, it could fairly be termed a driver/improver.

H&H has pitched it at £130,000-150,000, which sounds very tempting, certainly when compared with the £113,500 paid in May 2012 for a barn-find 2/4 drophead that had not run for 20 years. Mind you, in that same auction a freshly repainted 2/4 drophead in good condition made just £96,700. So how does that work?

The DB2/4 inhabits one of those market sectors that is polarised between barn-find romance and shrink-wrapped perfection.

However, it's the overlooked middle ground that can offer opportunity and value for buyers with a little more imagination.

We'll see on the day.

Dave Selby

# ALSO LOOK OUT FOR...

A COMPASS concealed in a gold tooth, cigarette lighter camera and cigar concealing a map are just some of the gadgets featured in a very rare catalogue produced in 1942 by MI9, a secret War Office department, to assist prisoners of war and undercover operatives in enemy territories. The 76-page volume, estimated to fetch £500-800, is one of many intriguing items in the Bonhams Gentleman's Library Sale in London on January 30.



# In brief

# McQUEEN'S HUSKY... AGAIN

Bonhams, Las Vegas, USA. 10 Jan 2013 In May 2011 Bonhams hammered down Steve McQueen's 1971 Husqvarna 400 scrambler for a record \$144,500 - identical to the one he was pictured riding shirtless on the cover of Sports Illustrated. In January 2012 Mid America Auctions sold that one for \$137,000. So how much for the far more famous 1970 Husky 400 that McQueen rode in the cult movie On Any Sunday (pictured helow)? We'll find out when it appears at Bonhams' Las Vegas motorcycle sale. www.bonhams.com





# **PERIOD RESTORATION**

DVCA, Somerset, UK. 6 December You'd be optimistic to think that anyone would be willing to carry out a ground-up restoration on a Big Healey for £12,000 nowadays, but back in 1993 it probably seemed a hefty sum, especially given the value of the car back then. Dorset Vintage and Classic Auctions will offer this 1965 BJ8 - one of the last-of-the-line and highly desirable 3000 MkIIIs - which was treated to just such a nut-and-bolt rebuild 20 years ago but which has remained virtually unused since. Now freshly recommissioned and nicely mellowed, it's on offer for an estimated £25,000-30,000 - and comes complete with that £12.000-worth of restoration bills.

on and off as his personal transport, hillclimb and trials car for years before



**CAVALIER ATTITUDE** H&H, Newbury, Berks, UK. 5 December

There can be few more desirable pre-war

earned with the Prince Henry. The highly

regarded Essex-based vintage restorer

Arthur Archer acquired three of them

during the 1940s and '50s when they

were regarded as nothing more exotic

than unfashionably old motors. Now an

ex-Archer 30/98, which he bought as a box

of bits in 1948, is set to headline the H&H

£150.000-200.000. Archer used the 30/98

Newbury sale with an estimate of

selling it on in the early 1990s.

cars than Vauxhall's legendary 30/98, which continued the sporting reputation Vauxhall

# History up for grabs

www.dvca.co.uk

Gooding and Co, Scottsdale, USA 18-19 January 2013

IF THE NAME of the game these days is to have something that no-one else has got, one of the star lots at Gooding and Co's 2013 opener in Scottsdale should attract bidders by the busload. It's a 1957 Maserati 150 GT Spider (or, should we say, the 150 GT Spider) that was built by the Trident marque as a rolling test bed for its racing department.

Having already served on the prototypes of the A6GS and 300S during the mid -'50s, chassis number 03 was used as the basis for what turned out to be a one-off road car intended to showcase Maserati's engineering prowess.

In 150 GT Spider form, it got a 150S motor, an AG/2000 gearbox and a braking system of Grand Prix quality. The whole lot was clad in fabulous Fantuzzi aluminium coachwork designed by Pietro Frua.

Such automotive perfection didn't come cheap, meaning plans to put the car into production were shelved in

favour of building the less expensive, more mass-produced 3500GT although it's hard to imagine many well-heeled fans of late '50s Maseratis turning down the chance to own such a stunning-looking 140mph road car, which combined a 190bhp engine with an all-up weight of just 860kg.

You'll need to be more than just well-heeled to buy it today, however. Gooding and Company expects it to fetch \$3-4 million.

// www.goodingco.com





28 November

Brightwells Hereford, UK

1 December RM Auctions Palm Reach Florida USA

3 December

Bonhams Brooklands, UK

4 December

Coys London, UK

5 December

H&H Newbury, UK

6 December

DVCA Templecombe, Soms, UK

16 December

The Auction Company. Broadway, Worcs, UK

17 December

Barons Sandown Park, UK

12 January Coys NEC, Birmingham, UK

13-20 January

Barrett-Jackson, Scottsdale,

17 January

Bonhams Scottsdale,

Arizona, USA

18 January

RM Auctions Biltmore. Arizona, USA

18 January

Gooding & Company Scottsdale, Arizona, USA

6-7 February

Bonhams Paris, France

8 February

Artcurial Rétromobile, Paris, France

15-16 February

RM Auctions Madison,

Georgia, USA 24 February

Barons Esher, UK

6 March

Brightwells Hereford, UK 12 March

Coys Royal Horticultural Halls, London, UK

22-24 March

**Auctions America** Fort Lauderdale, Florida, USA

13 April Coys Techno-Classica, Essen,

> Germany 14 April

Barons Esher, UK

25-26 April

Auctions America Carlisle, Pennsylvania, USA

9-11 May

Auctions America Auburn, Indiana, USA

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# INSIDER |

'As everyone

knows, louvres

make your car

faster, more

menacing and

more valuable'



# **UK AND EUROPE COMMENT**

# Dave Selby on the importance of louvres on Ferrari bodywork

N THIS GAME you need to know your louvres (louvers, to our American readers). It goes without saving that a single-louvre Ferrari 250GT Tour de France is not a three-louvre 250GT Tour de France, and a three-louvre Tour de France is not a 14-louvre one. These things matter.

It's the same with Beatles - not the cars, but the loveable Liverpool mop-tops who conquered America in 1964. Paul McCartney is simply not George Harrison (more of which later). The difference matters, just as with the quarterlights that the Aston Martin DB6 has, but the DB5 does not. You need to know this stuff.

And here's why. If you nicked yourself shaving, then got pushed into an ocean full of sharks by a Bond-style beach bully, believe me, you'd take a lively interest in differentiating between the gill patterns of a harmless gummy nine-louvre nurse shark and those of a 14-louvre great white. It's a matter of life or death. And with the Ferrari 250GT TdF it's far

more important.

TdF devotees just love louvres; the more the better, generally. We're talking about the slats in the C-pillar. or sail panel. Curiously, the TdF started out in 1956 with no louvres. In that year the Marquis Alfonso de Portago claimed the defining victory in the gruelling Tour de France, by which the model became known.

In a rush of testosterone, second-series cars went louvre-loopy with no fewer than 14. On calmer reflection. once the Maranello double espresso wore off, these were reduced to a more moderate three, then finally to one, which is surely too few louvres altogether - no more than an anchovy has, for chrissake!

Now, as everyone knows, louvres make your car faster, more menacing and more valuable, even if they're only aftermarket stick-on ones on the rusty flanks of your Ford Capri, in which case the louvre transfers (decals in American) will be structural, like Band Aid plasters. Of course, Capris should not be confused with TdFs. TdFs are much rarer, with something like 84 built.

So, now you know about louvres let's get down to cases. The 1959 TdF that sold for £1.96 million at RM's Battersea auction was a late single-louvre, openheadlight example (TdF headlights are a whole 'nother thing). It had an interesting in-period Italian privateer race history, presented well and was well documented; a car without guibble.

A few months back, in August at Monterey, RM sold another TdF, a second-series car, for £4.23 million (\$6.71 million). You guessed, it was replete with louvres, with 14 on each side – a total of 28. Not only is the full-house

14-louvre job the louvre lovers' favourite, it's also the rarest, with only around nine built. As for a three-louvred TdF, a proper, storied car would generally occupy the middle ground in value terms just as it does in louvre quotient and production sequence.

Of course, it's not all about louvres, and if you wanted to get picky you might point out that the actual immortal 1956 Tour de France winner was a no-louvre car. There are also other little details like race history, provenance, originality, that headlight thing... oh, and the fact that the £4.26-million car was built in 1956 and, therefore, eligible for the Mille Miglia retrospective, that great modern value determiner (and also a driving event).

Thank heaven the Aston DB5 and DB6 don't have louvres. The DB6 does have opening quarterlights, though. That's something I was reminded of when I was browsing RM's description of Paul McCartney's 1964 DB5 with a period photo of Macca, with guitar,

> sitting in the Aston's driving seat. Only thing was, in the pic he's in his DB6, not his DB5 (McCartnev owned both); you can tell by the quarterlight. That's just a detail; and another slick touch was the recently added non-original numberplate 64 MAC to augment the McCartneyness, of which there was little evidence elsewhere. Indeed, period photos of him in his DB5 have

eluded researchers and the Phillips Auto-Mignon record player was long gone.

With a non-Aston-specialist restoration, this was a car that had failed to find its market at auction in September 2011. Now in 64 MAC guise, and well promoted by RM, it sold for £344,400, which, as you know, is not a lot for a top-condition DB5.

Curiously, however, it's almost the exact sum (£342.500) commanded by George Harrison's delightfully tired but much more original DB5 at auction in December 2011. Of course, the market has moved on since then. Moreover, the restored McCartney DB5 was far superior in cosmetic appearance, although it lacked the true essence of Harrison's, which still had the seats he sat on. To sit in that cabin would make you tingle, feel the spirit of the man. Harrison's DB5 also offers its own market commentary. In 1988 it failed to sell when bid to £22,000. In 2007 it made £222,000, before romping to £342,500 in 2011, the last increment representing a 55% advance.

But there's another thing. Paul McCartney, frankly, is not George Harrison, whose love and knowledge of cars will be known to Octane readers. Harrison, like McQueen, is one of us, and that has meaning in the market. We miss him.

**DAVE SELBY** is the man with his finger on the UK and Europe market pulse. A senior analyst for HAGI, he shares his 20 years' experience with Octane.



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# INSIDER |

'It's almost

impossible to think of

a time before the RM

auction at Hershev.

it's so embedded

in our thinking'



# **US COMMENT**

# **Dave Kinney** on sales that don't usually make headlines

**N NORTH AMERICA**, the focus this time of year is on smaller sales, and regional sales, including a few held by major players.

My trip to Auctions America's Terry Bennett Collection auction in the small town of Rollinsford, New Hampshire, was a last-minute affair. Auction staff had spent hundreds of man hours preparing the barn and grounds of Dr Bennett's residence for this one-day sale. Items on sale included toys that sold for pocket change all the way up to the biggest seller, a 1925 Lancia Lambda Roadster that made \$207,000. The sale generated a reported total of \$1,072,913, and 100% of the lots found new owners. Between racks of bicycles there was a partially assembled aeroplane, signs, more toys and even architectural bits, all of them going under the hammer.

