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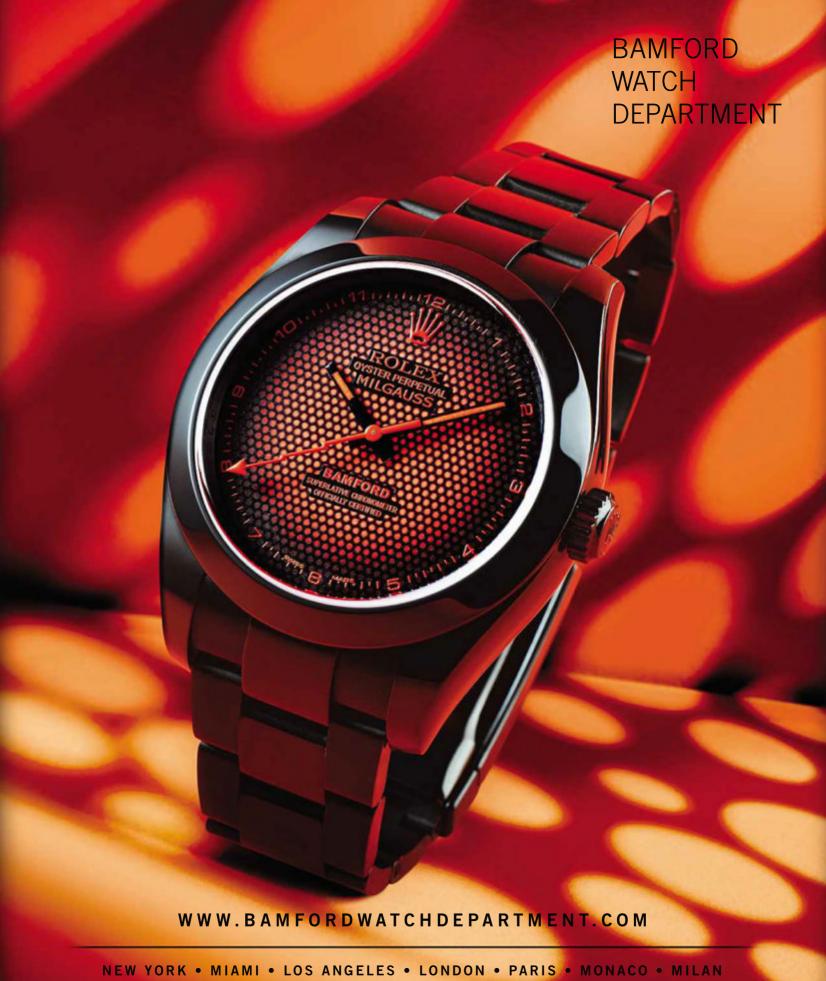












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Use it. And even abuse it



'YOU'RE MAD!' was the overwhelming response in the office to Harry Metcalfe when he suggested that he quite fancied a trip to the Sahara in his Testarossa. And then there was a short period of contemplation, in which I think most of us qualified our instinctive reactions with, 'But it sounds brilliant! Can I come?'

Harry's idea was to mark the 20th anniversary of Richard Bremner's similar – but factory-supported – jaunt to the desert in a 512M for *Car* magazine, one of those all-time classic features. Harry's version, though, would include Mrs Metcalfe as navigator, plus one freelance photographer and one *Octane* staffer flying in for the last stages and following in a Dacia Duster hired as a camera car. There would be no mechanical support or even breakdown cover.

Of course you already know that the Ferrari made it, because you've seen the picture on the front cover. Were there problems? Yes, a couple, but nothing that wasn't fixable – and that's usually the case. Yet it's so easy for us to start worrying about driving long distances in classic cars, and the more we worry and put off regular drives, the more trouble we're saving up for ourselves, because cars need to be driven! The majority of breakdowns are caused by underuse, not overuse.

Am I sounding a bit holier than thou on this? Well I'm really not, because I do the same myself. Only last week I reluctantly handed the keys of my just-about-finished Citroën SM to specialist Andrew Brodie, who then proceeded to drive it far, far more aggressively than I've ever dared to. And you know what? It now runs twice as well as it ever has.

David Lillywhite Editor

Featuring...



LOTS OF SAND...

Harry Metcalfe likes to take his classic supercars on long, fast and challenging journeys. Even so, driving an elderly Ferrari to the Sahara was a leap of faith. 'Break down, and you're on your own, because there's no AA or RAC out there,' he says. Find out how he coped on pages 72-86 – and see the video at 'Harry's Garage' on YouTube.



NOT SO MUCH SUN...

'I love long-distance drives, especially when the destination is as spectacular as Glencoe,' says associate editor Glen Waddington. 'The best chance of seeing the solar eclipse in the UK was in northern Scotland, and we had a Rolls-Royce Wraith on test. What else would we have done?' See the spectacular results on pages 96-104.



...BUT PLENTY OF SNOW

'Apart from this Ford Zephyr's incredible history of 40 years as a race and rally car, I also remember it as a great road car,' says former owner Tony Dron. 'The feel, the sound, the performance and the handling made every mile a special experience.' Read the full story of this one-time winter rally competitor on pages 88-94.

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JAGUAR D-TYPE PRINT



Klaus Wagger's latest painting commemorates the Jaguar D-type's 60th anniversary. Prints are exclusively available from Octane; visit www. octane-magazine.com (click on 'merchandise').

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Special offer page 180

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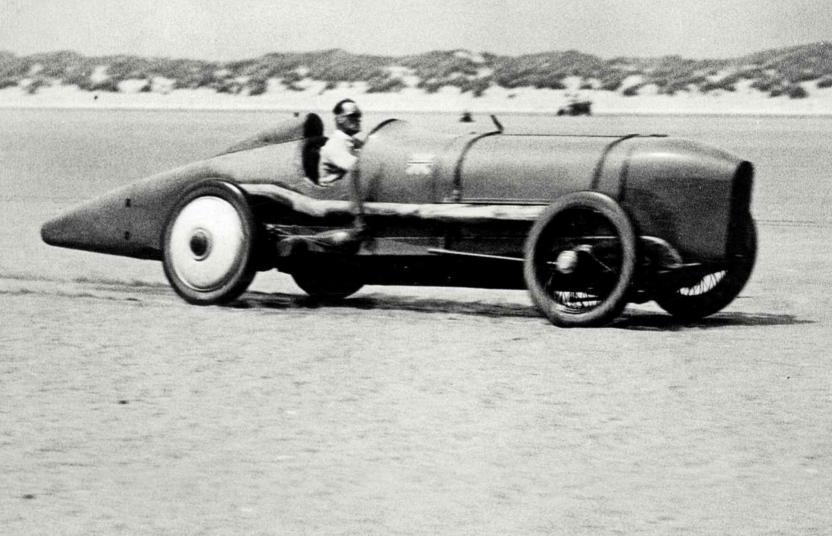
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IGNITION NEWS / EVENTS // DIARY

BLUE BIRD SET FOR RETURN TO PENDINE

Malcolm Campbell's first ever record-breaker will return to the sands, exactly 90 years after it achieved 150.87mph there

Words David Lillywhite





LUNCH WITH LEGENDS

Meet Sir Stirling Moss and 722 at Brooklands v22



GOODWOOD GLORY

Racing action from the 73rd Members' Meeting p28



NEW CARS IN NEW YORK

The latest launches revealed in the Big Apple p44









SIR MALCOLM CAMPBELL'S famous Sunbeam 350hp 'Blue Bird' is to return to Pendine Sands in Wales, exactly 90 years after it topped 150mph there to claim the Land Speed Record.

The National Motor Museum, which owns the car, has been granted permission to perform demonstration runs on the sands from 4pm on 21 July this year, starting from the area of the beach adjacent to the Pendine Museum of Speed, and running on to the Ministry of Defence-owned sections of beach. It's not yet known if public viewing will be available on the MoD land, but spectating will be possible from the rest of the beach.

The Sunbeam will be driven by Don Wales, grandson of Sir Malcolm, and himself a Land Speed Record holder. 'This is the ride of a lifetime for me,' says Don. 'I've never driven the Sunbeam before but it's the car that got my grandfather into record-breaking. The museum has done a fantastic job on it.'

This is an important event for the Sunbeam, which was built as a race car using an 18.322-litre V12 aero engine. It broke its first speed record at Brooklands in 1922, driven by Kenelm Lee Guinness to 133.75mph. Campbell then bought the car and in 1924 achieved a new record of 146.16mph at Pendine, before returning in 1925 to achieve a flying kilometre speed of 150.87mph.

Campbell sold the Sunbeam almost immediately afterwards

and it went through a series of owners, becoming ever-more dilapidated, until National Motor Museum founder Lord Montagu rescued it in 1958.

The Sunbeam hasn't been driven properly since 1962, when Lord Montagu and Donald Campbell, son of Malcolm, drove it at Goodwood. A few years later it was moved into the then-new museum, where it has been on display ever since. In 1993 the engine was fired up in an attempt to judge its condition, but unfortunately it seized, causing serious damage – the museum's senior workshop engineer, lan Stanfield, reveals more on page 282. With resources stretched, it took until early 2014 for the rebuild to be completed. On 29 January last year it was fired-up in public for the first time in over 50 years, and it was later run at the 2014 Goodwood Festival of Speed.

An additional bonus on 21 July will be the appearance of the 1933 aero-engined Napier Railton, which holds the all-time lap record of 143.44mph at Brooklands. It has been owned by the Brooklands Museum since 1997, and is likely to be driven at Pendine by museum director Allan Winn. Although it was only ever raced at Brooklands, Montlhéry and Bonneville, it has previously run at Pendine, for the 1951 film *Pandora and the Flying Dutchman*, in which it appeared to achieved 300mph...

Clockwise from far left
The Sunbeam at speed on Pendine
Sands; Sir Malcolm Campbell;
grandson Don Wales in the Sunbeam
last year; the Napier Railton takes off
at Brooklands; Sunbeam maintenance
on the beach at Pendine

In brief



SENNA FOCUS AT FUND-RAISER

Hexagon Modern Classics is hosting an Avrton Senna-themed fund-raiser in London on 30 June. The Senna Q&A and auction of memorabilia will feature ex-F1 drivers David Coulthard and Martin Donnelly, plus Williams' Patrick Head and the Mercedes F1 team's Paddy Lowe. Tickets for the event, which is raising funds for the Royal Brompton & Harefield Hospitals and Great Ormond Street, are available from annabel@hexagon.uk.net, or by calling +44 7711 169111.



SEEKING RARE LOTUS MODELS

The Historic Lotus Register is seeking rare examples of the margue to take part in a display at the Cholmondeley Pageant of Power in June. It is hoping to gather around 45 models for a procession. Owners should email malcolm-ricketts@btconnect.com



HAGI SYMPOSIUM

The Historic Automobile Group International is hosting a symposium in Germany looking at the classic car market; assessing vehicles' value as collectable items and also examining the latest issues in the world of restoration. The event takes place on 8-9 June in Cologne. For details visit www.historicautomobilegroup.com.



CATERHAM'S NEW FLAGSHIP

Caterham has opened a new flagship dealership in Crawley, with a 40-car showroom and six-bay workshop. The centre was opened by F1 technician Mike Gascoyne at an event attended by more than 500 owners and quests.



OCTANE HAS TEAMED UP with The Signature Store to offer readers a rare chance to get up close with two legends of motor sport - Sir Stirling Moss and 722, the stunning Mercedes-Benz 300SLR in which he and Denis Jenkinson famously won the 1955 Mille Miglia.

The buffet lunch is being held in The Brooklands Hall at Mercedes-Benz World, Weybridge, on 29 June - the 60th anniversary of this famous race victory.

As well as lunch, guests will hear from Sir Stirling as he recalls memories of the epic drive in which he set a record that still stands to this day - averaging 97.9mph over the 1000-mile course. There will also be a Q&A session before an opportunity for autographs.

This is a must-attend event for motor sport fans, particularly as 722 is now officially 'retired' and rarely ventures away from its home at the Mercedes-Benz

Museum in Stuttgart. Places for this exclusive event are strictly limited and tickets cost £75 per person (including buffet lunch and refreshments).

To book your place, visit www.thesignaturestore.co.uk.



Feature car will race again

Ex-Dron Zephyr rolls at Silverstone but will be rebuilt

A FEW DAYS BEFORE this issue went to press, complete with seven-page feature celebrating the 40 years of competition that the ex-Tony Dron and Jeff Uren Ford Zephyr has achieved (see page 88), current owner Alistair Dyson caught a high kerb on the Silverstone International circuit and rolled the car five times.

As you can see, Alistair walked away unscathed. 'I am absolutely fine, mainly I'm sure because I wear a HANS device; not so much as a cut or a bruise - pride excepted. No excuses: I was simply trying too hard to snatch the lead and the enlarged sausage [the kerb] caught me as I was sidewards. Believe it or not, the core shell is straightenable and we also think we will be able to pull the back into line on the jig, but it will need wings and bonnet. It will be racing again.'

Alistair was competing in the HRDC Touring Greats race, in which Octane editor David Lillywhite was driving the HRDC Academy A35. I came round the last corner on lap three and there was the stricken Zephyr. I spent the rest of the race wondering how Alistair was doing and whether or not we'd have to pull the feature!















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In brief



MGA DIAMOND JUBILEE

The MG Car Club is hosting several events to mark the 60th anniversary of the MGA this year. Scottish MGA Day is taking place on Sunday 19 July, with a full-day tour of Fife, while MGA Day 2015 will be on Sunday 2 August, using Gaydon as its base. The highlight of the celebrations will be the MGA-60 Anniversary Tour from Land's End to John O'Groats on 7-17 September. Finally, during 18-21 September the club will return to Dundrod in Northern Ireland - the scene of the MGA team's final race. Accompanying the club will be a recreation of the 1955 BMC Competitions transporter, which will carry the ex-works EX182/38 racer, LBL 301. Also in attendance will be the ex-works Twin Cam Coupé, RMO 101. For details visit www.macc.co.uk



LONDON CHARGE REPRIEVE

Classic cars will not have to pay to enter the new Ultra-Low Emission Zone when it is launched in London in 2020. Transport for London has announced that it will apply the rolling 40-year VED exemption to its new system, meaning that when it is launched any car built before 1980 will be exempt. The new zone will use the existing congestion charge boundaries, but cars not meeting strict emissions standards will have to pay a charge to enter (in addition to the congestion charge).