From the country road setting of New Hampshire to the bright lights of Las Vegas, the venues couldn't be

more different and the results were too. Held at Mandalay Bay, Barrett-Jackson's annual something-for-everyone extravaganza turned in big numbers, with sales approaching \$23 million and a 99.8% sale-through rate. Unlike the upcoming Scottsdale event, bidders with a sub-\$10,000 maximum had more than a handful of cars they could bring home.

A 1969 Triumph TR6 fits that description. At just \$6600 this running car sold at what must be close to the value of its sheet metal and glass. Along with the usual Vegas glitz there were dozens of Corvettes and the new normal: classic pick-up trucks that have been restored to 'as new' condition or nicer.

A big part of the auction focus, however, took place in Pennsylvania, with sales in Hershey by RM and Bonhams, its first event there held at the Simeone Museum.

It's almost impossible to think of a time before there was an RM auction at Hershey, it's so embedded in our thinking. RM wisely concentrates on classic sheet metal at Hershey, primarily more than 50 years old, and its event is now held over two days, hence plenty of opportunity for pre-sale viewing.

Two Duesenbergs were the headline cars this year. The first, a 1929 Model J Sedan, brought a quite respectable \$792,000, while the 1931 Model J 'Barrelside' Phaeton found a new home at \$1,292,500. There were six Ford Model As at the sale, but that was a bit of a trick statement, as one of the Model As was a highly desirable 1903 version, the Model 'A' that was introduced long before the better known 'Model A'. The '03 car brought \$264,000 and one could assume a future run on the London-to-Brighton for the new owner.

Before we get away from Fords in general and Model As specifically, the absolute hands-down winner of the cutest vehicle at the auction award had to be a 1929 Ford Model AA truck. Its all-white livery included a freezer; indeed it was painted as a Good Humor Ice Cream truck. Authentic or not, it would look good in anyone's collection and didn't break the bank at \$38,500.

Packards were, of course, well represented at this year's Hershey event; 15 of them made it to the sale and all but two sold. Top seller among the Packards was a 1933 Twelve Model 1005 convertible; it found a new owner at \$451,000. Interestingly, another of the same model and same year also sold; this one, however, for \$300.000 less at \$151,250.

Among the newer cars at the sale was a 1964 Studebaker Commander four-door sedan, about as plain Jane as you can imagine but with a very special backstory: this one had only 318 miles from new. It actually

found its first owner in 1969, and has been in the same family since its five-year-delayed initial delivery. At \$13,200 it was a bargain for those who covet the most authentic and original examples.

The Bonhams sale at the Simeone Museum in Philadelphia preceded RM's Hershey sale by just a few days. For those unfamiliar with the Simeone, it is a relative new purpose-

built museum that has become a must-see destination for anyone who is interested in the automotive history. In the shadow of Philadelphia's airport, it is accessible as well. In keeping with much of the museum's theme, many of the vehicles offered for sale were starkly original, and there were barn finds on offer as well as a few examples of rarely seen marques.

The talk of the sale, interestingly, turned out to be a 1965 Citroën Sahara 4X4, a 2CV with twin motors as well as some of the most interesting engineering seen on what is normally an otherwise uncomplicated chassis. Formally the property of the duPont family, it sold for a jaw-dropping \$142,500. For those who have the most modest of pocketbooks but wish to engage in classic two-wheel motoring while doing it at a slow pace, a rarely seen 1966 Sears and Roebuck Allstate 50cc Sabre motorcycle/scooter brought \$575. Here, 50 of the 62 vehicles on offer sold, making for an 81% sale-through rate. The reported sales totalled \$2,575,000.

The scene is active right now, literally from coast to coast, thanks to some of the smaller sales that don't always make the big headlines. Heading into winter, it looks as though quite a few people are looking for new stock in their classic car garages.

**DAVE KINNEY** is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Cars That Matter* price guide.

# Kinney's top three US cars

RM AUCTIONS, HERSHEY, PA 11-12 OCTOBER



This smoke grey metallic 1929
Duesenberg Model J Sport Sedan
with body by Walter M Murphy is
one of just two in existence and
looks absolutely top-notch in its
original skin. This handsome
and elegant example sold for
\$792,000; it might not have the
sex appeal of a Phaeton, but
you could build an entire
collection around this very
well-documented Model J.



An all-alloy coachbuilt car by James Young, this 1947 Bentley MkVI Sports Saloon suffers from one flaw: to many it looks like a standard steel car. Said to be a frame-on restoration, it's a well turned out example with very good brightwork. The interior shows well with nice burgundy leather that contrasts with the crimson paint. And it's quite good paint too. In fact, it's a stand-out car here, and some of that stand-out comes from the colour alone. Perhaps one of the best buys of the season at \$24,200 – as much as some would pay for a paint job.



This 1953 Packard Caribbean Convertible is a well-mellowed restoration: nice enough but far from perfect. Very good chrome with only a few light nicks; the top has plenty of use left; great leather in a very nice interior – overall the way you want to find them if you want to use them. At \$57,200, the price achieved was no surprise – you could argue that this was the last of the great Packards.

# PETER BRADFIELD



# 1950 Frazer Nash Le Mans Rep "HBC 1"

In the early Fifties the Le Mans Rep was the racer's choice and the Bob Gerrard car, "HBC 1" has the most significant international competition history of this period. The results include many wins in sprint and endurance racing with appearances at the Le Mans 24 hour, the T.T., Reims, Goodwood, Silverstone, etc. Highlights include the class win at the 1953 Goodwood Nine Hours and two consecutive class wins in the RAC Tourist Trophy in '50 and '51 and a 2nd in '53. In the Reims 12 Hour race the same year it came in 3rd. Today "HBC 1" is the most eligible of historic racing cars and can compete in the Mille Miglia, Monaco, Le Mans, Goodwood, Tour Auto, Woodcote Trophy, Gentleman Drivers, VSCC and any number of other events. This famous car has been has been in the hands of its current owner for 10 years and is beautifully presented ready for road, rally or race.



# 1953 Tojeiro Bristol "LOY 500"

"LOY 500" was built by chassis engineer John Tojeiro to the order of club racer and car dealer (nothing wrong with that) Cliff Davis for the 1953 season. With an ally body by Panelcraft in the style of a Ferrari Barchetta and a light tubular chassis that ideally suited the Bristol 2 litre engine it not only looked fast and exotic but went and handled well too. Cliff Davis, in his trademark check shirts, had a hugely successful year and became a familiar sight on the podiums of Goodwood, Silverstone, Crystal Palace, etc. He won the support race for the Dutch Grand Prix at Zandvoort and placed 9th in the Goodwood 9 Hours. The current long term owner has continued in the same style and won the Madgwick Cup at Goodwood in 2004 and placed 2nd in 2010. This important car is offered with FIA papers and significant history file.

# Also Available:

1964 Aston Martin DB5 by Beacham • 1925 Bentley 3 Litre by Vanden Plas 1950 Ferrari 195S Coupe by Ghia • 1965 Jaguar E Type Roadster • 1955 Mercedes 300SL "Gullwing"

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# MARKET INSIDER



# **Daniel Donovan**

...on the effect of the billionaires

I'VE ALWAYS had eclectic tastes and try to keep away from the mainstream, though I've just sold three E-types (one in the Middle East), a Phantom II that's staying in England, and a Mercedes 280SE 3.5 to an Englishman in France.

I keep being told the market's heading for a fall but I don't see that at all - people are still buying cars. Quite a lot of buyers now don't remember when it went pop last time [1989], but it was different then. A lot of people were buying cars on finance as speculators and then interest rates went to 15%. Now, it's more considered, more thought about, and several of our clients, most outside the UK, are putting together proper collections - they're buying seven, ten, maybe even 100 cars. And they don't have cars just salted away, they're all on the button and ready to run, partly because there are so many more social events for these cars now.

There's a different appreciation of the best cars; a lot of people are willing to pay to get the right thing and the money's coming from the Middle East, China, Russia, even Indonesia. Often, when these cars go into collections like this, they're not coming out. These people are so mega-rich they don't have to sell, and that means the good cars are becoming seriously hard to find, so that has a knock-on effect on price. Twenty years ago, you probably could have named every billionaire in the world; now we don't know who or where they all are.

With all the organised tours around, automatics are becoming much more acceptable; now customers want power steering too.

I like to buy top examples – it's cheaper in the long run, they give me more pleasure, and all that's left to argue about is the price. I like to find the unusual, and the cars I buy, like the Citroën Decapotables, are far more interesting than a pile of MGBs so I always try to make sure I've got one or two around. Anything that's good is not going down.'

Daniel Donovan started the world-famous Straight Eight in 1976. He now trades as DD Classics in Kew // www.ddclassics.com

# Fab Fiat find in Italy

Daniele Turrisi unearths rare Vignale-bodied Fiat 2300 Coupé



**FIAT'S OWN** Ghia-built coupé version of its 2300 saloon is a rare classic these days – just ask *Octane*'s deputy editor Mark Dixon, who owns one – but it appears positively mass-produced in comparison with the ultra-rare Fiat Vignale coupé that surfaced at Padua's Auto Moto d'Epoca show in Italy.

Italian classic car dealer Daniele Turrisi has just sold an amazingly original, two-owner example that has been in storage for over 30 years – as proven by the layer of dust that Daniele chose to leave in place, when he exhibited the Fiat on his stand at the show. The car has 60,000km on the clock, most of which was accumulated in the 1960s. Apart from the odd touch-up, it doesn't appear to have been repainted and the interior is in fine, unmarked condition.

'It was sold new to an elderly gentleman in Pesaro,' explains Daniele, 'who kept it for seven or eight years. It was then bought by a car dealer who stored it in his garage and used it very occasionally. Recently, I went to investigate a pre-war Alfa Romeo 2300 the dealer had for sale, and spotted this Fiat at the back of a collection of tightly packed cars in the basement. I just fell in love with its originality, and ended up buying the Fiat instead of the Alfa!'

Known as the Fiat 2300 En Plein, Vignale's coupé was originally shown (in 1800 form) in 1959. Like the Fiat-catalogued Ghia car, it's based on the floorpan of Fiat's big family saloon, but with only two doors and a fastback coupé outline. The Vignale styling is utterly different from Ghia's, however, with sharply peaked front wings and a thrusting rectangular nose. Inside, it retains most of the saloon's interior – less distinctive than the Ghia coupé's, which boasts a Nardi wood-rimmed wheel, floor 'change and a unique facia with circular instruments rather than the saloon's strip speedo and column-shift.

The En Plein is undoubtedly rare, particularly in such unmolested condition. But does that make it valuable? Even the factory Fiat 2300S Coupé is almost forgotten in Italy. A really nice 2300S Coupé is still worth only &15,000-20,000, despite its stylish looks and tough, Lampredi-designed straight-six. Even at two or three times that price – and we can only speculate about what the new owner paid – it's still a relatively inexpensive way of gaining entry to the world's best concours events, such as Villa d'Este. Which is just where the buyer hopes to exhibit the En Plein in 2013.

// www.danieleturrisi.com



### **MILLIONAIRE MAC**

THE LATEST public sale price of a McLaren F1 is now confirmed to be 'over £3.5m' - which would make it the most expensive modern supercar ever sold, following the £2.53m raised at auction for chassis 065 in London in 2008. That car had just 437km recorded and sold to an American buyer, Supercar dealer Tom Hartley Jr. of Tom Hartley Cars, recently sold this 1998 car with LM-type aero body extras but wouldn't reveal the actual price paid. The F1 was just one of four cars Hartley Jr sold last month for more than £1m apiece. Two Ferrari 275GTBs topped the million, a four-cam and an ally-bodied two-cam, while a special 275 competition car, one of 11 built by the factory and one of three with right-hand drive, almost doubled that. All this makes Hartley's £745,000 2010 Bugatti Veyron, perhaps the F1's nearest competitor. look rather good value...

// www.tomhartley.com



# **READY TO RACE**

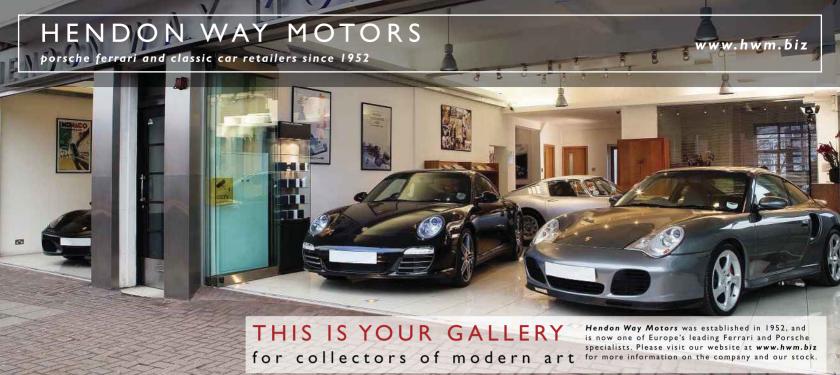
LEST WE FORGET, Historic Racing Drivers Club founder and Goodwood's man behind the scenes Julius Thurgood is at heart a car salesman. He brokers cars eligible for the race series he runs and is offering this Ashley GT ready to race in the HRDC's Grand Touring Greats series for £15,000. 'This is a "factory"-built Ashley GT with all the good bits!' he says – Peter May 1380cc race engine and SCCR gearbox with LSD axle. // www.hrdc.eu

# SHOWROOM STAR



# 1974 BMW 2002 Turbo £39,995

For a limited-edition German performance coupé that's highly collectable, über-cool and a hoot to drive as well, this isn't out of order at far less money than a similar-condition small-bumper Porsche 911S; the numbers made -1672 – are very similar to the 2.7 RS (1580), currently heading north of £200,000. Barney Halse found this five-speed car in Holland, where it had been restored and fitted with the last replacement engine from BMW Mobile Tradition. See www.classicheroes.co.uk.



### PORSCHE 997 – GT3/TURBO / C4S / C2S / C2

# 2008/57-997 TURBO CABRIOLET TIP (MIDNIGHT BLUE) 29,000 MILES

nnah Beige Full Ithr Int. Sprt Chrono Pack, Prische Cristed Seats, BOSE, PSM/PASM/PCM-sat.nav/Tel Module, Sprt uust, Lethr Sprts/Htd/Memry Seats, Stainless Stl D/Entry Gurds, Extnd Allm Pck, R/Prking Assist, Trcking Sys, Xend hanger, Cruise Cntrl, M/F/S/Wheel, White Dials, 19" Turbo Alloy Wheels, Only 2 Owners, FPSH.

2008 - 997 TURBO COUPE MANUAL (ATLAS GREY) 27,000 Miles
ONLY 1 PREVIOUS KEEPER, Full lisk: thir Intr with Red Stitching, Spirts Chrono Plus, TPC/ PASM/PSM/PCM-Sat.Nav/Tel.
Molu/(BOSE/CO Ingr.) Htd & Spirts Seats/, Surmooff Cruise Crit, White Dalla, M/F/S/Wheel, Prische Cristed Headrest, R/
Prking Sensors/ R.Wiper, Red Seat Bets, Part Elctric Seat, Xenon, 19" Turbo Alloy wheels, FPSH.

2008 - 997 TURBO COUPE TIPTRONIC (MACADAMIA BRONZE) 28,000 Miles
ONLY 1 PREVIOUS KEEPER, Full Savannah Beige Lthr int. with Bik Lthr Dashboard, TPC/PASM/PSM/ PCM-Sat.Nav/Telephone/
BOSE,Fully Elctric Mrmy Seats/Sunroof/ White Dials/Rear Wiper/Xenons,Tracker,19" Turbo Alloys, FPSH.

# PORSCHE 997 TURBO COUPE MANUAL (COBALT BLUE) 35,000 Miles

Metropole Blue Lthr Intr. PSM/PCM-Sat.Nav/PASM/Telephone. Htd/Electric/Memry/ Sprts Seats, BOSE/DVD/CD Player, Rear Wiper,Carbon Ceramic Brakes, White Dials, Xenons, Sprt Chrono Plus, Ipod Connection, Sunroof, 19" Turbo Alloy wheels, PSH.

2009 - 997 C4S CABRIOLET PDK (GEN II) (BASALT BLACK) 26,000 MILES
Full Blk thr Int, PDK 7 Speed Double Clutch Transmission (Porsche Doppelkupplung) PCM/Voice Control, Extended Satellite
Navigation (Touch Screen), BOSC, Ipod and USB attachment, Telephone Module (Bluetooth), Computer, Sport Seats, Rear
Park Assist, Cruise Control, Heated Seats, 19" Porsche Sport Design Alloys, ZenonS, FPSH.

2008 - 997 C2 CABRIOLET PDK (GEN II) (CREAM WHITE) 14,000 Miles
Full Black Lithr Intr, PDK 75pd D/Clutch Transmar (Prsche Dopelkopling), PSM/PCM-Extnd Sat. Nav(Touch Scrn)/Tel Modle,
Ipod and USB Connections, Computer, 3-spoke Sprt S/WhI, Fully Elctric Memry Seats, Rear P/Assist, AC, 18" P/Carrera Sprt
Alloys with Cir Crstd Whi Crits, Nenon, LED Daylights, Wind Deflector, Tracker Fitted, PFSH.

# 2009 - 997 C4S COUPE PDK SEAL GREY METALLIC 18500 miles

PDK 7 Speed Gearbox, Sport Chrono, Porsche Stability Managment System, Porsche Communication Module/Voice Control, Satellite Navigation (Touch Screen), BOSE sound system, Ipod and USB attachments, Rear Park Assist, Cruise Control, AC, Helated Seats, 197 Porsche Alloys, Acnon S, LED Daviglist, Tacker system, FUII Porsche Service History.

2008 — 997 C4S CABRIOLET MANUAL (BASALT BLACK) 10,000 Miles Full Savannah Lthr: Intr, Sports Chrono Pack, Sprts Exhaust, BOSE, CD Changer, PSM/PCM -Sat Nav, Telephone M/F/S/Wheel, Memory Seats, Fully Elctric Seats, White Dats, R-Park Assist, Xenons, 19° Porsche Sport Design Alloys with Colour Cristd wheel Curtes, PSM-PC

2008 - 997 C2S CABRIOLET (BASALT BLACK) TIPTRONIC 40,000 Milles
Black Full Lthr Int. Blck Hood, Sprt Chrono, PCM/PSM/PASM, 6 CD Changer, Htd Seats, R/Park Assist, Cruise Cntrl, Xenons, Black Full Lthr Int. Blck Hood, Sprt Chrono, PCM/PSM/ 19" Porsche Sport Design Alloy Wheels, FPCSH.

### 2006 - 997 C2S CABRIOLET MANUAL (SLATE GREY) 30,000 MILES

Full Black Lither Int. Sport Chrono, Spris Exhst, PASM/PCM/Sst Nav/ Bluetooth, M/S/Nheel BOSE, Computer, Cruise Control, Htd & Sport Seats, Porsche Crest Headrest, Rear Park Assist, 19" Carrera Alloy Wheels, FPSH

# 2005/55 - 997 C2S CABRIOLET MANUAL (BASALT BLACK) 35,000 MILES

Black ithr Int, Sport & Htd sseats, PSM, PCM-Sat.Nav. white dials, park assist rear, 19" carrera Alloys, CD Changer, Full Porsche main dealer service history

### 2005 - 997 C2 CABRIOLET TIPTRONIC (BASALT BLACK) 34,000 Miles

Full Blk Lthr Intr, PSM/PCM-Sat.Nav/Telephone/ Computer, Sprts Seats, Red Dials, Red Seat Belts, Porsche Crstd Seats, Extd Lthr Package, Stnless Stl Door Entry Guard, Xenon, 19" Crra A/whls, FPSH, One Frmr Keeper Only.

### PORSCHE CAYENNE TURBO

2009 PORSCHE CAYENNE TURBO (BASALT BLACK) TIPTRONIC 15,000 Miles 4.8L V8 Turbo, Full Black Lthr Intr with Alcantara Hollining, PSM/PCM Set.May/Telephone, Full Panoramic Glass Roof, Fully Electric Htd Memory Seats, Tracker Sys, Keyless Entry, Keyless Go, MF/IS/ Wheel, Colour Display On Board Computer and Compass, Cortise Control, Carbon Fibre Intrim Package, Porsche Crid Headrests, Turbo Crested Armest, Locking Differentials, AC, Stainless Steel Lit-up Door Entry Guards, Turbo Sports Exhaust, BOSE, El. Adjustable Steering Collumn, 2 x 7" TV Screens with Wireless Porsche Headphones, Hd Rear Seats, 21" Sport Design Porsche Alloys, with Black Inserts and Colour Porsche Crests, Electricially Operated Tailgate, Front and Rear Turbo Spoiler, Turbo Bodykit in Black, Front and Rear Parking Sensors, Full Porsche Service History.

# PORSCHE 996 - GT3 / GT2 / TURBO / C4S / C2 / C4

### 2003 - 996 GT2 (BASALT BLACK) 20,000 Miles

ate Control, Rear Roll Cage, Porsche Radio with CD Player, 18" GT3 Alloy

2004 - PORSCHE 996 GT3 (ATLAS GREY) 29,000 Miles
Comfort Specification, Full likt Ltrh Int. Porsche Crist Sprt Bucket Seats, Guards Red Seat Belt, Porsche CD Player & Radio,
AC, 128" GT3 Alloy Wheels with Cloured Cristd W/Cntrs On-Board Computer, Original GT3 Rear Spoiler and Front Splitter,
FPSH, Only 2 Owners From New, Recently Fitted Tyres.