BLENHEIM FLIES AGAIN

Visitors to the Flywheel event at Bicester Heritage on 20-21 June will be treated to a sight that was once commonplace but which is now exceptionally rare: that of a Bristol Blenheim bomber in flight. The sole airworthy example of the RAF's WW2 workhorse is fresh out of restoration and will be the star attraction at Flywheel, which will feature classic cars and motorcycles as well as an array of vintage aeroplanes. For details visit www.bicesterheritage.co.uk.





XJ13 copy nears completion

UK Jaguar specialist uses spare original engine to build a copy of the still-born Le Mans race car to pre-accident specification

Words Julian Kirk

A TOOLROOM COPY of Jaguar's ill-fated XJ13 Le Mans prototype – powered by one of the original quad-cam V12 XJ13 engines – is nearing completion.

The project, headed by former historic Jaguar racer Neville Swales, centres around his acquisition in 2010 of one of just three surviving, complete V12s from the project.

However, Swales' recreation will not mirror the one and only XJ13, which resides with Jaguar Heritage – instead it will be built to echo the car's appearance in 1966, when it was still undergoing development work. Unfortunately, the project was shelved the following year, Jaguar diverting its efforts into launching the XJ6; not long after, the Le Mans





regulations changed, which rendered the car obsolete.

The original XJ13 was rebodied after a huge smash at MIRA in 1971 when the firm's legendary test driver Norman Dewis was driving in a promotional event for the launch of the Series 3 V12 E-type. A wheel gave way while he was lapping the banking at high speed, flipping the car end over end twice, after which it rolled twice more before coming to rest right-way-up. Incredibly, Dewis escaped unhurt.

After four years of research and consultation with some of the original XJ13 team members, Swales has gathered together a host of original documents relating to the car, as well as photographs and data. This has given him the necessary information to recreate the car as it was before the accident (no blueprints exist of XJ13 in its original form).

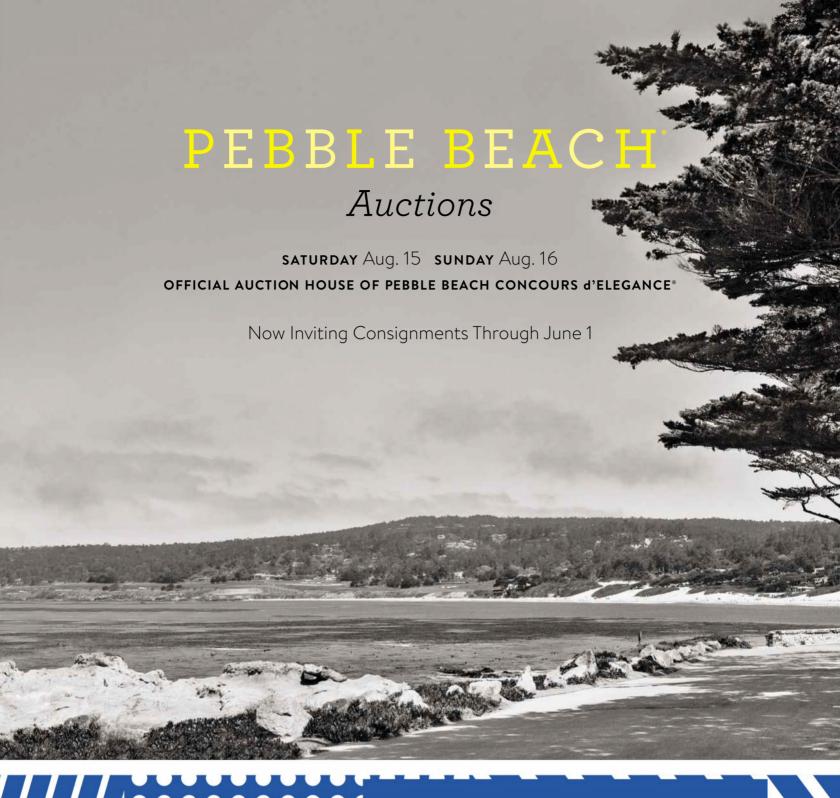
The car is currently at the rolling chassis stage, with some bodywork in place thanks to the work of North Devon Metalcraft. A recent open day saw former team members and XJ13 enthusiasts join forces to pool their knowledge and to view the project's progress.

Swales now intends to produce a limited run of replicas of 'his' car. More information on www.xj13.eu.

Left and below

Members of the original XJ13 team gathered to view the project, including (bottom left, from left): Mike McElligott, Peter Wilson, Peter Jones, Jim Eastick & Frank Philpott; and Neville Swales (below, centre).





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CLIENT PORTFOLIO

1949 Maserati A6 1500 Pinin Farina Berlinetta

1962 Ferrari 400 Superamerica (ex-Geneva Motor Show)

1965 Ford GT40 production racing coupé (ex-Neil Corner/Noel Edmonds)

1989 Aston Martin V8 Vantage X-Pack coupe (ex-Geneva Motor Show)

1989 Porsche 911 Speedster 0 1991 Ferrari F40 (ex-Otis Chandler, 4,923 miles)

Please note that to respect client confidentiality not all motor cars available may be shown



A T K I D S T O N S A

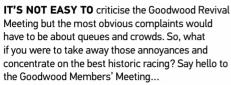


73RD GOODWOOD MEMBERS' MEETING

No gimmicks, no crowding

All the best bits of Goodwood motor sport, without the gueues

Words David Lillywhite Photography Jayson Fong



You've probably sussed that this was the second recent running of the age-old Members' Meeting, which originally took place from the late '40s through to the mid-'60s. Last year, its reintroduction was met with some headscratching, for tickets were initially available only to Goodwood Road Racing Club members but then opened up to non-members late in the day.

This year, GRRC members got first dabs, but there was never any question that a limited number of non-members would have the chance to indulge. Those that did were rewarded with a superb weekend of historic racing and demonstrations.

Let's start with the latter. Goodwood closed in 1966 because Formula 1 cars had become too fast for the circuit, so it would be wrong to allow later cars to race there. But the demonstrations of the '70s F1 cars – without a pace car – did a damned good job of building up to near-race speeds, to the delight of spectators. James Hunt fans must have had to double-take when his son, Freddie, looking ever-more like his famous father, took the famous Hunt Hesketh 308 for the demonstration run.

Similarly, the Group C demonstration brought eye-popping performance to the Goodwood track,

as did the wonderful sight and sound of the Mercedes F1 W04 car circulating at high speed. In comparison, the unprecedented line-up and track parade of McLaren F1s seemed almost underwhelming – but, of course, it's all relative.

And so to the races (there's a full list overleaf). The highlight for most visitors was the Gerry Marshall Trophy, and in particular winner Nick Swift's Mini Clubman, surely the most exuberantly driven car of the meeting. How it's possible to set up a Mini in a drift quite so far before a corner (and then maintain that drift on three wheels right through it) was beyond the comprehension of most. Celebrity drivers such as Stuart Graham, Andrew Jordan and Tiff Needell added to the entertainment.

In the Les Leston Cup, the ex-Le Mans MGB driven by Chris Ryan took a surprise but well-deserved win ahead of TVRs, Lotus Elites and TR4s, while BTCC star Andrew Jordan was the popular winner of the all-911, all-action John Aldington Trophy race in a lovely early 901.

A fantastic battle between the Jaguar Mk1 of Le Mans winner Andy Wallace and the Austin A40 of Richard Meins saw the Jaguar finally taking the win in the highly entertaining pre-1960s saloons Sopwith

Clockwise from below left

Opel Commodore and Mk1 Golf GTI were surprise crowdpleasers; wonderful line-up of McLaren F1 road and race cars; Freddie Hunt in father James' Hesketh, more highairbox F1 cars; Dolomite Sprint in Gerry Marshall Cup; twilight GT racing in the Graham Hill Trophy.



'How it's possible to set up a Mini in a drift so far before a corner (and maintain that drift on three wheels) was beyond comprehension'

Cup. The 1960s GT cars of the Graham Hill Trophy racing into the twilight kept the spines tingling, as did the great battles of the Earl Howe Trophy. Really, though, there were too many highlights to list.

Off track, Lord March's ever-present attention to detail was highly evident in the new Market Hall and the wonderful, open-to-all Saturday evening party, featuring svelte dancers, drum troupes and deeply disturbing 'motorised' drag queen fairy godmothers. Only at Goodwood...

Some visitors were to be heard commenting that this year they were *forced* to view the track action two-deep, whereas at last year's meeting there were no such crowding problems. Indeed, the viewing was two-deep along the start-finish straight, but anywhere else you could virtually pick your spot.

Ticket numbers will always be limited but the warning signs are there – sales are picking up, so don't be surprised if, in a few years, this becomes a GRRC members' meeting only. You might be advised to get yourselves onto the GRRC waiting list.













Left and above

The new Market Hall in one of the hangars provided much-needed food and drink, relieving the queues from which last year's event suffered; the Great Hall continued the inter-house competition theme, with all visitors and racers able to earn points for one of four houses, Hogwarts style.

All the races at the 73rd Goodwood Members' Meeting

GERRY MARSHALL TROPHY

The brilliant Group 1 Touring Cars of the 1970s and '80s, with big-name drivers sharing the cars on the Sunday.

TAYLOR TROPHY

Named after former Lotus GP driver Trevor Taylor, for rear-engined, drum-braked Formula Juniors.

GRAHAM HILL TROPHY

1960-66 GTs of the 'golden era' of GT racing: so that's E-types, Cobras, Ferrari 250s, Astons and more.

DEREK BELL CUP

Historic F3 cars from 1964-70, the first time these cars have run at 'modern day' Goodwood.

SOPWITH CUP

1950s family saloons (pictured below); the race named after Tommy Sopwith, who won the first-ever British Saloon Car Championship in 1958.

JOHN ALDINGTON TROPHY

Skinny-tyred pre-'67 911s, in honour of the man widely credited with establishing Porsche GB.

HAWTHORN TROPHY

1950s Grand Prix cars, forever associated with Mike Hawthorn and friends: 250Fs, D50s and Dino 246s.

SALVADORI CUP

Sports prototypes of 1955-60, including Aston Martin

DBR1s of the type driven to victory by Roy Salvadori and Carroll Shelby in the 1959 Le Mans 24 Hours.

BRUCE MCLAREN TROPHY

Thundering 1960-66 prototype sports cars, typified by the Lola T70 and, of course, McLaren M1s.

EARL HOWE TROPHY

Pre-1935 Grand Prix and voiturette racing cars, racing in honour of the 1931 Le Mans-winning aristocrat.

LES LESTON CUP

The 1960-66 era of sports cars, including MGBs, Triumph TRs, Morgans, Lotus Elites and Healeys, for which Leston was the king of aftermarket products.



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2015 AMELIA ISLAND CONCOURS D'ELEGANCE

Stirling effort at Amelia

Moss honoured as \$100-million of collector cars go under the hammer

Words Robert Coucher Photographs Dirk de Jager

THE 20TH ANNUAL Amelia Island Concours d'Elegance this year honoured Sir Stirling Moss and, true to the event's standing, the display was jaw-dropping. Event organiser and arch-enthusiast Bill Warner had gathered 25 of Sir Stirling's most famous racing cars together, making for an impressive sight on the lawns, including three Silver Arrows Mercedes-Benz in which he won in 1955 (pictured below) – the Mille Miglia-winning 300SLR '722', the W196 F1 car and the Monza Streamliner all brought together for the first time.

Stutz was the featured marque, while other highlights included BMW 328s, a collection of beautiful Chrysler Woodies and Porsche 914s (including the one-off road-going, 260bhp 908-powered 914/8 that Ferry Porsche received for his 60th birthday present).

But the real showstopper was the line-up of outrageous 'Cars of the Cowboys', with steer horns, pistols, rifles and silver dollar coins all over their bodywork and interiors. The health and safety police would have been apoplectic, but it proves Bill Warner has a great sense of humour.

The American theme continued with 'Hot Rods: East meets West', which cleverly highlighted the

difference between East Coast and West Coast customising and hot rodding traditions.

Bonhams got the auction ball rolling on the Thursday, realising \$13.95 million, with pre-war cars doing well – the 1930 Cord L-29 achieved \$1.76 million. Friday's Gooding & Co auction achieved \$26.96 million, the top seller being the 1967 Ferrari 275GTB/4, which reached \$3.3 million, while the RM Sotheby's sale on the Saturday totalled \$60 million, with a 1960 Ferrari 400 Superamerica SWB Cabriolet selling for \$6.36 million. RM claims a 100% sell-through (some deals were done after the sale), which is impressive for an auction of this size and quality. Overall, the three auctions grossed \$100,803,250 – \$33 million more than last year.

As well as three important auctions, the schedule was filled with numerous events including driving experiences (Lamborghini, Ferrari, Jaguar and Porsche), seminars, book signings and receptions. The Car & Coffee meetings on Saturday and Sunday mornings were superb, with a range of classics arriving on the lawns with their enthusiastic owners. A particular highlight was David Marcos orchestrating a flypast in his elegant Lockheed 12A Electra on the Sunday afternoon.

The concours itself started on Sunday morning with cars and motorcycles filling the 10th and 18th fairways of the golf club under glorious early spring sunshine.