# 2004/54 - 996 TURBO 'S' MANUAL (BASALT BLACK) 19,000 Miles

1934 - 30 to Rick O 3 minked Report Bench (2000 Miles) and Report Bench (2000 Miles) and Scheduler His AC, Bolt in cage-stndRd Porsche equipment cage, Billstein PSS10 lowered suspension, Performance in 350mm Brakes, Porsche GT3 Momes Buckets Seats With 5 Point Seat Belts by Willems, Had a Full Engine Rebuild, and K24 Turbos, Standard Fly Wheel With an Updated Clutch, Very Low Mileage, Only 1 Prev. Owner

# 2003 - 996 TURBO COUPE TIP (COBALT BLUE) 33,000 Miles

Stone Grey Lthr Int, PSM/PCM-St LAW/TeLMode, PSSC, CO Chang, Sunnot Porsche Aerokit R/Spoiler, Filly Electric & Memory Seats, Electric Windows & Mirrors, R/Parking Snsrs, Xenon, FOPSH, (Just been serviced), 2 Former Keepers Only.

### 2002/3 - 996 TURBO COUPE TIP (BASALT BLACK) 76.000 MILES

BOSE & CD changer, Rear P/Assist, Xenon:

# 2001/2 - 996 TURBO COUPE MANUAL (MERIDIEN SILVER) 44,000 Miles.

Mid Grey Leather Interior (PCM/PSM/Sat Nay/Tel.Module) BOSE Sunroof White Dials Computer Climate Control Xenon Headlights 18" Turbo Alloys (OPC Service History)

### 2001 - 996 TURBO COUPE MANUAL (LAPIS BLUE) 54,000 MILES

Stainless Steel Dorr Entry Guards, White Dials, Electric Windows, & Mirrors, Rear Wiper, Fully Electric/Memory Seats, Stainless Steel Dorr Entry Guards, White Dials, Electric Windows, & Mirrors, Rear Wiper, Full Porsche & Specialist Service

# PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

### 1998 - 993 TURBO COUPE MANUAL (FOREST GREEN) 34,000 Miles

Cashmere Beige Lthr Int., Porsche Exclusive Carbon and Aluminum Pack, White Dials, On Board Computer, Sport Seats Turbo Crests On The Back Seats, Alpine Upgraded Stereo, AC, Sport Classic 18' Wheels, 10wner, FPSH

# 1995 - 993 TURBO COUPE MANUAL (ARENA RED) 31,000 Miles.

Grey Leather Interior Wood Package Electric Sunroof/Seats Sports Seats Cruise Control Uprated Becker CD Player Bluetooth/ Speakers/Sat-Nav Compatibility Climate Control 18" Turbo Alloys (OPC Service History)

1998 - 993 CZS COUPE TIPTRONIC (ARCTIC SILVER) 59,000 Miles
Full Grey Lithr Intr. Original Porsche CO Player & Radio, Electric Seats, Center Console Armrest in Leather, Electric Windows/
Mirrors, Climate Control, Surroof, Rear Wiper Original Carrera S Engine Lid, 18" Carrera Alloy Wheels, Full Main Dealer
Service History. (Just Been Serviced at an Official Prostoke Centre.)

# 1997 - 993 TARGA (FOREST GREEN) MANUAL 'VARIORAM' 82,000 Miles

Full Cashmere Beige Lthr Intr, Alpine CD Player & Radio, Hardback Sprts Seats, Electric Targa Retractable Glass Roof, Electric Seats, Electric Windows/Mirrors, Climate Cntrl, Rear Wiper, Original Targa Engine Lid Spoiler with a Brake Light, 18" Targa Alloy Wheels, Full Specialist and Main Dealer Service History.

### 1996 - 993 C2 COUPE TIPTRONIC (IRIS BLUE) (VARIORAM) 73,000 Miles.

Black Leather Interior On Board Computer Upgrade Stereo & CD Changer Electric Windows Electric Mirrors Electric Sunroof Climate Control 16" Carrera Alloys (OPC & Specialist Service History)

# 1996 - 993 C2 TARGA TIPTRONIC 'VARIORAM' (TURQUOISE) 83,000 Miles

Marble Grey Leather Interior, Electric Glass Targa Roof, Electric Seats, Electric Mirrors, Porsche Stereo, A, On-board Computer, 17" Targa Alloy Wheels, Full Specialist Service History with recent service (12/2011)

1995 - 993 C2 COUPE TIPTRONIC (SLATE GREY) 81,000 Miles.
Black Leather Interior On Board Computer Electric Windows/ Mirrors/Sunroof Climate Control 18" Porsche Turbo Alloy Wheels (OPC & Specialist Service History)

### 1995 - 993 C2 COUPE TIPTRONIC (MIDNIGHT BLUE) - 55,000 MILES

'VARIORAM', Tiptronic, Marble Grey Leather Interior, Electric Mirrors/Window Wiper, 17" Porsche Cup II Alloy Wheels, Full Service History, Recently Serviced

# 1994 - 993 C2 COUPE MANUAL (IRIS BLUE) 99,000 Miles

Grey Leather Interior, Electric Seats, Electric Windows, Electric Mirrors, Pioneer Radio Player, Air Condition, Rear Wiper, 17"
Alloy wheels, Full Porsche Specialist Service History.

# 1994 - 993 C2 COUPE MANUAL (IRIS BLUE) 101,000 Miles

Marble Grey Ithr int.Electric Seats/Mirrors/Mindows, Central Locking, IPOD Connection, Immobiliser, Pioneer Upgraded Radio Player, Sunroof, Xennons Upgrade Rear wiper, 17" Porsche Cup II Alloy wheels, Very Comprehensive Porsche

# 1996 - 993 C2 CABRIOLET TIPTRONIC (ARENA RED) 53,000 Miles

VARIORAM' Full Black (thir Intr, Rare Wooden Trim Finish, Fully Electric Seats with Lumbar Support, Electric /Htd Mirrors, Original Porsche Upgraded Stereo, Fully Electric Softtop, Recently Fitted Hood, AC, Nokia Mobile Phone Module, On-Board Computer, 18" Turbo Alloy Wheels, Colour Crested Wheel Centres, Alarm and Immobiliser, Electric Rear Spoiler

1989 - 911 CARRERA 3.2 CABRIOLET 1989 (G50 GEARBOX) 124,000 Miles
Manual Gearbox, Matching Numbers Exmple, Iris Blue Metallic, Full Beige Intr, Matching Dark Blue Hood, Fully Electric
Softtop, Electric Windows/Mirrors, Period Correct Fuchs Alloy Wheels, Comprehensive Service History, 10 Years With The

### FERRARI - MODELS FROM 1967 +

# 2008 - FERRARI 612 COUPE (NERO BLACK) 8,000 Miles

Full Nero Black leather interior, HCTG package, Sport Mole, Latest Software on Gearbox to enhanced speed of Gearchange, Sports Eshaust, 19" Modellar Alloy Wheels, HGTG Special, Ferrari Ceramic Brakes, Second Generation Satellite Navigation, Ferrari Metal Shiels, HPDD Connection, USE Connection, Telephone Connection forrol Paring Sessors, Rear Paring Sensors, Electronic Chromatic wing mirrors, CD Changer, Enhanced Sound system (BOSE), Nero Daytona seats, Memory Seats, Lumbar support, Heated Seats, Tyre Pressure Monitoring System, Xenoris lights, Full Climate control, Tracker System, 4754.

# 2005 - FERRARI F430 SPIDER F1 NERO BLACK 12,000 Miles

Nero Black Coachwork, Full Creme leather interior, F1 Gearbox, Active Suspension (Sport Mode Manettino), 19" Alloy Wheels (F430 Special), Becker Statilitie Navigation, Scuderia Wing Shields, Rear Parking Sensors, CD Changer, Enhanced Sound system, Creme Daytona seats with Ferrari Crests, Fully Electric Seats, Xenons lights with LED panels, Full Climate control, Wind Deflector, Tracker System, Full Ferrari Service History, Original Tool Kit, All the Manuals Present, Carbon Fibre Interior.

# 1998 - F550 MARANELLO COUPE MANUAL (SILVER) 49,000 Miles. Navy Leather Interior Satellite Navigation with ASR Sports Mode Electric Seats Upgraded Radio & 6 CD-Changer Climate

Navy Leather Interior Satellite Na Control (Ferrari Service History).

1998 - F550 MARANELLO COUPE MANUAL (SILVER) 53,000 Miles. Navy Leather Interior Satellite Navigation Climate Control (Ferrari Service History)

# 1997 - F550 MARANELLO COUPE MANUAL (ROSSO RED) 37,000 Miles. \*\*Ampulsis farefiles interface 45th Shorter Manual Electric Seats Upgraded Radio & 6 CD-Changer Climate Control (Ferrari Service History)

1996- FERRARI F355 SPIDER (MANUAL) GIALLO MODENA 28,000 Miles
Giallo Modena Yellow, Full Nero Blck Int. Optional Sprts Mode, Electric Seats, Electric Hood, Tonnau Cover, AC, R/Parking
Sensors, Electric Windows & Mirrors, 18' Ferrari 355 Alloys, Original Toolkit, Full Service History, Recently Serviced, This car
has been known to us for a period of 5 years.

has Deen Known to Grant & Gran

1967 - 275 GTB/4 MANUAL LHD (ARGENTO SILVER) 59,000 Miles.
Full Black Leather Interior Detailed Restoration History Full History Original Build Sheets/Sales Invoice/Tool Kit/Wallet/Hand
Books Numerous Concourse & Awards Winner Engine Rebuilt By Ferrari In Johannesburg 26,000 KMS Ago Comprehensive
photos showing The Repaint & Work Cone By Ferrari Euceptional Condition Throughout.

1962 FERRARI 250 GTE SILVER LHD 80,181 Miles
Red Lther Interior, Original Stereo & Handbook, wire Wheels, Red Seat Belts, Stainless Steel Exhaust, Weber Carboraters.

# CLASSICS - AC / BENTLEY / JAGUAR / PORSCHE 356

# 1991 - AC COBRA LIGHTWEIGHT (BLACK METALLIC) 5,000 Miles.

1 of 26 RHD Lightweights Black Leather Black Metallic Occarbond with White Stripes Full Black Leather Interior Full Weather Equipment Absolutely Stunning Condition Very Rare With Approximately ONLY 26 Vehicles Manufactured.

1978 - PORSCHE 911 TURBO 3.3L (GUARDS RED) Approx. 50.000 Miles
3.3l Turbo, Manual, Full Bik Lthr. Int, Electric Windows & Milrors, Original Blaupunkt Stereo, Sunroof, Fog Lights, Rear Wiper,
Original 16' Fuchs Alloys & Toolkit, Original Turbo Spoiler, Comprehensive Service History.