The Concours d'Elegance best in show went to the flawless black-and-white 1930 Cord L-29 Brooks Stevens Speedster, now owned by Ed and Judy Schoenthaler from Illinois. The Cord was completely redesigned by renowned Wisconsin architect and car designer Stevens, who acquired it in 1930. He used the L-29 hard on many rallies, hillclimbs and races until his death in 1995.

The Concours de Sport best in show went to the stunning 1932 Alfa Romeo 8C 2300 Zagato Spider owned by David Sydorick of Beverly Hills. The short-chassis 'two-three' Spider 8C was introduced in 1931 and won the Mille Miglia in 1932, '33 and '34 as well as the Spa 24 Hours in 1932, thanks to its Jano-designed straight-eight, twin-overhead-cam supercharged engine and fine chassis. In 2003 David Sydorick bought the 8C and had Wisconsin-based restorer Rick Bunkfield rebuild the engine. Now the fast Alfa is on the button and sounds fabulous.

This year's event saw more than 32,000 people attend; next year's date is set for 11-13 March.









Clockwise from left

1952 Ferrari 375 Indianapolis; Best In Show winners, the 1932 Alfa Romeo 8C 2300 Zagato Spider and 1930 Cord L-29 Brooks Stevens Speedster; cowboy cars provided some light relief; Stirling Moss reunited with 1955 Mille Miglia-winning Mercedes '722'; Moss display included 1960 Porsche RS-60; 1950 HWM Stovebolt Special and Ferrari 250GTO were other ex-Moss cars; fashion show elegance; Porsche 914-916 class.

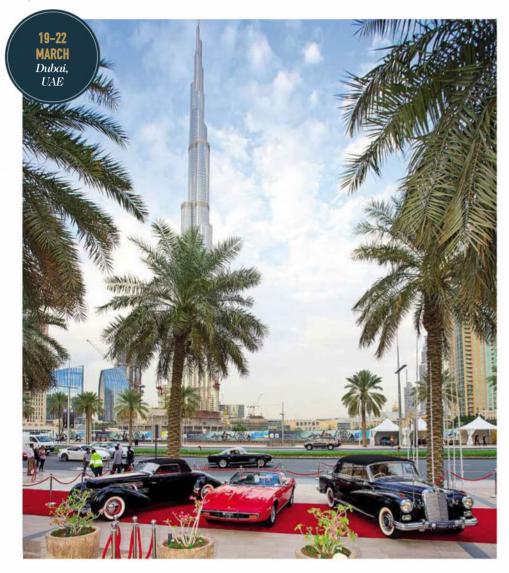












Left and below

Concours d'élégance featured Cord, Maserati Ghibli Spyder SS and Mercedes 300d Convertible D; mad Minis; Ferrari 250 Boano Alloy; Cadillac and Gullwing; Daimler 420 owner Mohammed Al Tahiri.







EMIRATES CLASSIC CAR FESTIVAL

Desert delights

More glamour in the desert as Dubai hosts classic festival

Words and photography Dave Saunders

THE SEVENTH RUNNING of the Emirates Classic Car Festival in Dubai showcased the region's growing appetite for classic car events; this year nearly 400 cars were on display, ranging from modified Minis to European and American exotica.

While lacking the 'official' cars flown in for the Kuwait Concours d'Elegance held the month prior (Octane 143), the Dubai event still boasted an impressive line-up which included one of 25 Maserati Ghibli Spyder SS models fitted with the larger 4.9-litre engine, and a rare 1956 Ferrari 250 Boano Alloy first owned by gentleman racer Enzo Pinzero. By contrast, a line-up of 24 exuberantly modified Minis were on display outside the cafes, restaurants and hotels lining the streets of Dubai's downtown area.

For the first time this year the event staged a concours d'élégance at a gala reception within the festival to highlight three of the most outstanding

vehicles – a 1937 supercharged V8 Cord that has notched up just half a mile in nearly 80 years; the aforementioned Ghibli Spyder SS and a 1960 Mercedes 300d Convertible D. The spotlight was also on a 1952 Jaguar XK120 which became the first car from the UAE to receive a FIVA passport.

This annual event is organised by development



company Emaar Properties and the Automobile & Touring Club of the United Arab Emirates (ATCUAE), whose president, 14-time FIA Middle East rally champion Mohammed Ben Sulayem, brought along his 1957 Cadillac Eldorado Brougham, Mercedes-Benz Gullwing and a couple of Bentleys.

Several awards were handed out, including the new 'best recreation' prize, which went to an Aston Martin DB6 'Roadster', custom-built in a similar style to a DBR2. Owner Ron Powell said: 'In 2014 I drove it at Blyton Park, Croft, Donington Park and Brands Hatch circuits, and took it to the Goodwood Revival, before bringing it to the UAE.'

Other British successes included the custom 4x4 award for a 1970 Range Rover Hunting and club merit award for the UAE Classic Mini Club. James Iremonger picked up the best British car award for a 1954 Jaguar XK120SE that he uses as a daily driver, although the summer heat restricts him to night-time soirées.

A long-wheelbase 1976 Daimler 420 took the Dubai award. 'I wanted a change from my 27 Mercedes,' says owner Mohammed Al Tahiri, 'so bought the Daimler in the US and restored it.'

Sharjah Old Car Museum took the heritage award for its 1945 Riley convertible as well as the pre-World War Two award for a 1930 Plymouth that was restored in-house.



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HSCC THRUXTON EASTER REVIVAL

HSCC season starts with some terrific motor sport

Dramatic racing and fine weather made for a cracking event

Words Paul Lawrence Photography Charlie Wooding

A SUPERB WEEKEND of racing at Thruxton got the Historic Sports Car Club's 2015 season off to a flying start over the Easter weekend (4/5 April). Headlining the action was the stunning spectacle of the Hesketh 308E Grand Prix car of Michael Lyons taking a double win in the Derek Bell Trophy.

Saturday's programme included an absorbing contest in the GT section of the Guards Trophy as the mighty V8s battled for the length of the 40-minute, pit-stop race. Although John Spiers retired his TVR Griffith mid-race, the battle between the similar car of Mike Gardiner/Dan Cox and the AC Cobra of Robert Bremner raged all the way to the flag. Gardiner took the first stint and later handed his TVR over to Cox with a small lead as Bremner ran solo in the Cobra. Into the closing stages Bremner chased hard and was close enough to attack with two laps to run. The cars were almost side-by-side into the chicane but Cox held on and the margin was only four-tenths of a second after 26 laps.

'What a brilliant race!' said Gardiner. 'It was great fun,' agreed Bremner, whose fighting second place made the long journey from Scotland worthwhile. In Sunday's Guards Trophy, father and son Stuart and George Tizzard were top of the championship contenders in their Lenham Spider.

Lyons was peerless in the Hesketh in the pair of Derek Bell Trophy races and wowed a healthy crowd with the spectacle of a hard-driven Grand Prix car in full flight. His best lap was at an average speed of





Top and above

Battling TVRs and Cobra in tightly contested Guards Trophy; Tiff Needell squeezes into the car in which he would do well in the Historic Formula Ford race; dark blue Hesketh driven to victory by Michael Lyons – twice. 125mph. As expected, Lyons romped clear of the rest of the field as Richard Evans led the pursuit in his Formula Atlantic March 79B.

Another rising young star shone through in the pair of Historic Formula Ford Championship races. Back in the family Merlyn Mk20 after a major rebuild was Ben Mitchell, winning both races while battles raged all down the order. Max Bartell and local hero Tiff Needell fought hard in Mitchell's wake, but the star of Sunday's race was novice Richard Mitchell (no relation), who finished a very impressive second overall to Ben after a fine fight with Bartell, Needell and Simon Toyne. Needell pipped Toyne by a thousandth of a second as four cars crossed the line in the space of three-tenths.

The Historic Formula Ford 2000 Championship season opened with a superb race, which featured a three-way battle for the lead. However, Callum Grant spun his Delta into the chicane and a couple of laps later Andrew Park (Reynard SF81) spun at the complex to leave Tom Smith (Royale RP27) with a slender lead. Meanwhile, Grant was fighting back, but his challenge ended when the Delta shed its rear wing. He dropped to fourth behind Ben Tusting (Reynard SF79) and Park. In the second race on Sunday, Grant turned the tables on Smith.

Other single-seater victories fell to Peter Morton in Formula Junior and Ian Jones in Classic Racing Cars, while Ian Pearson drove superbly in his FF2000 Van Diemen to twice win in the combined Classic F3/Classic FF2000 Championship races. F3 newcomer Gaius Ghinn was second overall on Sunday in his debut weekend with a Ralt RT3.

Tim Davies opened his Historic Touring Car Championship title defence with a pair of wins in his Lotus Cortina, while James Dean (Lotus Europa) topped the 70s Road Sports Championship opener. After starring with third place in both Derek Bell Trophy races, Mark Charteris added victory in the Classic Clubmans race to his impressive weekend in his Mallock Mk20/21.

For more details about the HSCC, please visit www.hscc.org.uk.



This very car took victory in the prestigious GT1 class at the 2007 Le Mans 24 Hours. 009, as the car was officially numbered in the race, was piloted by renowned drivers David Brabham, Darren Turner and Rickard Rydell who, between them, re-established Aston Martin's supremacy at the famous Circuit de la Sarthe where its DBR1 last tasted victory in 1959. So important was the British marque's 2007 win that this car was retired after its maiden race and displayed proudly ever since. Fiskens are pleased to offer one of the most significant British competition cars from the past few decades, directly from Aston Martin, complete with extensive spares package.



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CARTIER TRAVEL WITH STYLE CONCOURS D'ELEGANCE

Delhi delights

Vintage and classic European models star at India's premier car event

Words and photography Peter Stevens

HAVING BEEN lucky enough to judge at each of the three previous Cartier Concours, it was great to see the development of local restoration skills being applied to new projects. Most of the stories told by the owners at this fourth running of the bi-annual event, and the appalling state of their original 'finds', demonstrated that wrecks that would have been broken up for parts in Europe are not seen as a major restoration problem for Indian craftsmen.

Classes at the Delhi-based concours ranged from Piccolo Fiats (at first imported but, postindependence, produced in India) to Vanden Plas. Coachbuilders to the Maharajas. There was a class for Indian heritage cars, not just the well-known Morris-derived Hindustan Ambassador but Studebakers built by the Hindustan Company; another for the Cartier Resurrection Cup for cars restored after being found in a desperate state. The deserving winner of this class was a 1920 Moon 6-42, previously owned by the Maharana of Udaipur and one of only three known to exist. Moons looked a bit like small Rolls-Royces, leading to the St Louis, Missouri-based company allegedly being sued by Rolls, but it's hard to find evidence of this. Owner Shrivardan Kanoria found the car in a very rough state but after diligent research he rebuilt it to a

standard that was better than a surviving car that he had flown to the US to study.

I was asked to judge the Pre-War Classics class. This turned out to be an easy task because the 1928 Rolls-Royce Phantom I of Gurpreet Singh, a gloriously restored, open three-seat roadster, was a clear choice for class winner. Originally owned by the Maharaja of Bhavnagar, the car was later given by him to the local fire department for conversion to a water tanker, but luckily the car was considered unsuitable after the body was removed. Mr Singh bought the car at auction and had it re-bodied to original specification using factory drawings. The two shotguns mounted on the side denote a 'shakir' or hunting car.

Well-known Indian car collector and restorer Viveck Goenka won two classes – his charming Fiat 500C won the Piccolo Fiat class, while one of the earliest Hindustan models sold in India, a 1948 Model Ten, won him the Heritage class. His wife, Zita, entered a Cadillac Series 90 V16 in the Pre-War Classic American class and was also a winner.

There was a new class for 2015, established as a memorial to Mark Shand, who died in New York last year following a fall when leaving a fund-raising event for his Conservation of the Indian Elephant

charity. The award was for the entrant who showed the greatest spirit of adventure in the style of Mark Shand. This was won by Ashok Naidu, who two years ago rode his 1952 250 CZ-Jawa from Pune to Mumbai in the hope of entering the 2013 Cartier event. Not having an entry for the event, it was suggested that he return in 2015 for the Delhi Concours. Naidu rides his self-prepared Jawa daily and thinks nothing of a trip to the Himalayas or across India to Bengal, so riding the 900 miles to Delhi was no problem for this great character.

3-14 MARCH

Jaipur Polo Grounds, New Delhi

Best of show was an almost unanimous decision – the 1933 40hp Minerva AL Vanden Plas-bodied Laundalette de Ville owned by Diljeet Titus. The Art Deco-style interior was matched in style by the beautifully proportioned and perfectly restored exterior. The prize was presented by arch-enthusiast Prince Michael of Kent, Sir Michael Kadoorie having earlier presented Diljeet Titus with the 'Coachbuilders to the Maharajas' award for the ex-Raja of Mahmudabad Minerva.

Finding 'new' cars for the bi-annual concours is no easy task, but curator Manvendra Singh Barwani unearthed some spectacular vehicles for the Delhi event. The concours alternates between Mumbai and this year's venue, The Jaipur Polo Grounds. Guests, owners and judges are invited to a polo match between two teams of spectacularly moustached army officers on the day after the event. Few of us understood what was going on but all thoroughly enjoyed the spectacle.

Clockwise from left

Gurpreet Singh picks up the Pre-War Classics award for his Rolls-Royce Phantom I from judge (and event reporter) Peter Stevens; Fiat 500C won the Piccolo Fiats class; polo match rounds off the day's events.