# 1974 – JAGUAR E-TYPE 5.3 V12 MANUAL ROADSTER 'Open Two Seater' (SERIES 3) (BLACK METALLIC) Manual Transmission 5.3 Litre V12 Black Metallic Coachwork Full Black Leather Interior Royal Blue Mohair Hood 15" Wire Spoke Alloy Wheels Full Body-Off Restoration Stunning & As New Condition Throughout

# 1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,478 Miles.

1936 - BENTLEY 41/4 PILLARLESS COUPE (MIDNIGHT BLUE)
Grey Leather Gurney Nutting Coachwork 1 Owner 40 Years Extensive History A True Classic Completely Original Throughout
& Has Been Exhibited At Luois Vuitton Concours D'Elegance In Paris 2003. Full Mid-Grey Leather Interior Sunroof Produced
by Gurney Nutting Chassis Completely Original Throughout

# 1935 - BENTLEY DERBY 3.8L SALOON

A true classic. Completely original throughout and with a very well documented history.

Saloon, 3792cc, Petrol, 2-Ade Rigid Body, Chassis Frame no ESEID, Engine no ESEID, Pot of First Registration: 30.08.1935, Had a Bare Chassis Restoration, refulls to the highest standard. The restoration took over 5 years,

1992 - PORSCHE 964 RS Lightweight
(RUBY STONE RED) 1,000 KM Production Year: 1992, Original Rubystone Red With White Vinyl Wrap (the wrap can be
removed if required, lightweight Model, Matching Numbers 3.61 RS Engine (2608PB), Matching Numbers GSO Gearbox,
Racing Saats in Black and Rubystone Red Leather, Red Racing Harnesses, Emergency Power Cut Off Switch, Full Correct Roll
Cage Fitted, 964 RS Momo Steering Wheel, 964 RS Magnesium Wheels Painted Black, 964 RS Suspension, One of Only 2282
Ever Made, Last Service: 11/05/2012 (Major Service), Immaculate Example

1964 - PORSCHE 356 SC COUPE LHD (SIGNAL RED)
14/00-c Sianal Red Cnachwork Soft Beige Leather Interior Left Hand Drive 4 Speed Manual Recent Restoration To Concours



# HOT LITTLE NUMBER



# Ferrari 365 GTC/4

Intended to be the family man's Daytona, the GTC/4 won't remain the poor man's Ferrari forever

YOU KNOW THE 365 GTC/4. It's obviously not to be confused with the 365 GTB/4 Daytona, neither of course with the 365 GTS/4, nor with the 365 GTC, GTS, GT 2+2, GT4 2+2 or BB. The 365 GTC/4 is the other one, the forgotten Ferrari that really is worth discovering. Indeed, some rate it as the most underestimated Ferrari of all.

When it was unveiled in 1971, initial reactions to the 365 GTC/4 were not altogether glowing. In the US, Road & Track assessed it as a 'Ferrari for the mature enthusiast'. Ouch! The Italian media nicknamed it Il Gobbone - the humpback! Double ouch!

The point was that, as a companion to the 365 GTB/4 Daytona, the GTC/4 could never live up to it - but neither was it supposed to. If the 'B' of the Daytona stood for belligerence, the

C of GTC/4 represented civility. Its 4.4-litre V12 was detuned, the cabin airier, there was power steering and a nominal 2+2 configuration. The GTC was a 160mph luxury express.

When I was a kid it was ugly. Not now. Looking back, it's clear the Daytona was the last gasp of a dinosaur breed, while the GTC/4's unadorned curves and edges were a far more influential turning point.

Devotees argue that, point to point, the smoother, more slippery, more civilised GTC/4 is actually quicker than the faster Daytona because it won't wear you out and beat you up. The rarer GTC/4 also costs a great deal less. Just a pity that Pininfarina adopted the Edsel's horse-collar grille. moulded it in black and mounted it sideways. Dave Selby

# Price points

### At launch

Those who bought 365 GTC/4s must have really wanted them. A UK right-hand-drive GTC/4 was £9814 - £243 more than a Daytona. Only 500 were built in 18 months.

# 1990s/2000s

Post-boom in 1996, £29,900 bought a very good example at UK auction. £50,000 was all you needed to shop for pretty much any GTC/4. There was little movement in real terms until around 2005. Since then prices have more or less doubled.

### Today

The auction benchmark came in August, when a car with 700 miles added since its £100,000 restoration made £114,000. In October, a London dealer sold a superb car for £135,000. In effect, the GTC/4 is still a third the price of a comparable Daytona. Start shopping at auction around £60,000, or less for a car with needs. A budget of £100,000 brings you into the realm of higher-quality examples.

# VIEW FROM |-

# Japan

# Len Clarke

Pristine classics are moving away from those that need work in this prudent market

THE ECONOMIC downturn has bitten savagely in Japan. This and the natural disasters that befell the country in March 2011, coupled with the Japanese proclivity for caution, have resulted in a sombre mood across the classic car market.

Another element affecting the market is the lack of new blood taking up the reins of their older counterparts. Japanese car enthusiasts under 50 don't want to busy themselves with maintenance and upkeep, and are interested only in pristine examples, which can command some alarmingly high prices.

Desnite current woes, the most popular cars haven't changed much: Porsche, Alfa Romeo and British margues still rule the roost in terms of entryto mid-level classics, as Ferrari, Mercedes-Benz, Rolls-Royce and Bentley (especially pre-war cars) have seen a sharp decline.

Bucking the trend is the Porsche 356. On rallies here, the number of Porsche entries continues to grow; Speedsters are becoming more common.

The Japanese have an enduring love affair with nearly anything Italian, and so it shows in their admiration for Alfa Romeo, with Giulietta/Sprint Veloce and Giulia models remaining most popular.

Among the British contingent, early Triumph TRs and Austin-Healeys continue to attract buyers – many of whom go on to buy Jaguar XKs.

While it's not all doom and aloom, this most prudent of markets is playing wait-and-see for the time being.



THE FALL-OFF over the last two months in the HAGI Top 50 should be read against August's 12.29% advance, which brought it to a new peak of 167.65. September's 2.20% drop-off was followed by a smaller 0.43% slide in October, to settle on 163.26.

These minor adjustments bring the index close to the long-term trend channel that began in July 2010 and may be regarded as benign. Conservative readers may find that more reassuring than if the HAGI Top had continued to climb.

Over the last month we have observed good trading levels, which suggests a market that is sanguine about the correction. One good reason for that is the YTD growth of 18.31%. Strong interest in restoration projects may be a response to that. Elsewhere we see 'lesser' models filling the gap left by the progression of collector-grade vehicles.

An emerging feature of the market is an increasing variation and widening amplitude in prices, particularly among the

higher-volume constituents. Sometimes, higher or lower prices are a reflection of condition, provenance, originality etc, but this is not always the case. Other factors are the entry of new players into the market and the need for liquidity among some existing collectors.

It may be consolation to the latter that, if they acquired wisely, the assets they're disposing of will have appreciated by more than 63% since December 2008. See www.historicautogroup.com





# **FORD GT40**

The "Grand Prix" Camera Car - 1965 Specification, Ready to Compete.



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# MARKET // BUYING GUIDE



# 1978-1994

# Saab 99/900 Turbo {\$500-\$10,000}

Tough and dependable, this Swedish wonder combines characterful styling and practicality with serious turbo punch – and they're becoming ever-more desirable

Words Matthew Hayward

# **INTRODUCTION**

The whoosh of the turbocharger and the distinctive burble from the exhaust alone make the 900 a joy to drive. The weighty, communicative steering and well-mannered handling are further attractions, but it's the feeling of complete solidity and that iconic wraparound windscreen that really complete the package.

With the engineering integrity that typifies a company with an aerospace background, Saabs of this ilk were far tougher than many other cars of the time, and proved that turbocharging could be made reliable and usable. Today's automotive world owes a great deal to Saab.

Considering it had its roots in the 1960s, the 900 Turbo disguised its age extremely well, continuing until 1994. The convertible helped pave the way for a whole new sector of the market; but whether it has a soft *or* a hard roof, the 900 Turbo remains an icon.

# MARKET VIEW

'Prices have been off the scale for the very top convertibles', says Giles Fairweather, general manager at Essex-based Saab specialist Abbott Racing. The company expanded to offer tuning upgrades for all Saab models after success in motor sport with the 900 and 9000. 'The 900 Turbo was the life and soul of the company for many years,' he adds.

That car, especially in 16v Aero specification, has been a cult classic for many years, never really dropping out of fashion since it came to the market in the mid-1980s, and the best examples have always held strong values.

'Convertible values are very hard to pin down, because generally they are worth whatever a buyer is willing to pay. In the very best condition, the 900 Turbo Convertible will go for more than £10,000,' says Giles.

The best 'Aero' models – that's the 16v Turbo with the full 1980s-style bodykit – will sell for around £6000-7000, but special editions – such as the Carlsson and run-out Ruby models – carry a premium of about £1000 over those.

High mileages don't have too much of a negative effect on values, especially if the car is in tip-top condition, but ultra-low mileage examples are very rare and generally won't be on the market for long. Scruffy and unloved 900s are, on the other hand, more affordable. A rough-but-ready 16v Turbo can be bought from about £1500. Projects generally start from £300, though these are usually broken up for spares.

The 8-valve Turbo models are also less desirable, and considerably cheaper. You'll struggle to pay more than about £2500 for a really nice one and, if you're not bothered about the lack of body kit or the 16v's storming top-end performance, it could make a more sensible proposition.

The 99 Turbo is a different story. It didn't sell anywhere near the numbers of the later 900 Turbo, and remains a rare sight today. Latest DVLA figures suggest that fewer than 100 now remain on UK roads. You can pay up to £1000 for a solid project car, with most tidy models coming in at £3000-4000.

# MODEL HISTORY

OCTOBER 1968 Saab 99 launched
SEPTEMBER 1977 Saab unveils 99 Turbo at the
Frankfurt motor show in three-door Combi form

1978 Saab 99 Combi goes on sale in Europe

1979 Two-door 99 Turbo also offered

1979 Saab introduces the 900; continues to sell the 99 in parallel

1981 Saab introduces the new H engine across the range

1982 APC turbo control introduced

1984 Saab introduces the 16-valve cylinder head and 175bhp 900 T16S 'Aero'

SPRING 1986 Production of 900 Convertible begins 1987 Major front facelift with new bumpers and sloping headlights

1988 Minor update, with a few changes including the switch to larger 9000 brakes

1990 Special-edition Carlsson produced, with body-coloured AirFlow body kit. 600 built in total MARCH 1993 Production comes to an end, commemorated with a run of 150 'Ruby' specialedition 16v turbos with 185bhp

# IN A NUTSHELL

Although the slant-four engine can trace its heritage back to a Triumph design that was used in the earliest Saab 99s, Saab continued development of the engine after it took production in-house in 1973 to create the B-series, and other than in its basic layout it bears little resemblance to the Triumph unit. The later Saab H engine, as fitted to post-81 cars, was a further development with an alloy cylinder head. The 16-valve version arrived in 1984.