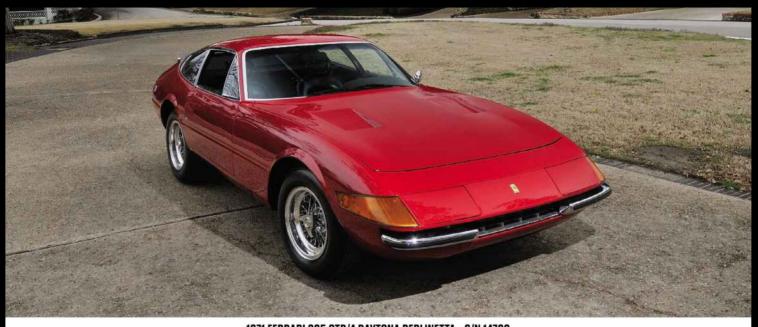




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ARTYN GODD

Concorso d'Eleganza Villa d'Este

22-24 May Lake Como, Italy

THE TOTAL VISUAL and aesthetic impact of this event is really quite stunning; to the point where you might wonder – strolling through the grounds of the Villa Erba or the Grand Hotel Villa d'Este – whether or not you are actually on the set of a James Bond or Federico Fellini film.

And for car owners, the bar is set very high for participation in this world-renowned concours on the shore of Lake Como.

The concours' pedigree is very long – dating back to 1929 and the aristocratic machines of that era.

Though there will definitely be machines of that epoch attending, this year's theme is 'Seventies Style; the Jet Set Is Back'.

As well as more traditional and staid class themes such as 'The Rolls-Royce Phantom through the Ages' and 'The Last of the Coachbuilt GTs', this year's edition will feature such intriguing themes as 'Mid- and Rear-Engined Supercars from the Disco Era', 'Anti-Depressants – Pre-War Sports Cars which defied the Great Depression', and 'Chariots (Cabriolets) in which to make an Entrance'.

But make no mistake: no matter how informal the title might sound, the highest standards of design, individuality, originality and perfection will be maintained.

As well as an exhibition in the Villa Erba of 40 years of BMW Art Cars – a tradition which began with Alexander Calder decorating a 3.0CSL back in 1975 – there will also be an award for the best contemporary concept car, of which some 15 or so will be on display.

// www.concorsodeleganzavilladeste.com



Targa Tasmania

27 April-2 May Tasmania, Australia

THE CLUES ARE in the name – Targa in that it takes its inspiration from that great Italian road race, the Targa Florio, and Tasmania because that's where it is run – the big island off Australia's south-east coast.

In recreating the phenomenon of the great road race/rally, the Targa Down Under has sought to echo the fantastic driving roads of the European races. You can expect long dashes through Lombardy-like rolling farmland and daunting mountain roads around Mt Claude. However, you're probably going to be blessed with better weather than you might on the Futa Pass.

A word of caution for, as the event website states: 'Targa Tasmania is not a slow-motion re-run; it is a genuine 'red-blooded' motor sport competition.' So prioritise your roll cage before your period picnic hamper.

The event has classes for all-comers, from new cars right back to machines from the earliest 20th century. So don't be surprised by the sight of a 1906 Itala thundering towards Mt Roland. You'll be sure to see some heavily tricked-out '60s and '70s tarmac rally heros that are less well known here – including tough (and brightly coloured) little Mazda and Datsun saloons. And, of course, Holden. It's probably a bit late to dash off and join in now but, if long-distance road rallying is your thing, this is most definitely one to consider.

// www.targa.com.au



LISTINGS

23-25 APRIL Many Classic

Isle of Man. A sprint and two hillclimbs – each of them worth the trip alone – over three days on closed public roads.

23-25 APRIL Südsteiermark-Classic

Gamlitz, Austria. Held, as usual, on the last weekend of April, the Classic features a route that is as notable for the number of vineyards it takes in as for its stunning alpine scenery 25 APRII

Bristol Italian AutoMoto Festival

Bristol, UK. A fixture on the calendar for a dozen years now, transforming a corner of Bristol into Little Italy each April. The featured margues for 2015 will be Lamborghini and Moto Morini. 26 APRIL

Drive It Day

UK. Classic car clubs up and down the country will be out on the roads in force: if you're not planning to join in the fun, remember to honk appreciatively from your daily driver. 26-30 APRIL

California Mille

A 1000-mile, four-day blast along California's twisting backroads that never fails to attract a field of fabulous classics - and it should be even more special this time than in years gone by, as the event celebrates its 25th anniversary.

27 APRIL - 2 MAY Targa Tasmania

Tasmania, Australia. See preview. 2 MAY

Brooklands Auto Italia

Weybridge, UK. One of the UK's biggest gatherings of Italian cars turns 30 this year.

2 MAY

Pinehurst Concours d'Elegance Pinehurst, USA. 'The birthplace of golf in the US' again welcomes a quality field of cars from all eras. 2 MAY

Llandudno Transport Festival Llandudno, UK. See preview.

2.3 MAY

Classic Motorshow Finland Lahti, Finland. First held in 2008, this is now Scandinavia's biggest indoor classic car event; 20,000

visitors are expected this year.

2-4 MAY

Donington Historic Festival

Castle Donington, UK. You won't be asking for your money back here: the weekend will feature 20 grids and a huge variety of entrants, from pre-war GP racers to Super Touring cars. 3 MAY

Goodwood Breakfast Club Goodwood, UK, The first

Breakfast Club date of the year is Supercar Sunday, for all sorts of high-performance machines. 3-4 MAY

Bedfordshire Classic Motor Show

Woburn, UK. More than 500 classic cars and bikes assemble in the 3000-acre deer park at Woburn Abbey. The deer, we assume, will make themselves scarce once the 'Decibel Duel' to find the loudest car begins 4.8 MAY

St Mawes Classic Car Festival St Mawes, UK. A most civilised

event in pretty Cornwall, with fine driving and fine dining in about equal measures

9-10 MAY

Vintage Revival Montlhéry

Linas-Montlhéry, France. See preview

12-15 MAY

Tour Ireland Based, somewhat confusingly, in

Llandudno, Wales, this tour takes participants over to the Emerald Isle for 24 hours for a number of exciting closed-road stages and a race at Mondello Park among other delights.

14-17 MAY

Mille Mialia

Brescia to Rome and back again along some of Italy's best roads in a re-enactment of the world's greatest road race.

15-16 MAY

Bergfrühling Classic

Picture-postcard backdrops are ten-a-penny on this event, which this year will start and finish in the Allgäu region of southern Germany and feature sections in Italy's South Tyrol and the dramatic Dolomites

17 MAY Forever Young

Boxtel, the Netherlands. See preview.

22-24 MAY

HERO Summer Trial With a competitive regularity

class and a touring class, this annual favourite - beginning and ending this year at Woodland Grange near Leamington Spa attracts a fun mix of seasoned crews and absolute beginners 22-24 MAY

Concorso d'Eleganza Villa d'Este

Lake Como, Italy. See preview. 22-24 MAY

Spa Classic

Francorchamps, Belgium, Top-drawer historic racing at one of the world's great circuits – what better way to spend a weekend in late May? 23-24 MAY

Grand Prix de Pau Historique

Pau, France. It's not the easiest corner of France to get to for a Brit, but the wheel-to-wheel action on Pau's fabulous street circuit is worth the trek 23-24 MAY

La Vie en Bleu

Prescott, UK, A key date on the calendar for Francophiles and anybody else who likes watching spectacular cars old and new charging up the hill at Prescott. 30-31 MAY

Greenwich Concours d'Elegance

Greenwich, USA. Two excellent concours back-to-back, in fact, with American cars and bikes shown on Saturday, and imported margues on the Sunday

31 MAY

Historic Marathon Rally Show Gaydon, UK, The Heritage Motor Centre hosts a much-anticipated gathering of the cars and drivers remembered for conquering epics such as the 1970 London to Mexico World Cup Rally. 31 MAY

Classic Ford Show

Podington, UK. Santa Pod Raceway is the venue for this all-Ford affair, which will include plenty of noisy run-what-yabrung drag racing action. 2-7 JUNE

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Wilton Classic & Supercar Show

6-7 June Wiltshire, UK

HELD IN THE grounds of Wilton House and organised by Lord Pembroke, this two-day event caters for a wide range of enthusiasts.

On the Saturday, the emphasis is on classics, with a display of 150 cars on the east lawn and a further gathering in the EFG paddock. As well as a wide variety of heartland classics you can expect the odd exotic — maybe a De Tomaso Pantera or a Ferrari 250 Lusso — and there'll also be a display of steam engines, plus classic tractors and trucks.

On Sunday the layout will be largely the same, though day two is primarily the preserve of the supercars: Aston Martin, Zonda, McLaren and the usual Italian suspects.

On both days, you can expect some good trade stands – art, accessories, crafts – and some very good local food, both to eat there and to take home. Located in a picturesque and accessible part of England, Wilton is as good an excuse as any to make a weekend away.

// www.wiltonclassicsupercar.co.uk



Vintage Revival Montlhéry

9-10 May Linas-Montlhéry, France

THIS BIENNIAL celebration of pre-war madness takes place at the Linas-Montlhéry autodrome – one of only two full-size concrete speed bowls left intact in Europe (the other being Sitges in Spain).

This is a combined event for cars and motorcycles – at least 300 vehicles; motorcycles, cycle cars, tricycle-cars – though you might come across some contraptions which you consider to be neither one thing nor t'other. The quality and diversity of the machines is world-class. Not surprisingly, considering the forms of transport, you can expect a colourful and dedicated cast of characters driving.

Period dress is more or less expected, so if you happen to have a pair of plus-fours in your wardrobe... and you'll be sure to see some moustaches almost as wide as the handlebars.

Despite the eccentricity and a bit of period posturing, this is one of the most knowledgeable and warmly inclusive gatherings of its type and a real must for pre-war fans. And it's only about 40 minutes south-west of Paris. If you think an Austin-Healey 100 is old-school, you *need* to come here to broaden your outlook.

// www.vintage-revival.fr





FOREVER YOUNG

17 May Boxtel, the Netherlands

Have you had a surfeit of chrome and wire wheels? Did your adolescent (automotive) fantasies feature plastic side-skirts and lower-profile rubber? If you're not ashamed to say that your dream car was built after 1970 and possibly even had a lift-up tailgate, then perhaps you should take a trip to Forever Young at the Classic Park museum in Boxtel.

As the name implies, this show is for cars built from the '70s to the '90s, so there'll be plenty of Quattros, C4 Corvettes, S-Class Mercs and unsung marvels such as BMW's 850CSi.

Refreshingly, after all those Baroque Mercedes at the great gatherings, this year's Concours theme is hot hatches. If you're a champion of the underdog, there will also be a prize for 'unknown and unsung' cars.

If you own a top-class youngtimer and are thinking of driving down, expect to be waved into VIP parking. Also, Classic Park has an eclectic museum-cum-showroom of classic cars which is definitely worth a look too.

// www.classicpark.nl



TEVE GLOVER

LLANDUDNO TRANSPORT FESTIVAL

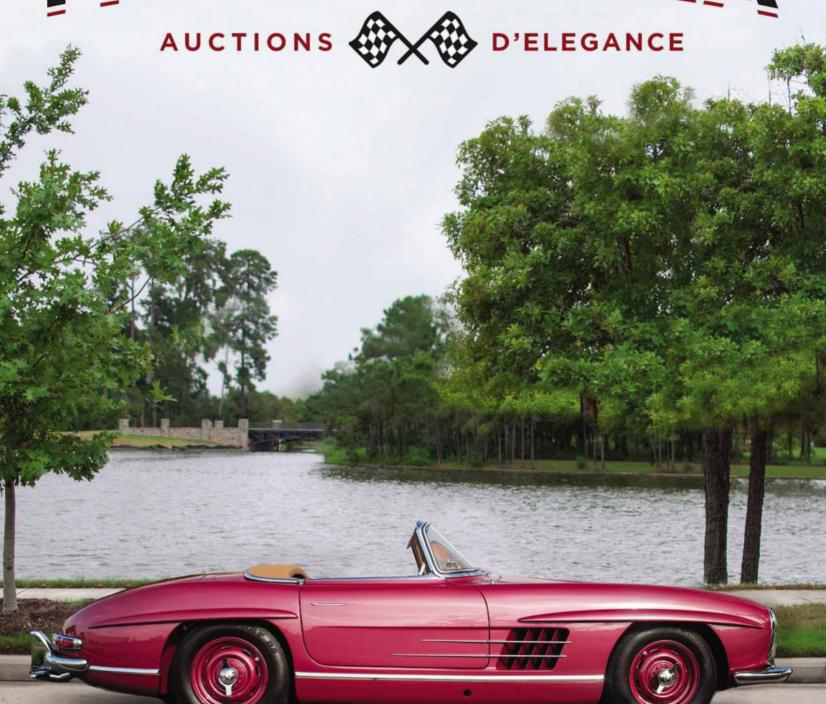
2-4 May Llandudno, UK

This is one for the transport and machinery enthusiast: static engines, steam traction engines, vintage trucks, commercials and tractors. What's more, each day has a parade in the afternoon where you'll see a good selection on the local lanes. Of course there will be cars too – stalwarts of our island's traffic through the '20s to the '70s – all set against the beautiful backdrop of the sweeping bay.

The event is held in conjunction with the town's Victorian Extravaganza, there's a free shuttle bus between the two, so there will be plenty to do. Expect a plethora of vehicles of all eras, and stalls for art, models, crafts, autojumble, antiques, spares and models. Plus a vintage fairground and good food.

// www.llantransfest.co.uk

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Pumping up the volume

New 570S junior supercar will help push McLaren production to over 4000 units a year

Words Julian Kirk

ANOTHER MOTOR SHOW, another new McLaren... After the Geneva debuts of the 650S Le Mans and 675LT (*Octane* 142), McLaren has taken the wraps off its new 'entry-level' 570S Coupe at the New York Motor Show.

While by no means cheap, the new 570S will substantially lower the entry point to McLaren ownership – the price tag has been confirmed at £143,250 to compete with the likes of a full-house 911 Turbo S and the new Audi R8 V10. And opening up the McLaren brand to a new audience will help the Woking manufacturer push annual production past the 4000-unit barrier.

The 570S is the first of the firm's new Sports Series models, and is expected to be joined by an opentopped Spider version and a less-extreme GT model within the next two years.

The 570S shares the same 3.8-litre twin-turbo V8 as fitted in the 650, although power is down from 650PS to 570PS (562bhp in our money).

However, thanks to a modified version of the 650's carbonfibre tub which reduces kerb weight to 1313kg, performance remains super-fast – McLaren quotes 0-62mph acceleration in 3.2 seconds, 0-100mph in 6.3 seconds and a top speed of 204mph. Drive is channelled to the rear wheels via a seven-speed paddleshift gearbox.





From top

Despite being the 'junior' car in the range, the 570S is longer (by 18mm), 87mm wider and 3mm taller than the 650S; integrated spoiler on trailing edge of rear deck and diffuser boost aero efficiency; 'floating' centre console features touchscreen system.

Looks familiar

Facelifted Jaguar XF borrows heavily from its smaller XE stablemate

THERE'S PLENTY OF NEW technology under the skin of the facelifted Jaguar XF, but the main talking point is just how similar it now looks to the smaller XE model.

The XF has adopted the front and rear end design treatments that debuted on the all-new XE revealed late last year. It has also borrowed that car's Ingenium diesel engine to offer low emissions – boosting the car's appeal to its key company car market.

But what's here for the *Octane* reader? Well, plenty as it happens. There's a new manual gearbox (developed with ZF and promising sharper shifts), a refined eight-speed automatic 'box, uprated 'infotainment' system and in-car connectivity, plus a 375bhp supercharged V6 XF S model, which promises 0-60mph acceleration in just 5.1 seconds.

Also included in the refresh are a suite of high-tech driving aids – laser head-up display, autonomous emergency braking, adaptive cruise control with queue assist, and a system which helps you park.

The new range is priced from £32,300 and is available to order now (details of the estate version will follow later). There's no word yet on the high-performance XF-R, but this is sure to follow in 2016 – expect it to feature a supercharged V8 engine.



Caterham slims down

CATERHAM HAS SIMPLIFIED its line-up by axing the Supersport and Superlight cars and replacing them with three Ford-engined models.

The new range is topped and tailed by the existing £18,995 Seven 160 and £49,995 Seven 620 models, but in-between now are the £22,995 Seven 270 (powered by a 135bhp 1.6-litre engine), the £26,995 Seven 360 (180bhp 2.0-litre) and the Seven 420 (£29,995, 210bhp).

All models are offered with the option of either an 'S' or 'R' pack – S brings road-biased 'luxuries' such as full windscreen, carpeted cockpit and sidescreens, while the track-focused R offers a limited-slip diff, stiffer suspension and four-point harness.



In brief





FIRST-CLASS TRAVEL

The Range Rover is being pushed even further upmarket with the £149,000 SVAutobiography. Featuring a 542bhp supercharged V8, the ultimate Rangie offers two-tone paintwork, sliding veneer load floor and, for those days at the polo, 'event seating' – two chairs which fold out from the bootspace.



UP CAME A SPYDER

Porsche has launched a new version of the Boxster Spyder. Echoing the previous version it comes with a stripped-out interior, manual fabric roof and streamlined bulges behind the cockpit. Power comes from a 375bhp 3.8-litre flat-six, prices start at £60,459.

NEW ENTRY-LEVEL TESLA

Tesla has launched a new entry-level Model S, priced at £54,500. The 70D electric-powered four-door saloon offers a range of 275 miles, 0-62mph acceleration in 5.2 seconds and a 140mph top speed. The four-wheel-drive saloon is on sale now, with first deliveries due in August.



ASTON EXPANSION

Aston Martin is to launch more new models aimed outside its traditional European markets. The firm will look to build sales in China and the Middle East with new models such as an SUV (previewed by the DBX Concept pictured above). There are also rumours of another saloon, similar to the Lagonda Taraf launched (initially) for the Middle East only. The expansion is one of the conditions of a £6.9-million grant from the Government's regional growth fund.



An old school classic

Turbocharged straight-six, rear-wheel drive and manual gearbox make the M135i a rare treat

Words Adam Towler

GUNNING THE 326BHP straight-six in the new M135i provokes mixed emotions. On one hand, joy: for with great, rev-greedy lunges, this hot rod of a hatchback reminds you, with all the subtlety of a kick to the back of the cranium, that a small car with a large, powerful engine, a *real* gearlever and three pedals is a deliciously satisfying combination. But there's also a sense of unease: a creeping realisation that with the increasingly prevalent engine 'downsizing' and the domination of twin-clutch gearboxes, this car is an indulgence that could soon disappear from showrooms.

For it to do so would be cause for despair, for in this facelifted form, the M135i is more appealing than ever. The turbocharged 'six' has gained just seven horses, bringing it into line with the similarly powered M235i. The difference is negligible from before, of course, but it does feel even more effervescent – even more amusingly rapid. It positively sings up to the red line, but as impressive as its 0-62mph time of 4.9 seconds is, there is more to this engine than sheer pace. The ability to pull up an incline at walking pace in third gear isn't headline material, but it is deeply satisfying.

With the outgoing M135i the lure of the

excellent eight-speed automatic was strong, so well suited is that gearbox to this task. With this car BMW has improved the shift quality of the six-speed manual alternative so the choice is less clear-cut: for the added interaction the manual option now looks undeniably enticing.

Naturally, there's been the minor reshaping to the exterior that's a given with these refreshes. Lights and bumpers have been reworked, and are arguably the better for it, while inside there's the odd new bit of trim here and there. Features such as full LED

headlamps and new driver assistance technologies have crept on to the options list for the first time.

This isn't actually a BMW 'M' car, remember, rather a kind of halfway house. Equipped with the optional adaptive dampers it's a relatively undernanding everyday companion, with a reasonable ride over poor surfaces. The steering remains a disappointment, offering decent accuracy but little in the way of communication via the fat, squidgy rim, but you learn to drive around it, revelling instead in how sending the torque to the

rear axle leaves it uncorrupted. The brakes are reassuringly powerful, too.

At £31,195 for a three-door (and £31,725 for the five-door) the M135i no longer commands that standout sub-£30,000 price point, but remains excellent value given the performance. Top-end hot hatch punters have never had it so good, what with the VW Golf R, Mégane 275 Trophy and forthcoming Audi RS3 and Ford Focus RS, but with that engine and the novelty of rear-wheel drive, the BMW still has a unique appeal. Grab one while you still can.



Above and right

Mid-life refresh brings facelifted front end and an extra 7bhp from the turbocharged straight-six under the bonnet; minor trim changes inside.

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You can still do it in an MG

MG may be Chinese owned, but some construction and design takes place at Longbridge. And the new MG6 can wear its octagon badge with pride

Words John Simister

'MG SINCE 1924'. That's the start-up message on this hatchback's information screen. Yes, here's the famous octagonal badge in the pages of *Octane*, attached to a new car made in a corner of the old BMC empire. Authenticity threatens.

That corner is the one remaining car-producing part of the once vast Longbridge plant, the rest of it now either a building site or post-industrially redeveloped. MG came from the Nuffield part of BMC, not the Longbridge-based Austin part, but let's not over-quibble. The car you see here bears some genes from the fine Rover 75 and its MG ZT sibling, and some of the people who created it – in engineering, design, assembly – worked for MG Rover, the last-gasp, BL-rooted entity declared dead a decade ago. But it's a keenly priced family hatchback pitched against less-roomy Focuses and Astras. Why, then, are you reading about it here?

Because it deserves publicity's oxygen, and its virtues are ones we like. Today's MGs – this facelifted MG6, and the smaller MG3 – are made in China, and sold there, by the Shanghai Automotive Industry Corporation but, as mentioned, there is much UK design input. SAIC also sends kits of parts to Longbridge for assembly; the parts shortfall made up by UK- or European-sourced components. The engine and suspension calibrations are Euro-flavoured, too. So these are Sino-British MGs.

As launched in 2011, the MG6 had a slight visual awkwardness outside and a major one inside, where mismatched textures, mean-looking dials and a thumb-crushing handbrake put the MG's driver in a bad mood until the sensationally good chassis dynamics salvaged the encounter and gave hope to the notion of plausible MG-ness, in the general sense of enjoying the drive. The engines weren't great, either, a lacklustre development of the old K-series or a diesel too high on CO_2 emissions and too easy to stall.

This mark two version fixes all that. The petrol has gone because diesels dominate in this class, the current pollution witch-hunt notwithstanding. The diesel is cleaner and keener, producing 150bhp and 258lb ft from its 1.9 litres. Via its six-speed gearbox it hauls the MG6, now 75kg lighter than it was, to 60mph in a claimed 8.4 seconds. The $\rm CO_2$ figure, obsessed over by legislators and fleet managers alike, is 119g/km.

Detail styling changes help the shape hang together properly, and the revamped interior brings tidy dials, cohesive textures, lots of equipment and an electric parking brake. The revised engine is smooth, quiet and punchy, with reduced low-end turbo lag, but the MG6's star turn remains the way it flows through bends with a precision and a finely adjustable balance.

All its driving controls – steering, pedals, gear lever – operate with well-oiled accuracy, and the suspension meters out a near-magical mix of responsiveness and subtle suppleness with just an occasional choppiness on abrupt undulations.

You'd buy an MG6 for its dynamics alone, because they are more engaging than any rivals. That you can have one for as little as £13,995 seems extraordinary. You can, it seems, still do it in an MG.

Below

Revised cabin addresses quality and design issues from previous generation with more cohesive styling and the use of better materials; exterior receives subtle tweaks.







1978 Ferrari 308 GTS - Estimate: (£) 44,000 - 50,000

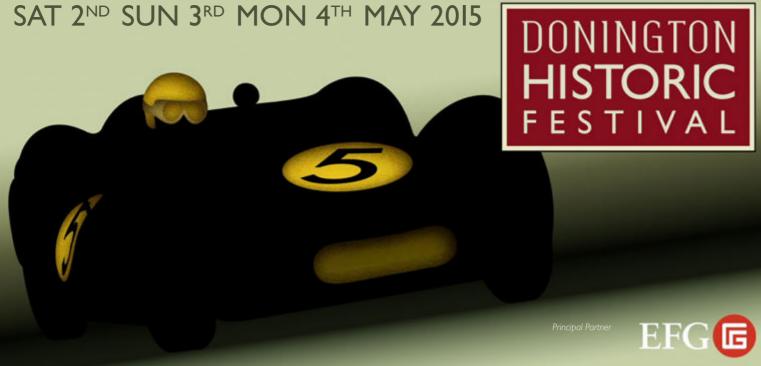
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HISTORIC















JAY LENO

THE COLLECTOR

T'S FUN TO WATCH the various permutations that our hobby goes through. When I first got into classic cars, the idea was to have almost over-restored, Pebble Beach-type cars with perfect chrome; there were guys with tweezers literally pulling blades of grass from out between the tyre treads so the car was way better than it ever came out of the factory.

And then the next phase was accurate restoration, where the car looked as it was when it left the factory. If the body was brush painted and varnished originally, then that's what the owner did and you could see the brush marks in the paint.

Then the next thing to come along was the preservation class – cars that were completely original, which had not been modified or updated in any way. Then came this preoccupation with barn finds. I never realised there were

The latest thing to come along is the 'Derelict'. This is where you take a car, preferably something built between 1934 and about 1953, and preferably American – and you keep the exterior looking as it is: rusted hood, torn upholstery, scratched glass, whatever. But underneath you put in something sophisticated like an Art Morrison chassis, Brembo disc brakes, modern running gear, decent sound system...

so many barns in the world.

This latest trend was started by a guy named Jonathan Ward. Jonathan's come to my garage with a number of his vehicles – the first one he had was a '52 Chrysler Town and Country with a DeSoto front-end and a modern 425bhp 6.1-litre Hemi engine with the gearbox to match. It had modern disc brakes and could do burnouts all day long.

Jonathan usually starts with a car that is a complete wreck. I've just finished driving his latest creation — a '48 Buick Super Convertible — that has the drivetrain from the Corvette ZR1. This car has something like 640bhp and it goes like the new Dodge Hellcat. I mean, it's hilarious. You get on a windy road, behind a modern 911, and you're chasing him with this '48 Buick. I could see the driver's eyes in the rear-view mirror going: 'What is going on? What planet are we on here?'

Maybe if the 911 driver knew that the Derelict costs 300,000, he might feel a little better.

There are some people who say: 'Oh, you've ruined the car.' But most of these projects start with cars that are too far gone to

save anyway. That's sort of the point of Derelicts. And you take something that nobody else wants and is completely undesirable. You know, it's like when you go to New York City or London and you see women who are wearing all their jewellery and rings but they've got a ratty old coat over it, or a scarf round their neck—that's kind of the idea behind it. You don't want to draw too much attention to the car, except for when you put your foot down and go around the corner.

I've got a 1955 Mercedes-Benz Gullwing. When I bought it the engine and transmission were not in the car; it had been left sitting outside. And I thought: let's just get it running perfectly. So we went through the motor, transmission, did the brakes, put everything back in the car and started driving it. And to my surprise people loved it; they actually loved it more than the

restored car because it had so much patina and they loved the fact that I wasn't afraid to use it.

Taking Jonathan's lead, I think I will do my own Derelict. I had someone call me up saying his wife 'wants this crap out of the drive'. He had this '57 Plymouth two-door wagon... just a rust-bucket, but it has potential. And I thought to myself, well how great – if we keep the body like it is and just put all my money in the drivetrain. So I'm thinking of

putting a Hellcat drivetrain in, something like that – should be a lot of fun. With an eight-speed transmission, it will be hilarious.

I think Derelicts will have longevity because they're the modern interpretation of the Rat Rod. Here in Los Angeles back in the '40s and '50s, Hot Rods became Rat Rods because guys got their parts from junkyards.