'The 900's 2.0-litre turbo unit is strong and, if properly maintained, will easily go for 250,000 miles without the need for a rebuild,' says Giles. Timing chains start getting noisy at 140,000 miles; sooner if the oil change schedule hasn't been followed.

Turbochargers pose little risk of failure, and are well up to the relatively low boost pressures of the 900. Giles explains: 'Saab used the Garrett T3 – the turbocharger of choice at the time – for the 99 and 900 Turbo. Failure is unusual as it's a well-built bit of kit, but even when a rebuild is required it's not a big undertaking.'

There is a weak link, however: the five-speed manual gearbox. 'A noisy layshaft bearing is not uncommon,

and over time the car will start to jump out of third and fourth gear due to excess movement within the gearbox. The reverse gear is also known to lose a tooth or two.' A full rebuild will cost around £1200; according to Giles, a healthy gearbox will feel 'nice and snickety' between gears, with no play in the lever.

The engine can take a lot more power but the gearbox can't, so be sure that if a 900 has been tweaked, it's been done correctly.

Rust isn't much of a problem. 'The bottoms of the doors are the most common place to see rot, and it's rare to find one now that doesn't need or hasn't had a repair. The cars are made from such thick, high-quality steel that rust doesn't develop particularly quickly, and repairs are generally simple. On older 900s, the front chassis rails and wishbone mountings could be starting to go, so have a good look under the car if you can.'

The 99 is more susceptible, so check all the structural areas, including rear suspension top mounts, boot floor and sills, as well as all the panels, which are unique to the 99. If the paint on the wheelarches gets chipped, it won't take long for rust to eat away at the metal beneath.

Suspension and brakes are generally robust, although it's common for the rear end to sag when the springs become tired. 99s and early 900 Turbos have a frontmounted handbrake, which will require regular servicing to prevent disc binding issues, although post-1988 cars switched to larger 9000 calipers with a rear handbrake.

Electrical problems are few but headlight washers are difficult to replace and check that the standard-fit heated seats are working, as the elements can suffer damage.

Headlinings are notorious for sagging and dashtops can suffer cracking. 'Damaged convertible hoods are easy to change, and shouldn't put you off buying an otherwise good car,' says Giles.

# CONCLUSION

The last real Saab? Maybe that's unfair on later models, but the classic 900 is certainly the last of a particular breed. This superbly engineered Swedish car really is usable and dependable, making it equally suitable for everyday use and family trips out.

With brisk performance and rock-solid values, it's a classic you can get about in and enjoy.

# 1984 SAAB 900 T16S AERO ENGINE 1985cc slant-four,

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TORQUE 2011b ft @ 3000rpm
TRANSMISSION Five-speed manual,
front-wheel drive

STEERING Rack and pinion SUSPENSION Front: wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: beam axle, Watts linkage, Panhard rod, coil springs,

telescopic dampers
BRAKES Discs
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PERFORMANCE Top speed 131mph
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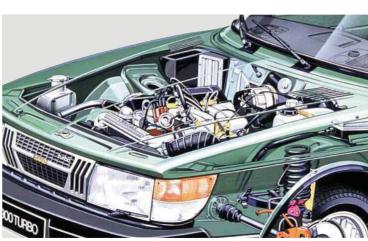
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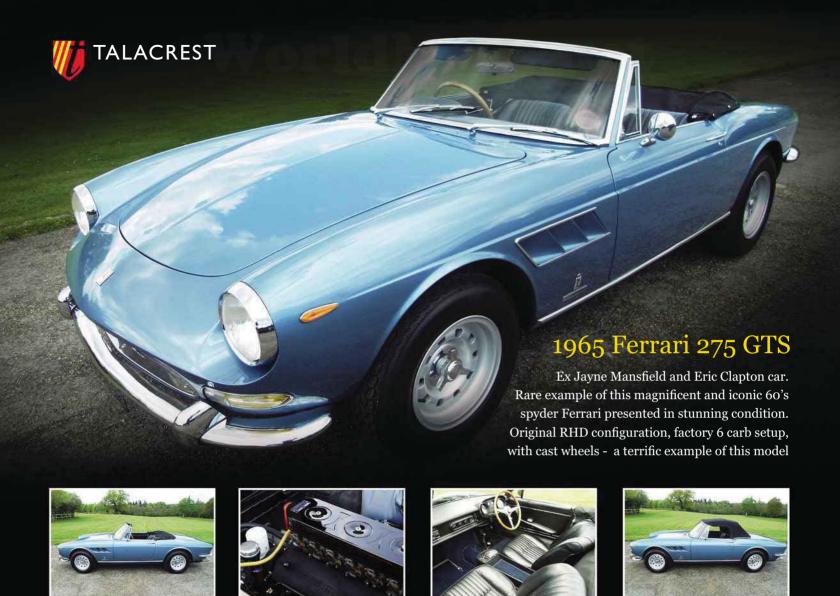






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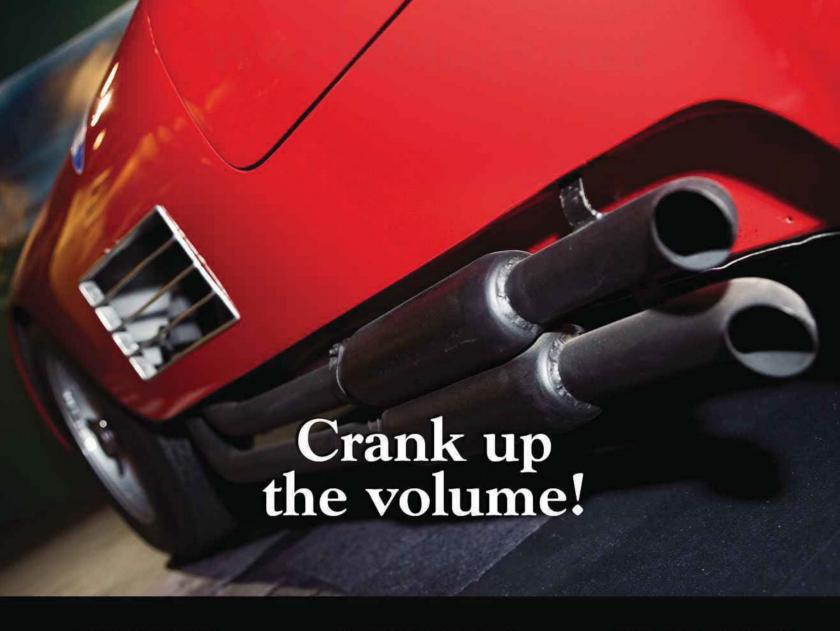
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Aero SuperSports - 4.8 litre V8, 6 spd. Power: 367bhp. Dry weight: 1180kg. 0-62: 4.5 seconds. Speed: 170mph (273kph) Morgan 4/4 - 1.6 litre i4, 5spd. Power: 138bhp. Dry weight: 795kg. 0-62: 8.0 seconds. Speed: 115mph (185kph) Economy (Morgan Range): Urban: 17 mpg (16.4L/100km) - 33.6 mpg (8.41/100km). Extra Urban: 36 mpg (7.9L/100km) - 54.3 mpg (5.2 I / 100km). Combined: 26mpg (11.0L / 100km) - 44.1 mpg (6.4 I / 100km). CO2: 143 - 282g/km



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250 Europa GT
375 America, 250MM Berlinetta,
250 Tour de France Zagato,
250SWB California Spyder
250GTO • 365GTC • 365GTS • Enzo

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355 Spider Manual 1997 Rosso/Nero £54,995





F40 1990 Michelotto prepped 18,000 miles SOLD









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# A History of Bob Houghton...Part

Towards the end of our involvement with the Ferrari Challenge, the UK team consisted of ten cars (mainly 360s) as more and more clients wanted to be budding Schumachers! With running so many cars we always had at least three damaged during qualifying so the team had to work many late nights to get them onto the starting grid. All of the main stay technicians should have got a medal at the end of the season!

The general idea of Challenge for the support crews was to enhance the knowledge of technicians and dealerships would hold competitions for Techs to win their place on the team. The majority were brilliant although we had one guy show up in shorts, tee shirt and a camera around his neck thinking it was a holiday! He soon had a rude awakening. Another came to Zandvoort, went into Amsterdam on the Thursday and wasn't seen again until Sunday evening!!! To be continued...



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# BEST OF BRITISH



# Victor Gauntlett

Widely acclaimed as the saviour of Aston Martin.

When he bought a stake in 1980, Aston Martin's production was 3 cars per week. Using his business skill and passion for Aston Martin cars he drove the company forward, buying a stake in Zagato which led to the famous Aston Martin Zagatos. He negotiated the Aston Martin James Bond film deal and eventually secured Aston Martin's future by arranging the successful sale to Ford.



# For Sale: 1980 Aston Martin V8 Vantage PBM 744W

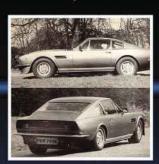
This special Aston Martin V8 Vantage was built by AM Engineering Department for Victor Gauntlett and was the world's fastest four seater production car with a top speed of 175 mph.

Sebring blue with magnolia interior, original Pioneer radio, original specification Pirelli 275/55/15 tyres, big bore exhaust system and intake. Subject of a complete no-expense-spared restoration taking over 3,000 man-hours, culminating in winning the best V8 at the AMOC autumn Concours this year.









To discuss in confidence contact Rikki Cann +44 (0)1702 291818 or e-mail rikki@rikkicann.com

In memory of Victor Gauntlett's great achievement in saving Aston Martin, 5% of the proceeds from the sale of this, his personal car, will be donated to the Help for Heroes charity.





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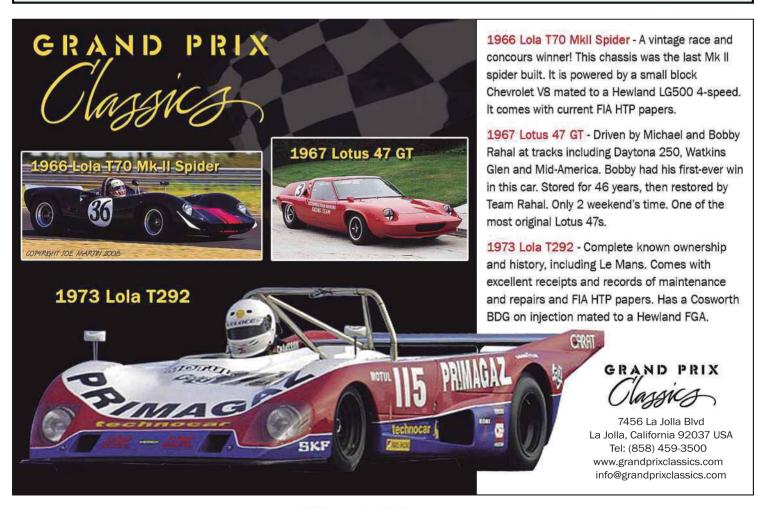


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1922 Bugatti Type 23 Brescia



1938 Bugatti Type 57C Corsica Style Special Roadster



1927 Bugatti Type 38 Coupé Fiacré



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DB5 P.O.A.