I would go to Hot Rod shows around Los Angeles and I would see brand new Hot Rods that were made to look like Rat Rods. They'd have three blackwall tyres and one whitewall. You know... and they'd be old bias-ply tyres with a lot of tread missing. They wanted it to look like it had been made on a shoestring.

Dolly Parton had a great line in her act, about how 'It costs a lot of money to look this cheap.' Derelicts are the same.

JAY LENO

Comedian and talk show legend 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.

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DEREK BELL

THE LEGEND

THE SOUND OF THE

OUAD-ROTOR MAZDA

THAT DRONED AROUND

THE CLOCK AT LE MANS

F YOU'RE LIKE ME, the noise a car makes is important. If it's a racing car, all the more so. This was brought home to me in March when I attended the FIA Formula E Miami ePrix meeting as a guest of the British Consulate. While the syntactically challenged title might be a mouthful, I was intrigued to return to the street circuit venue for the first time since I won the Miami Grand Prix 30 years ago in a Porsche 962 I shared with the car's owner, the much-missed Al Holbert.

While there was a definite buzz among the capacity crowd, the same cannot be said of the 200 or so invitees who, like me, viewed the race for electric single-seaters from a large boat. I was ostensibly there for Brit Week (an event to highlight the creative input Brits make in the US), and gave a speech about how

I was intrigued to see what the fuss was all about: is this the jumping off point? Will batteries kill off the combustion engine trackside? That sort of thing.

Of course, this being me, I made the mistake of voicing an honest opinion. I have followed motor sport for more than 60 years; 51 of them as a driver. Historically, what I loved about Formula 1 was that you could differentiate between, say, a Matra V12 and a Cosworth DFV V8 just from the pitlane. It

was the same when I was doing Group C: you couldn't mistake the noise made by a 962's six-pot for, say, a 12-cylinder Jaguar. And the sound of the quad-rotor Mazda that droned around the clock to victory at Le Mans in 1991 was enough to make your ears bleed wherever you were on the circuit.

During the speech I said something along the lines of how exciting this new scheme is but, for me, a gentle thrum could not possibly compare with the sense of drama you would get from a Ferrari F1 engine screaming its nuts off at 16,000rpm or more. About 70% of the audience began clapping on hearing this, and I reckon the remainder had no idea what motor sport is all about or who the hell I was.

I should, however, point out that I am interested in Formula E in as much as I am always interested in what is going on in motor racing. I try to keep abreast of things. But – and it's an important but – I am not enthralled by technology. I have read elsewhere that Formula E cars are not silent, and I was fully expecting to hear all sorts of whooshes and so on. That alone was never going to press my buttons, but I wanted to give the category the benefit

of the doubt. The problem was, a Cuban band got its groove on and they completely drowned out the sound of the cars. I didn't know the race had actually started until the crowd opposite went crazy as the cars threaded the needle at the first corner for the first time. After that it was all a bit, well, dull. I have the greatest respect for the drivers – there are some good, solid professionals in the series – but the cars? Hmm, not for me, thank you.

I was still pondering the future a week later as I arrived in the past, or at least a close approximation to it. The 73rd Goodwood Members' Meeting was something else. I really enjoyed it, not least because it was a much more informal affair than the Festival of Speed and Revival events. I was enraptured by the sounds and smells of the '50s Grand Prix cars and, even blindfolded, I swear I would be able to differentiate between margues. And the giddying

aroma of Castrol R gets me every time. This was the polar opposite of Formula E in that my senses felt heightened just walking through the paddocks as throttles were flexed and cars were warmed up. I didn't feel that way in Miami.

While I was in West Sussex, I had expected to be reunited with an ex-works Rothmans Porsche from the factory museum but, for whatever reason, that didn't happen, so I went out in a later short-tail 962 during the Group C

demonstrations. I enjoyed that, as much as I ever enjoy being on a track and not racing. That said, I was less than impressed with the driving standards among some of the non-professionals: there were a couple of idiotic Nissan drivers who ignored the safety briefing completely and drove as though they were on qualifying laps. I chewed them out subsequently, which isn't something I would normally do, but they just shrugged and smiled as if to say 'It wasn't me'.

I later went out in the Harrods McLaren F1 in which I finished third at Le Mans in 1995 alongside Andy Wallace and my son Justin. And you know what? The sound of its V12 rearing up on the over-run made my spine tingle. I'm sure there's a lesson in there, somewhere.

WAS ENOUGH TO MAKE YOUR EARS BLEED' an ex-works Rot from the factory to whatever reason happen, so I were short-tail 962 dur. C: you couldn't mistake at track and not racing. That said, I was less that droned around the senough to make your there were a couple of idiotic Nissan drivers to the driving standards among some of the not the driving standards among some of t

DEREK BELL

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

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STEPHEN BAYLEY

THE AESTHETE

O AS FAR as I am concerned, the last great innovation on wheels, excluding the Daimler-Swatch collaborative's Smart (which I adore), was Robert Plath's 1991 RollAboard. Plath was an airline pilot who perfected the wheeled suitcase. He made it just wide enough to fit down an aircraft's aisle and got stability and manoeuvrability issues sorted by having only a single pair of wheels at the back. Plus that ingenious rigid handle which extends and retracts as crisply as landing gear.

Of course, I detest wheeled suitcases on the basis that (a) morally, if you can't carry it, don't bring it, and (b) practically, people who use them spontaneously lose all spatial sense and civic decorum, and become glazed-eyed and moronic and run over your suede Gucci loafers. Still, what ingenuity. As someone

pointed out, isn't it odd we had a man on the Moon and aerosol cheese before anyone thought of putting a little bogie on a bag?

I am no longer certain that creativity is the driver in car design. And nor is Volvo's Thomas Ingenlath. Following last year's neuro-aesthetic experiments with dry electrodes (things can get dull in Gothenburg), Ingenlath now says that, in the premium sector, design is no longer so important in establishing an advantage. This is

a bit disingenuous since he has spent the past few years dragging the artistic shambles that was Volvo into a credible simulacrum of a premium product, but essentially he may be correct.

No-one is anticipating any radical design innovations in future. On the contrary, the consumer is stupefied to a condition of catatonic ennui by parades of boring 'concept' cars. Once, such things offered genuine excitement. When in the '50s GM moved its Motorama roadshows around the US, their arrival in the provinces was, quite literally, sensational. You are in a dreary city and someone shows you a Buick LeSabre styled to look like an inter-stellar transit pod with hot jets and penetrating probosces. That is something which extends your cognitive horizons farther than *Reader's Digest*. And next year, it would be different. Today there is a settled opinion of what cars, especially in the premium sector, should look like. Will Audi ever change much? I doubt it.

This started me thinking: what were history's most innovative premium car shapes? Which designers and machines established a new way of seeing? In the belief that there is nothing like a list to start an argument, here is my very short list...

1. Harley Earl's Buick 'Y' Job. This 1938 project anticipated the visual language of the '50s: smooth, sculptural and modern. This was design as a synoptic idea, not a dress disguising a contraption.

- 2. George Walker's '49 Ford. A wholly conceptualised consumer product, the epochal '49 has more in common with a streamlined fridge than, say, a contemporary Maserati 4CLT.
- 3. Pininfarina's 1955 Lancia Florida. This exquisitely proportioned car established aesthetic rules for the European saloon that were not much tested until the aero fads of the 1980s.
- 4. David Bache's 1970 Range Rover. Pure genius in that Bache did not just hit a target, he saw a target no-one else could detect. A masterpiece of design that compares with great architecture.
- 5. Peter Schreyer's 1997 Audi A6. A disciplined evolution of Hartmut Warkuss' astonishing 1982 Audi 100, with a little avant-

garde assistance from J Mays' even more astonishing Avus concept, the A6 formalised Audi's language of bold understatement still spoken today.

And since then I can think of no car that has been a step-change. Our millennium's design is working on the assumptions, as well as in the categories (Smart excepted), that were established the century before. One reason for this is, as Ingenlath says, the increasing electronic content of

cars. The thinking goes that, with the artistic issues settled, the creative challenge is about human conversations with gigabytes, not lascivious desire for a voluptuous hipline. Well, maybe.

In 1992, historian Francis Fukayama wrote a book called *The End of History*, arguing that Western liberal democracies were so successful that no more discussion of politics was ever going to be necessary. Maybe we have now reached The End of Design, since everyone seems to know what they are doing. Then again, maybe not. Soon after Fukuyama's predictions, global geopolitics exploded in entirely unpredictable ways and his book looked about as prophetic as *The Wind in the Willows*.

I think the world is ready for aesthetic surprises: the car industry is waiting for its Robert Plath.

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'.

'WHEN IN THE '50s GM MOVED ITS MOTORAMA ROADSHOWS AROUND THE US, THEIR ARRIVAL IN THE PROVINCES WAS SENSATIONAL'



R()BERT

THE DRIVER

'IF THE COMPUTER

SAYS "NO" YOU'RE

SNOOKERED. AT LEAST

WITH A CLASSIC,

THINGS CAN STILL BE

FIXED WITH SPANNERS'

PPARENTLY VARIETY is the spice of life, but don't tell my wife. With vintage and classic cars there is a whole kaleidoscope to enjoy, something that's not possible with modern cars. I'm no Luddite and understand that modern cars are better than they have ever been in terms of engineering execution. Almost every manufacturer now offers a sporting car in its line-up. They are fast, reliable, efficient, look great and are easy to drive.

But. Let's take the first point: indeed modern sports cars are fast - so fast, in fact, that they don't start to feel dynamically exciting until well above the speed limit. You have to indulge in insane speed to get a modern sports car to wake up. With power steering, assisted brakes, auto gearboxes and computer-

controlled stability programmes, modern cars all tend to feel the same. At Octane we get to drive a number of sports cars and it is getting to the point that if you were to be guided into the driving seat blindfolded, would vou be able to tell what you were sitting in?

Fire up a new engine and you'll most likely hear a blipping rev; then the engine will settle down to a flat idle. The steering wheel will be fat-rimmed and electrically assisted and the gears will be selected via paddles.

A while ago I had the chance to test drive a Bugatti Veyron. The car is so monstrously fast, we had to fly to a test track in Spain because it would not have been possible to drive it at anywhere near its capability on European roads. Even the autobahns are too busy. Of course, the Veyron was catastrophically fast but when pottering about it felt like an Audi but without the visibility.

Reliability? Most individuals who purchase vaguely interesting cars tend to do so on a repayment scheme and the cars go back after three years. They come with breakdown cover and there's usually a man in a van circulating somewhere with his laptop at the ready in case any part of the car 'fails to proceed'.

And in guite a few instances they do. Without the need to mention any names, a famous sports car was recently well known for lunching its six-cylinder engine without warning, while another regal diesel will stop because its exhaust particulate filter blocks if the vehicle is used solely in town. The real worry is how these and other 'foibles' will be rectified in ten years' time when the electronics are well out of date.

With all the regulations imposed these days, cars are much more efficient and the manufacturers have done a tremendous job in this respect. Claimed fuel consumption figures are pie in the sky, but generally cars are cleaner and use less petrol. But they are getting bigger and heavier - think Mini, Golf GTI, 911, Lamborghini and so on. To be fair, since McLaren came back on the scene, Ferrari and Porsche (with the 918 but not the Panamera) have really been trying to reduce their supercars' bulk. The upshot is that sales of sports cars are declining in preference for big SUVs. Maybe it comes back to the point that sports cars are now so fast you can't really use them in the real world. Hence the rise in popularity of track days.

> them and into classics because a modern whizz-bang, super-tech flying machine is plain scary if it is more than a few years old. If the computer says 'No' you're snookered. At least with a classic, things can still be fixed with spanners, screwdrivers and nextday delivery (or a lathe if you are really unlucky).

> The classic car world continues to grow and evolve as enthusiasts better understand that real

possible in an older car. And getting back to the spice of life and blindfold thoughts, you will be far more aware of what you are sitting in just by starting it. Aural excitement is guaranteed. A vintage Bentley? That 'bloody thump' and that bloody gearbox! An early 911? Thwang. A Ferrari V12? Whirr, basso profundo. A Cobra 289? Blam, chugga, chugga.

Not allowed to start the engine? Then just the smell and feel through your fingertips will suffice. From a Rolls-Royce (Connolly hide and Wilton carpets) to a Ferrari (that thin-rimmed Nardi wheel and exposed gearshift gate), a Gullwing (the door is a bit of a clue) and an E-type - that dashboard (festooned with toggle switches) and drilled steering wheel combo is still the best ever. All this without even having driven off.

Modern sports car look fantastic but many driving enthusiasts (surprisingly youthful ones included) are now getting out of

driving pleasure is eminently

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







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PHOTOGRAPHY: STEVE HAVELOCK

Nick Ashley

Top fashion designer, Dakar Rally medal winner, motorcycle enduro competitor and flat-track racer

NICK ASHLEY, 57, is the son of Laura and Sir Bernard Ashley. Raised in Wales, at an early age he was introduced to the world of fashion and off-road motorcycles, both of which have become life-long passions. After training at London's St Martin's School of Art, he joined the family business, progressing to head of design. In 1985, following his mother's tragic death aged 60, the company was floated. In 1991 he launched his 'Nick Ashley' brand, opening his own shops including ten in Japan. After a spell with Dunhill, in 2010 he joined the fledgling Private White VC as design director. His off-roading and desert racing has taken him around the world. In 2000 he finished second in class in the Dakar Rally in a Toyota Land Cruiser. This year, on his flat-tracker Triumph, he was runner-up in the DTRA National Championship, Vintage Bike Class. He said: 'I'm growing old disgracefully. Flat out, handbrake turn into the grave and off.'