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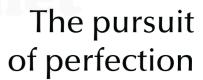
V8 1976 £69,500

Balmoral green, tan hide. Automatic gearbox. 83,000 miles. Maintained by RSW with complete history file. Bare metal re-spray carried out in 2009



# DB5/1725/R £265,000

Ex-works car used for road test – February 1965 edition of 'Motor'. Successfully completed 2 Peking to Paris Rallies. Gold medal winner and AMOC award



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## DB4 1961 £350,000

Snow shadow grey with black hide. Restored with completion 2004. RSW 4.7 Vantage specification, overdrive, sports seats. Many RSW upgrades



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# DB4 Vantage GT 1962 £675,000

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Completed 2008 The MPH Jaguar Price: £134,995 | Mileage: 2456

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1996 Bentley Continental R Price: £39,995 | Mileage: 53,000

This beautiful turbo V8 Bentley drives extremely well and has a truly outstanding maintenance record, with Jack Barclay for the majority of its life. Finished in Silica, with light tan hide interior, piped dark tan.



1970 Ford Escort RS1600 Price: £115,000 | Mileage: N/A

Originally a factory press demonstrator. Preserved in remarkably original condition then converted to a historic race car before being meticulously rebuilt to Group 2 tarmac rally specification with 2.0 BDA, ZF box and fully floating Atlas. Complete with current papers, immaculate, competitive and unique.



1972 Lamborghini Espada SII Price: £54,995 | Mileage: 59,900

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1962 Volkswagen Beetle Price: £12,995 | Mileage: 30,000

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1967 Brabham BT23/1 Price: £99,950 | Mileage: N/A

Driven by Jack Brabham during the 1967 F2 season. Extensive and continuous history file with current HTP papers. Competed successfully in HSCC and Historic European F2 events. In superb race ready condition, with zero miles George Wadsworth BDA and freshly rebuilt FT200 gearbox.



1975 Bentley Corniche Convertible Price: £64,995 | Mileage: 76,000

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2002 Ferrari 575 F1 Price: £64,995 | Mileage: 22,000

Pristine condition - full complement of books & unused tools. Full main dealer service history from new, the last one being carried out in November 2011. Superb value for money, with potentially negligible depreciation.



1984 Chevron B61 Price: £35,995 | Mileage: N/A

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FERRARI 275 GTS, 1965, red / black, original interior, matching numbers

FERRARI 275 GTB/2, 1966, grey / black, alloy factory 6 carbs, completely restored

FERRARI 365 GTB/4 DAYTONA, 1970, silver / black, ex Shah of Iran

FERRARI 365 GTC/4, 1971, silver / black, original books, 68.230 km FERRARI 365 GT/4 BB, 1974, dark blue / black, body restored

FERRARI 512 BBI, 1982, grey / red, original books

FERRARI 512 M, 1995, yellow / black, perfect condition, 52.000 km

250 GT BOANO REBODIED TDF, 1958, red / beige, matching numbers

LAMBORGHINI COUNTACH 5000 S, 1985, black / creme, 6.500 km

MASERATI 3200 GT, 2000, metallic green / beige, 37.772 km

#### FERRARI F1 CARS

312 T4, Scheckter / Villeneuve, 1979, world championship car, completely restored

126 C 2, Villeneuve / Tambay, world champion 1982, 1st GP Germany, ONE OFF

F 93 A, Berger / Alesi, 1993, 12-cylinder

412 T1, Berger / Alesi, 1994, 12-cylinder

412 T2, Berger / Alesi, 1995, new 12-cylinder F 310 B, Schumacher / Irvine, 1997, new engine

MASERATI 3500 GT, 1959, silver / black, Shell Historic Challenge 2006, FIA / HTP Pass MASERATI MC 12 CORSA, 2006, blue / black, the only new MC 12, 80 km PORSCHE 962 C, 1987, 2nd in Le Mans 1987, chassis-no 962 130



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1959 Jaguar XK 150S 1960 Mercedes-Benz 300SL Roadster



1963 Porsche 356B Carrera 2 1955 Mercedes-Benz 300SL Gullwing



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Ferrari 288 GTO, basis 328, 8cyl. 550 bhp LHD 1986



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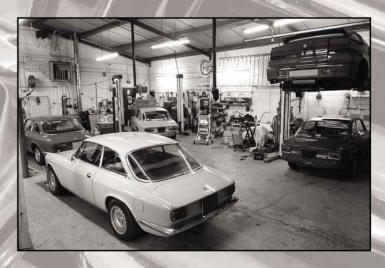
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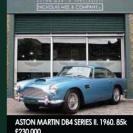
HERITAGE



#### ASTON MARTIN DB6 MKII VANTAGE. 1971. 69k

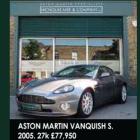
A firm favourite in AM circles the DB6 Mk2 Vantage was the ultimate model of the 1960's era DB cars. Equipped with a 4.21 lead free specification engine, recently rebuilt gearbox and rear axle and upgraded suspension. This excellent and original Vantage 5 speed manual car, just one of 64 RHD cars built, benefits from a delightfully original and lightly patinated interior. A comprehensive history file accompanies the car including, build sheet, correspondence and invoices from AM Works and AM Heritage specialists....













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Year: 1962 Colour: Red

Spec: Standard Tri-carb Model

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1958 FERRARI 250 GT TOUR DE FRANCE S/N 1039 GT, the 36th single louvre TdF, delivered new through uigi Chinetti Motors, decades long ownership in prominent UK and U collections, covered headlight, 2005 paint and body at Baccielli & Villa – interior at Selleria Luppi, matching numbers, original engine, Factory Red Book Classiche` Certified, superb in all respects.



1971 MERCEDES BENZ 280SE 3.5 CABRIOLET outhentic 111 chassis 3,5 cabriolet, S/N 111 027 12 003650, DB423 Tobacco Brown with cognac interior, brown convertible top, 3.5 litre V8 engine, floor shift automatic transmission, Behr air conditioning, Becker Europa radio, power windows, superb 2004 repainting, nterior retrimming and mechanical overhaul for noted collection ginal colors, owner's manual, tools and jack, built January 1971, one of 801 USA examples.



1967 FERRARI 275 GTB/4

S/N 09755, Rosso Corsa with tan, 49,300km, beautifully preserved 1990 restoration, part of noted Ferrari collection since 1992, extensive service file, 5 Borrani wire wheels, authentic tool roll and iack, fresh carburetor overhaul and general servicing, matching numbers throughout, one of 280 4cam 275 GTB.



959 PORSCHE 356 CONVERTIBLE D S/N 85727, Ruby Red with beige, 1.6 litre 1600 flat four cylinder engine, 4 speed gearbox, drum brakes, beautifully cared for 2005 repainting and interior retrimming, matching numbers with original engine, original colors, tool roll and jack, adjustable seat backs, roll up windows, proper convertible top in black, Certificate of Authenticity, extensive service history including engine, transmission and suspension overhaul, built November 1958, one of 1,330 Convertible D produced.





1962 MERCEDES BENZ 300SL DISC BRAKE ROADSTER

1962 Mercedes Benz 300SL roadster, S/N 1962 10 1003020, DB534 Fire Red with black leather, black convertible soft top, only 7,630 miles from new, factory equipped with original iron block engine, disc brakes, Becker radio, wide white wall tires and hard top. Delivered sew on December 30, 1963 to noted 300SL collector Mr. C. Jewett Henry of Huntingdon, Pennsylvania, where it remained in his family until late 2010. The roadster is complete with its tool toll and jack, original spare tire, warranty card, owner's manual as well as numerous dealer correspondence and Pennsylvania registrations. Most remarkably, the roadster is completely original including all paint, interior, convertible top and even the original tires. (An additional set of new wheels and tires come with for driving the roadster.) The roadster was shown at the 2012 Pebble Beach Concours d'Elegance where it won 3rd place in the post-war preservation class and, completed the Pebble Beach Tour d'Elegance. In the summer of 2012 the roadster was treated to a comprehensive servicing and overhaul to all systems by marque specialist, Paul Russell and Company. In summary, this 300SL roadster is arguably the lowest mileage and most original roadster in existence.

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#### LOTUS 340R

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#### LOTUS 340R 0404

Christopher Nell Lotus bought it Directly from Lamborghini in March 2009. Lotus then sold the car to the last owner with 1800 miles on the mileometer in 2009 who always had the car collected in covered thresportation by Peter Smith sports cars for servicing etc. The car has now covered only 2013 road miles and is in exceptional condition