Steve Havelock

- 1 // My default setting is painting. In 1986 my dad and I went into the hotel business. It was doing something together to help us get over the loss of my mum. This is my oil on canvas of our hotel in Wales. It may have been briefly the home of the Welsh Parliament. We had it about ten years.
- 2 // This is my favourite helmet. It's now too old for racing but I use it for messing around. Last year I rode the old Mojave, Gold Rush Trail from Barstow to Vegas on a Honda 450, fell off and did a face-plant which smashed the peak. The Piston Broke Club sticker refers to my own cider brand.
- 3 // My wife Ari is a photographer and in 1994 we did a photoshoot in Wales to show off my clothes. While hanging out the back of a Land Rover she took this photo of me riding my brother's Norton. It's been my signature photo ever since.
- 4 // My flat-tracker is a 1963 Triumph 500 twin in a Cheney frame. It's road legal but for racing I have to disconnect the front brake. The rear brake and gearchange are both on the right, as we are always sliding left. Next year, I'm racing a 1939 Harley with a foot clutch and hand gearchange. There's a group of us with old Harleys and we want to form a 'Knob in Hand' class.
- 5 // I have only ever raced in Alpinestar Supervictory boots. They look like classic boots but they are still in production. Classic styling never goes out of fashion.
- 6 // In 2000, I finished second in the Dakar Rally with my brother-in-law, Ben Shuckburgh, in a Toyota. There's only a handful of people in Britain who have a Dakar medal. It was a momentous thing for me and I'm still flying from it.
- 7 // The Goodwood Revival is the perfect event for me as I'm equally obsessed with clothes as I am with cars and bikes. We have our own race team, a big sales stand and we supply 500 workwear uniforms, so the Goodwood workers are beautifully dressed. For me, dressing up is as important as spanner work.
- 8 // I've recently taken up flat-tracking on quarter-mile speedway tracks and this year, on my first attempt, I finished second in the Dirt Track Riders Association National Championship Vintage Bike Class. I was racing against guys who were young enough to be my sons.
- 9 // I bought these Lewis Leather jeans new in 1974 when I first started racing enduros. Later, I switched to synthetic clothing. When I took up flat-tracking, I dug them out and they still fitted me.
- 10 // I had this 'naughty' Escort Mk1 built by Old School Engineering for my daughter's 21st birthday and we now share it. Under the skin it's Honda S2000 running gear and engine and it goes really well. It's a Honda from the Rhondda.
- 11 // I needed a classic enduro jacket. This Private White VC jacket is my attempt at designing the ultimate wax cotton jacket. It's made in our factory at Manchester and we weave our own cotton. There used to be 5000 raincoat makers in Manchester; now there's just us. We're the last man standing.





















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TONY DRON

THE MANY ADVANTAGES OF HAVING A PENTHOUSE PET AS YOUR NAVIGATOR



T STILL MAKES me angry, this photograph, and nothing I say here will stop it from happening to other drivers in future. The picture shows the collecting area at Snetterton at night with me ready to race, strapped into the Fiat 128 Coupé I drove in the 1975 Avon Motor Tour of Britain. I remember the moment perfectly, as if it happened last night.

That night race was going to be a tough one, I knew, because my main opposition, Jon Dooley in an Alfasud, had a big advantage there. My Fiat was quicker on the special stages because its 0-60mph acceleration was better than that of his Alfa – but the Alfa had a higher top speed.

So there I was, sitting calmly, concentrating hard, preparing myself for an impossible task ahead. Meanwhile, I was consciously allowing my eyes to adjust to the darkness when I spotted a press photographer walking towards me, with a huge great flash attachment on his camera.

That was the last thing I needed. I can't remember who it was now but I have a clear picture in my head of his blasted camera. As he raised it, I closed my eyes, dropped my head and covered my eyelids. After a bloody great flash, I was fleetingly annoyed that anyone could be so thoughtless but he moved on and I returned to my usual, intense pre-race meditation.

A few days later, I was even more irritated when I saw the picture he'd taken in one of the leading motor sport weeklies, with a caption along these lines:

'MY 19-YEAR-OLD NAVIGATOR WAS A GENUINE PENTHOUSE PET OF STUNNING APPEARANCE'

'Tony Dron looking completely exhausted before the start of the Snetterton night race'. The camera never lies – but stupid caption writers are another matter.

Those Tours of Britain were wonderful events to compete in. We started on a Friday morning and tackled special stages and races at various circuits through Friday, Friday night and all day Saturday. We got our first break on Saturday night, resuming on Sunday morning for the final day of the tour.

Far from being knackered, I was fighting fit and alert at Snetterton, completing the race without incident as fast as that little Fiat would go. As expected, the Alfasud was much quicker there and I remember Jon Dooley sailing past to lap me shortly before the end of that race. After three days of tight competition, however, thanks to our speed on the special stages we did win the 1300cc class with our splendid, Langrop-prepared Fiat.

'We', as observant readers might have noticed from the name on the passenger door, were me and

my 19-year-old navigator Madeleine Le Mauviel, a genuine Penthouse Pet of stunning appearance who described herself as being 5ft 12-and-a-bit inches tall. She wore her Penthouse Pet outfit at the ceremonial start of the tour. Her stiletto heels made us appear to be of similar height, making a marked contrast with the 1974 Tour when the great Monte winner, Henry Liddon, had been my navigator.

I'd had a Nomex race-suit tailored, by Roger Hawkins of Jaycessories, to fit Madeleine – a natural 39-26-36 – most precisely and she looked even better in that than in her Penthouse Pet outfit. Immediately after the event, the *Daily Mirror* contacted us, wanting to get a picture for their page three slot.

As we sat on the front wing of our car, about to pose for the *Mirror*'s photographer, I did something disgraceful, something so non-PC it was even more pleasing than punching a BBC producer. With my right hand I undid the zip of Madeleine's Nomex suit, right down to her waist.

With my left hand I grabbed the back of her suit and gave it a good twist, just enough to open the front a bit. Simultaneously I picked up my helmet, pointed it towards the camera to display my personal sponsor's name — and we both smiled as the camera went click, click, click. The following day, we appeared prominently on page three in all three million copies of the *Daily Mirror*.

With no racing the following weekend, at ten o'clock that Sunday morning I was still fast asleep, alone in my flat, when the phone rang. Some bloke started talking fast, saying his company had a big budget for the 1976 season and I could drive almost anything I wanted. He'd seen me in the *Mirror*, he explained, and his company wanted to make me even more famous.

'Look, mate,' I said sternly, 'I don't know who you are or who put you up to this – but your stupid practical joke isn't funny. Get lost!' He apologised profusely and asked if he could ring me again in an hour.

Then I woke up properly and spent the next 60 minutes in mental agony. I hadn't even taken his name and number. He rang back on the dot and that, oddly enough, is how I got to drive in Formula 3 for the good people of Unipart in 1976.



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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LETTER OF THE MONTH

The Italian connection

I HAVE NEVER written to any magazine before, but I felt I must put pen to paper regarding the mystery of the wrecked *Italian Job* Miura in *Octane* 143.

In 1967, after serving my apprenticeship with Bob Gerard, I started my own small garage in Leicester doing race car preparation and repairs. One of my customers was Trevor Graham, a Nottingham motor trader, who bought one of the very first Miuras in this country. It was lime green.

Within three months, he spun it coming out of London on a dark, wet night, and damaged it very badly. It was decided that it had to go back to Lamborghini for repair, so I collected it on a trailer behind my Austin A50 works van and took it to Italy. The men at the factory were more interested in my Austin than in the Miura!

After the car was judged too badly damaged to repair, Mr Graham ended up with a nice new Miura that had the same identity as his old one. The wrecked car in *The Italian Job* looks to have similar damage to his old Miura, but I have no proof that it was the same car. Food for thought, however.

While on the subject, the E-type in the film was Robin Sturgess's old race car, 2 BBC, which had been lent to him by Jaguar to race. After two years of competition, with me as a mechanic, the car was stripped of its 'good' bits (which were transferred to Lord Denbigh's E-type, SUE 196) and the rest of the car was returned to the factory with a Leicester registration. It was then given to the film company to be used in *The Italian Job*.

The car was later rescued and rebuilt, and is now back in circulation.

FRANK PERROTT

OAKHAM, RUTLAND

The story of Trevor Graham's Miura is an intriguing one – but I'm still inclined to believe that the wrecked car in the movie was originally orange, and that the Miura used for the driving shots was painted to match, during the build process. Looking at the film still of the wrecked car on page 59 of Octane 143, there appears to be bare metal showing through where the top coat has been chipped off, where you might expect traces of an earlier colour to be revealed.

The E-type appears as 848 CRY in the film, and it now belongs to Jaguar historian Philip Porter. Mark Dixon

THE LETTER OF THE MONTH wins the writer's choice of print from the set of Special Editions offered by poster specialist Drivepast. Known particularly for original movie posters that feature cars and motor racing, Drivepast also has its own collection of around 20 Special Edition reprints: these are high-quality versions of magazine covers from Europe and South America, dating from the 1920s to the 1950s and mostly featuring motor racing. They've been blown up to A2 size (420 x 590mm) and laid on heavy textured art paper, with the title embossed, and we were train some of the original patina. You can view the whole set at www.drivepast.com.



OUTDRAGGING HAWTHORN

I WAS INTRIGUED to see a picture of Mike Hawthorn in the cockpit of his Percival Vega Gull in *Octane* 142. It reminded me of an amusing incident when I was about seven years old.

My father Doug's aircraft overhaul company looked after Mike's Fairchild Argus, G-AJSG, whilst he operated out of Blackbushe airfield. On my school summer holidays I became a well-known Blackbushe 'hangar rat', getting very dirty, jumping in and out of aeroplanes and generally getting into trouble

One evening Mike arrived back from a race meeting in the Fairchild and my father's engineers decided that, as Mike was always up for pranks, a stirrup pump should be filled with oil and fired at Mike as he came through the hangar workshop door. The 'hangar rat' was the chosen individual to perform this awful act.

Mike walked through the door, carrying his bags and immaculately dressed in cavalry twills, sports jacket and a bow tie, clearly off for an early date. A jet of dirty oil hit the champ below the belt, there was a stony silence, then the champ dropped his bags and roared 'You f****ing little bastard!' and he was off.

Being smaller, I had a better powerto-weight ratio, so I pulled out a significant lead into the first corner and the ensuing straight, with the great man in hot pursuit. We roared around a dispersal bay, in and out of parked aircraft, and after a couple of laps the champ was flagging behind, due to lack of power and skill...

Finally I found a DC3 Dakota with a door open and hid in the toilet until the excitement of the Blackbushe crowd died down. My mother Edna made a good job of cleaning the champ up ready for his date and I emerged from hiding as the victor, but only after the loser went on his way to Farnham.

Some years later, and only a short time before Mike was killed, I was with my parents at Fairoaks airfield, when a BRG Jaguar arrived in the car park and out stepped Mike. He made a fuss of my mother and asked in the usual Hawthorn language if this was the 'bigger Little F**ing Bastard', and then shook my hand warmly.

The Champ was a real gent and a great opponent, although I'm not sure what would have been the outcome had he won!

TONY BIANCHI BUCKINGHAMSHIRE



PETER'S FRIENDS

YOUR ARTICLES in *Octane* 142 on Peter and Louise Collins and their fabulous 250 Ferrari convertible struck a real chord with me.

My father, John Virr, became a friend of Peter's, as they both met in club motor sport events in the 1950s. We drove down to Goodwood in early '58 in our Bugatti Type 57S Atalante and met Peter and Louise in the paddock, standing beside their gorgeous 250 GT convertible.

Peter relayed with some glee how an Aston Martin had come roaring past them on the road from London. He set off after it and, having caught up, he drew alongside and snicked the Ferrari into top as the Aston was shaking from stem to stern, flat out. He was like a kid with a new toy.

I was only 19 at the time and spent most of the exchange slackjawed and trying not to stare at Louise King, who was a stunningly beautiful woman.

Here's a picture of the Bugatti competing in the rain at Goodwood a few years before, when I believe Peter was driving a Jaguar XK120.

MIKE VIRR CONNECTICUT, USA

STRETCHING THE TRUTH

GLEN WADDINGTON'S piece on the 1976 Lagonda in *Octane* 142 perpetuates a popular inaccuracy about its engineering/construction.

He says that the 'underpinnings' of the car were donated by the V8 saloon. I was chief engineer at Aston Martin Lagonda at the time and, by my recollection, only the cylinder block and Chrysler TorqueFlite gearbox were carried over from the V8.

The wheelbase was not extended: it was always three metres, unlike the earlier DBS-based Lagonda which did, interestingly, have a wheelbase of 2610mm (as per the V8) plus 12 inches to give 2914.8mm – strange but true! The DBS-based Lagonda was truly a stretched DBS V8 whereas the 1976 Lagonda was – except for the aforementioned – completely new from the ground up.

MIKE LOASBY SHROPSHIRE

A CAR FOR THE GT MAN

THE AUTHOR Douglas Rutherford must have concurred at least partially with Richard Heseltine's hypothesis on the AC 428's preferred milieu in *Octane* 143 when he selected it as washed-up racing driver Grant Callaway's transcontinental weapon of choice in his 1971 thriller *Clear The Fast Lane*.

In this 'hair-raising, knowledgeable, high-speed motoring mystery from the top man in the speed-and-skulduggery field', according to the dust-jacket blurb from, er, the Sheffield Morning Telegraph, Callaway accepts a commission from a shady old friend to deliver two mysterious Arabs (and an oddly cold box marked SPARES) from London to Thessalonika inside five days, using the Olympus Rally as cover.

As long as you recognise this as a work of its time and do not seek three-dimensional character development or too much in the way of gender equality, this is a damn fine read. Recommended – if you can find a copy.

DAVID MARSDEN STAFFORDSHIRE



THE FRENCH ROB ROY

I READ with great interest *Octane* 138, dedicated to 60 years of the Jaguar D-type, because my late father Robert de la Riviere (1909-1992), aka Rob Roy, was painting in watercolours throughout this period.