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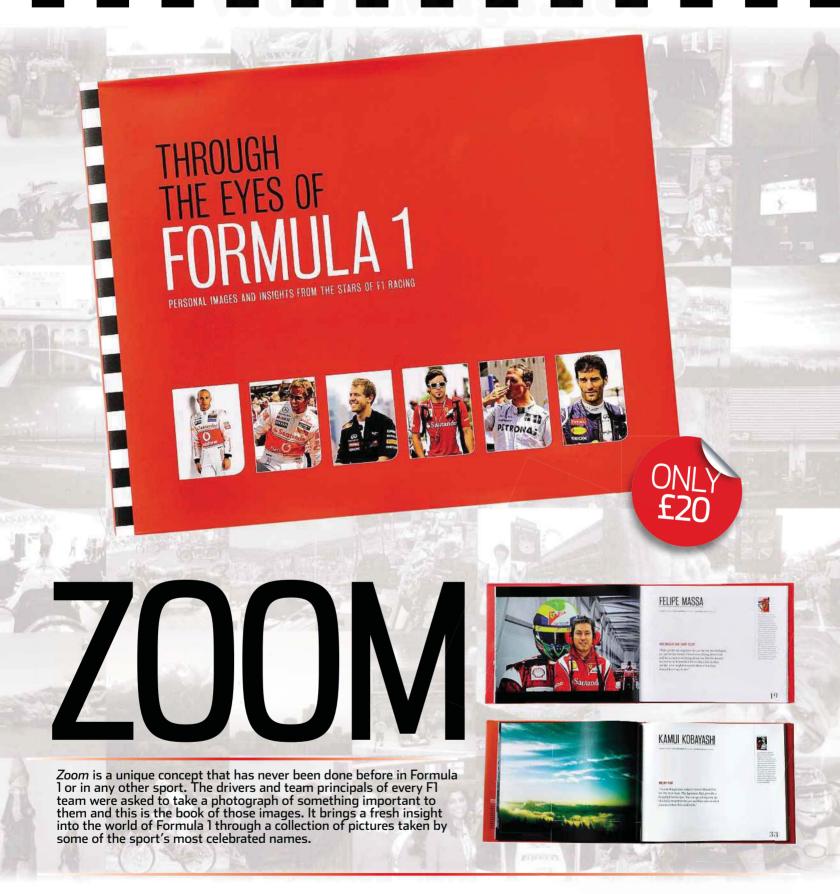
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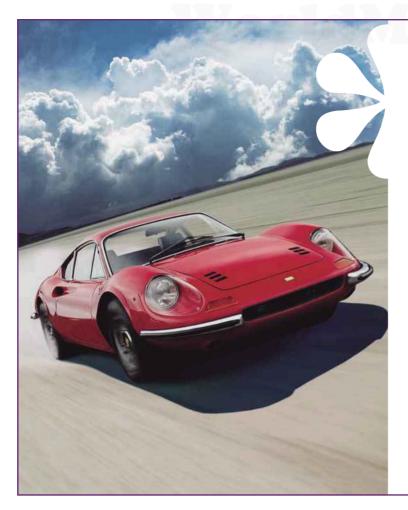
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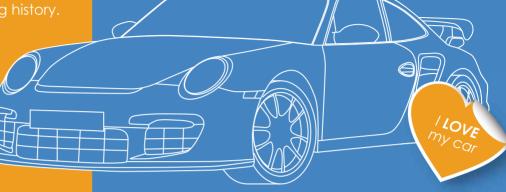
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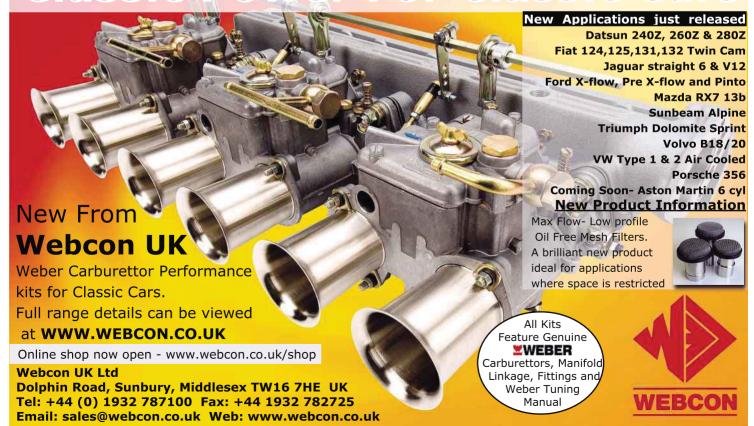
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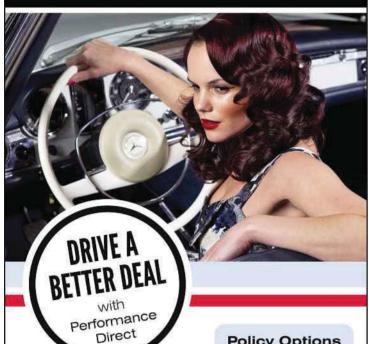


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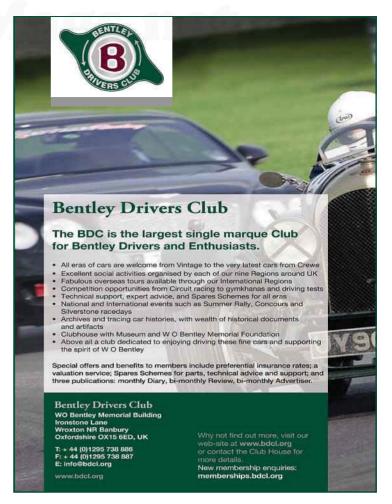
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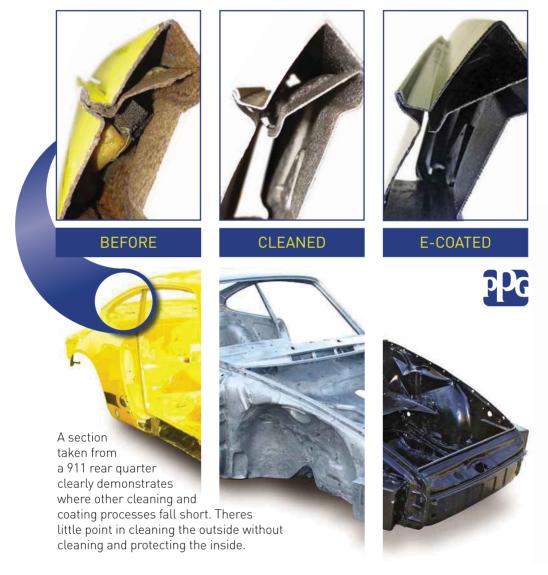




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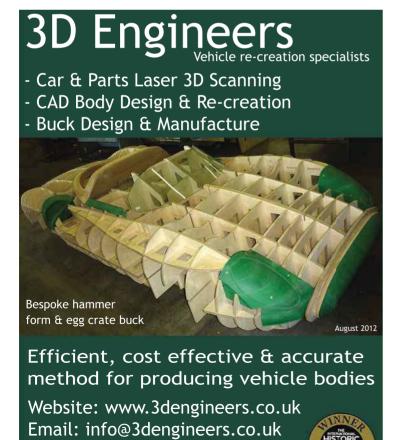
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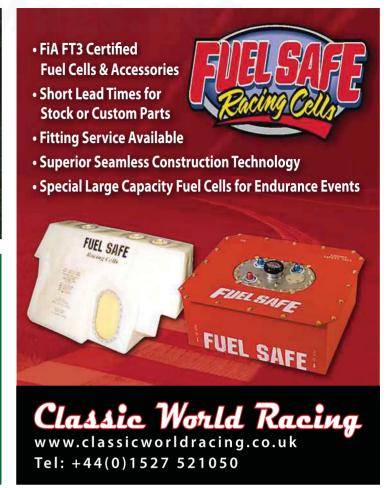




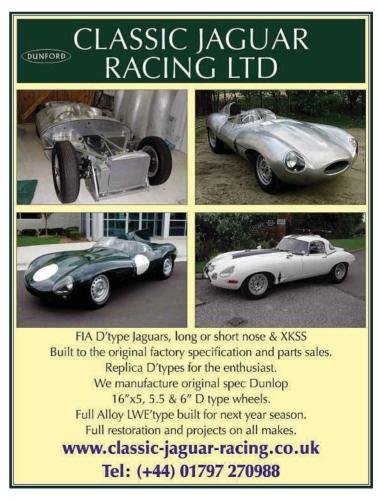












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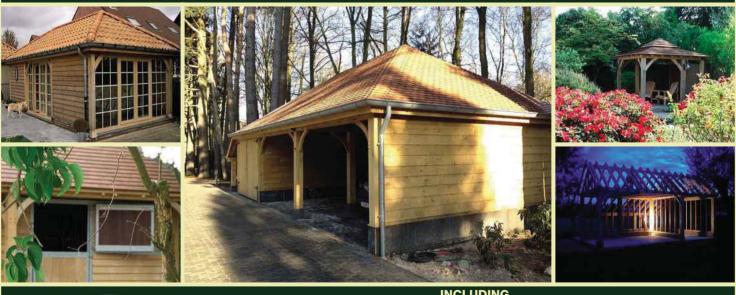


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**Stuart Roach** 

Director of coachbuilder Roach Manufacturing, historic racer and trialler, Stuart has petrol running in his veins

GET UP about 6.15am, have a cup of tea, watch a bit of telly, slink out of the house and have a lovely drive across the New Forest to be at work by 7.15. I then fire up the computer and the kettle, have another cup of tea and answer emails before going into the workshop. I more or less run the place now as my dad Keith, who is nearly 70, is stepping back, as his father did before him.

The company was founded by my grandfather Ronald in 1953 and had nothing to do with cars, even though he was a Rolls-Royce trained mechanic. It was a precision engineering company for the marine business. My dad was into cars and built and raced Austin 7s. In 1972, when grandfather reached 65, he said to dad, 'That's it, I won't be in next week. It's all yours.'

The company began fabricating car panels

and bodies and eventually cars became the main business, although we still do shape work for aircraft, boats and architectural metalwork. We have seven highly skilled chaps working here and we do everything in-house. We make chassis, ash and steel tube frames, radiators, oil and fuel tanks, and complete bodies and panels.

cars, and that's

so we don't

have to run

anywhere<sup>3</sup>

I grew up on the premises and dad still lives here. Aged ten, I was working lathes and milling machines and, as a teenager, making parts to keep my motocross bike, kart and Austin 7 going. You might say I was born into it. After school I went to Southampton Technical College, did my BTEC National Diploma in mechanical engineering and took a year out before university. I'm 39 now and still on that year out!

We are not the stereotypical body shop. We have a lot of precision engineering and sheet

metal fabrication equipment and we can design a whole car from scratch. Someone can come to us with their dream and we can turn it into reality. We'll do sketches, firm up the design, make wire cage frames so that they can see what it looks like in 3D, then we'll build the whole thing. We produce high-quality work, whether it be one-off Delahayes or Austin 7 bodies. Audi liked what we were doing and contracted us for work on their pre-war Auto Unions.

The first job we did for them was restoring the body of an original Type C/D hillclimb car. We have the ability to make all the tooling that was necessary to do some of the complex parts. We took it completely apart and saved about 80% of the original body. Anything that could be saved was saved. It gave us a good idea of how they were made in period. At the same time we made an exact recreation. We have since done seven more recreations, including the fabulous streamliner. That was very difficult because of lack of information. In the war, a lot of Auto Union stuff got carted back to Russia and it all disappeared. Audi had no body drawings and less than 50 photographs in its archives, none of which had sufficient detail to build a car. We found an old piece of film in which the camera panned across the body shop where they were

building a streamliner. We froze it and looked at it frame by frame to see if we could pick out the details of how the inside was constructed.

I love all that detective work.

I always have a lunch break.
It's good to stop, have a cup of tea, something to eat and refocus for the afternoon.
Although we do many highprofile jobs, we haven't become elitist and we don't forget our enthusiast customers. We'll just as

happily do a couple of hours' panel work as a whole year's worth.

Dad and I have always worked closely together and we also play together. We used to race a Riley Treen with the VSCC but now we race Formula Juniors. I won the Historic Formula Junior Championship in 2005 in my Alexis Mk2. Now I just choose events for pleasure. In the winter, we do trialling with the MCC in our HRGs.

I normally finish work around 6.00 to 6.30pm but will then often start work on my own cars. I do all my own engine and gearbox rebuilds and get a great deal of satisfaction from winning in something I have built myself. I have an understanding wife and often stay until 9-ish. I'm not into golf, gardening or that running malarky. My life is cars, cars, cars. There's a reason we invented them and that's so we don't have to run anywhere.

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