Besides the illustration [above], you can find more than 200 further examples of his work at www. art-robrov.com.

HUBERT DE LA RIVIERE BY EMAIL

TVR TINA AND TRIDENT

WELL DONE on publishing David Hives' account of working for TVR in Octane 142.

However, on page 140 the captions to the pictures describe 'The TVR Tina, presented at the 1966 Turin Motor Show'; 'stylist Trevor Fioré's Tina proposal'; and say that 'the Tina's bigger sibling went on to become the Trident Clipper'.

In fact, the pictures are of the TVR Tina on display at Earl's Court – not Turin – in 1966; Fioré's rendering of the TVR Trident; and another TVR Trident rendering.

NORMAN HAWKES EAST YORKSHIRE

DESIRABLE DAIMLER

I FEEL COMPELLED to write after reading the thoughts of Jay Leno on the Daimler SP250 Dart in *Octane* 143. For many years I wanted one but was put off buying because of the comments about it being ugly. I could never understand that, and seeing the ex-police car being used a course car each year at Goodwood just made me want one more.

It was with total commitment to buy that I went to the Brooklands Auction after seeing that very same car advertised. I hate to say it but I totally ignored my own rule about setting a figure in mind and sticking to it, as on the day I just had to have it.

I have no regrets at all and totally agree with Jay about the impressive sight when you lift the bonnet. I do wonder, however, how any policeman over six foot could sit in one without his head projecting above the windscreen!

WIN PERCY DORSET

LIVING THE DREAM

I DON'T HAVE any wheels special enough to qualify for *Octane Cars* right now – but I felt a connection with two of the fleet featured in issue 142.

Astonishingly, my own dad, like Robert Coucher's, bought a 1937 Bentley 4.25-litre 45 years ago. Here it is [below], about to take me to my first day at school. I quickly came to hate it. My new schoolmates, whose parents drove brand-new Triumph 2500s and Range Rovers, said that it looked like the Ant Hill Mob's Bulletproof Bomb from Wacky Races.

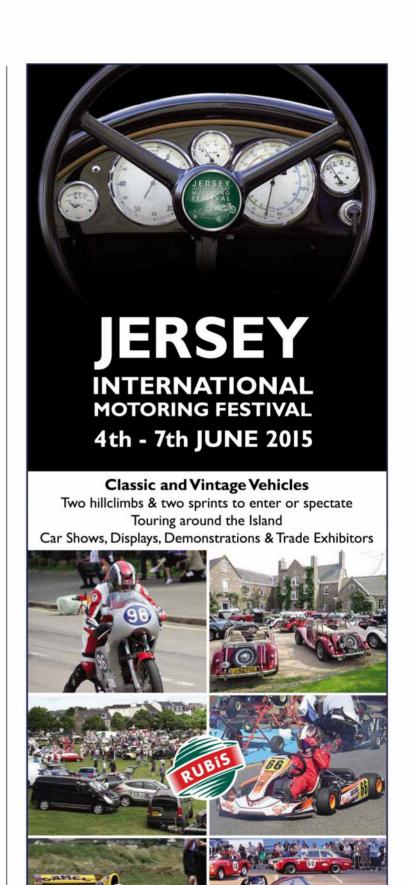
Meanwhile, Delwyn Mallett's Abarth Vignale was such an obsession of mine that I got a friend to photograph me, aged about 22, so that I looked as though I owned it. That was in the mid-1980s when it simply sat on the street outside Delwyn's house as his everyday driver, the lucky blighter.





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Style & substance

While visiting Florida's Amelia Island Concours, Robert Coucher takes time out to try a very special Bugatti

Рнотодгарну Dirk de Jager



HO, IN THE 1930s, would offer an elegant four-seater cabriolet powered by a supercharged, eight-cylinder, double-overhead-cam engine, with Grand Prix racing pedigree? Such excess at a time when the world was attempting to recover from the Great Depression and just about to go to war again. But Bugatti was no ordinary car manufacturer – it had a single-minded history of exotic engineering wrapped up in artistry.

Yet even Bugatti was in a bit of a mess come the end of the 1920s. The company was producing an eclectic range of exotic and massively expensive motor cars. The ludicrously huge 12,763cc Type 41, known as the Royale, was a flop after Ettore Bugatti managed to shift only three examples and he was then diverted into building the Autorail Automotrice Rapide rail car for the ETAT railway company.

Ettore's eldest son, Gianroberto Carlo Rembrandt Bugatti, known as Jean, was probably not as talented as his father when it came to artistic skill. Yet Jean was certainly his equal as an engineer and is recognised as saving the company with the Type 57, regarded as one of the best Bugatti models. Jean died in a car crash on 11 August 1939 behind the wheel of the winning Le Mans Bugatti, at only 30 years of age. He is credited with the

Bugatti wins at Le Mans in 1937 and 1939 and some say the Bugatti era died with him.

Until 1932 Bugatti was constructing seven different models of motor car, but the economic crash of 1929 put an end to that. Jean Bugatti launched the Type 57 at the 1934 Paris Salon de l'Automobile. The plan was for various specifications: the Type 57, 57S – S denoting *surbaisse* or lowered chassis; 57C denoting *compressor*, and 57SC being the most sporting.

Under Jean's influence Molsheim managed to modernise its automobile production programme and the Type 57 was the result: a sophisticated and fast road tourer, not a thinly disguised racing car, but nor was it a chauffer-driven limousine like the Royale or Type 46 that had preceded it. As the first example of an owner-driver automobile for more straitened times, if you will, the thinking behind the Type 57 was that the owner could take advantage of France's fast and open roads and enjoy such drives as Paris to Monaco in 12 hours.

The example you see here, chassis number 57748, is a Third Series 57C – known as a Stelvio because of its open four-seater coachwork by Gangloff. The magnificent engine is a robust, supercharged 3.3-litre straight-eight with gear-drive double overhead camshafts fed by a Stromberg carburettor, developing 160bhp. It has an optional Cotal four-speed pre-selector gearbox and,

Above and right
While Bugatti was famed for its
racing cars and the super-rare
Royale limousine, in the mid-30s
its Type 57 range of owner-driver
fast road cars kept it afloat.





being a late-series 57, its engine is rubber-mounted for smoothness. Furthermore, the Bugatti benefits from hydraulically operated drum brakes and a stiffer chassis. But as part of cost-cutting exercises, the 57 does without the previous, expensive Bugatti alloy wheels with integrated drums and instead features centre-mounted Rudge Whitworth wire wheels.

This Type 57C enjoyed long ownership with collector and Bugatti historian Miles Coverdale of Long Island. He acquired the Bugatti in the early 1960s and kept it until his death in 2000. The 57C was in his ownership for four decades, along with a number of other Bugatti models, and it certainly looks like it has led a gentle life.

Impeccably finished in tasteful dark blue with a dark blue cabriolet hood, the 57C is a classic expression of pur sang. With its steeply raked one-piece windscreen, faired-in front headlamps and teardrop wings, the Bugatti is both elegant and rakish – a combination that's difficult to achieve with open four-seaters. With its hood folded the car appears clean, with all material stowed under the tonneau cover. Erected, the hood adds to the Bugatti's elegance, again a very difficult feat with a soft-top. The traditionally horse-shoe shaped radiator, vented front bumpers – which allow the twin horns full vocal expression – and a sporting exhaust pipe allude to the Bugatti ethos of speed and handling.

We find ourselves on the deserted South Fletcher Avenue in Fernandina Beach, which is the old part of Amelia Island, Florida, away from the smart hotels in the Island Plantation development. This being the weekend of the Amelia Island Concours, many elegant motor cars are seen out and about but this Bugatti with its flashing chrome wire wheels looks the most striking against the quiet and slightly faded backdrop of the island. It's an Art Deco-styled machine that deserves a suitably 'Deco location, which we find with The Surf restaurant situated along the beachfront.

The Bugatti has well-stuffed front seats, a dashboard filled with Jaeger instruments and a beautiful woodrimmed, four-spoke steering wheel mounted high. The driving position is sit-up-and-beg and that big wheel is close. Slide the protruding ignition lever to retard,

1938 BUGATTI TYPE 57C CABRIOLET

ENGINE

3257cc straight-eight, DOHC, Stromberg updraught carburettor, Roots supercharger **POWER**

160bhp @ 5000rpm **TORQUE** 180lb ft @ 3500rpm

180lb ft @ 3500rpm
TRANSMISSION
Four-speed Cotal pre-selector,

rear-wheel drive STEERING Worm and wheel SUSPENSION

Front: beam axle, semi-elliptic leaf springs, Telecontrol dampers. Rear: live axle, reverse quarter-elliptic leaf springs, Telecontrol dampers BRAKES

Hydraulic drums WEIGHT 1750kg

PERFORMANCE

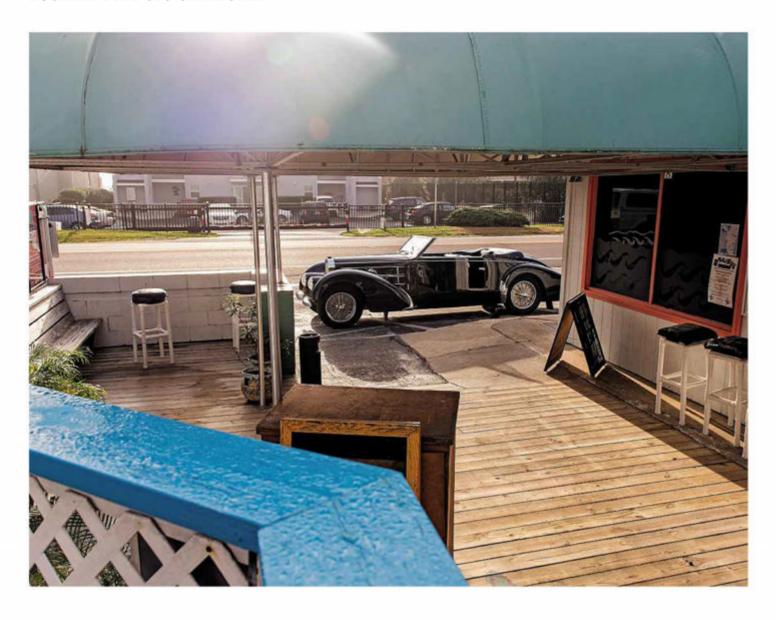
Top speed 105mph 0-60mph 13sec







BUGATTI TYPE 57C CABRIOLET



Above
The Bugatti's stylised Art Deco
elegance is most at home
beside the ocean in Florida's
Amelia Island, which offers
the architecture to match.

increase the revs on the idle lever a tad and twist then push the centrally mounted starter key: a deep, slowbuilding whirr comes out from under the floorboards as the starter motor engages and ignites the straight-eight.

This supercharged, double-overhead-cam, wet-sump 3.3-litre immediately lets its Grand Prix bloodline be known: it sounds deep, powerful and vigorous. Now it's time to deal with the Cotal pre-selector gearbox. There's a floor-mounted lever that you push forward to select the forward gear (neutral is central; pull it back for reverse). Depress the floor pedal (in the conventional position, with brake centre and accelerator to the right), then move the little column-mounted Cotal lever up and into first gear, ease off the clutch and away it goes.

This is a 'self-changing' pre-selector; as soon as you snick the little lever the gearbox selects the next gear immediately without the need for the foot pedal. Once you get the action into your head, the gearshifts are fast and far superior to the more usual, non-synchro 'boxes of the time. It really is a cinch to use.

The big eight-cylinder engine has dollops of torque and sounds busy, but then you realise it will rev all the way to 5000rpm, which is amazing for a car of this

vintage. The steering response is sharp and immediate and the drums are strong and inspire confidence. Suspension damping can be adjusted via the knurled Bakelite knobs mounted next to the steering column.

The Gangloff coachwork has clearly been inspired by the ideal of comfortable and elegant touring. But the chassis and dynamic responses of the supercharged Bugatti remain very, very sporting. That's not to say the car is highly strung. On the contrary, it's torquey and docile at low speed. But the engine wants to rev and the ability of the chassis allows you to savour its urge.

As the revs rise (and rise), you can feel the Bugatti start to tingle – the straight-eight's vitality fizzes through the chassis and up through your feet to your fingertips via the steering wheel, and the roar from the exhaust is intoxicating. The Bugatti bellows with intent so there's no real need to resort to using those twin horns mounted in the front bumpers – everyone can hear you coming!

THANKS TO Bonhams auctioneers, www.bonhams.com. This Bugatti will be for sale at the Bonhams Greenwich Concours d'Elegance Auction, USA, on 31 May.



Visit our large showroom with over 50 classic and exclusive cars!





Two decades ago, Car magazine drove a brand-new Ferrari 512M to the Sahara Desert. Now **Harry Metcalfe** drives his own 28-year-old car there – without the back-up crew

Рнотодкарну Justin Leighton



TESTAROSSA TO THE SAHARA









INDING THE MAIN route out of Tangier is proving to be a nightmare. The guidebook I'd bought weeks ago said to avoid Tangier City and enter Morocco via Tangier Med, but I only got round to reading it just before we disembarked from the ferry. The fact that I'm in a low-flying Ferrari without any form of GPS navigation isn't helping. Decent tarmac seems to be a scarce

commodity in Tangier and there are no roadsigns to guide visitors out of its confusing maze of bustling streets. We sweep blindly round a corner, locked in a scrum with battered cars as if in a banger race, and it's about to get worse: ahead the road is blocked, forcing all traffic through an Oil-Libya fuel station that was never designed to have the main road running through it.

It's a chaotic scene; the poor fuel attendants are doing their best to dodge the two-way traffic but the big issue is the drop of about a foot between the fuel station's concrete forecourt and the temporary road surface beyond. Even the trucks are struggling to climb it and I'm refusing to commit the Testarossa to such a chassis-damaging drop. Making matters worse, a queue of irritable taxi drivers (in disturbingly distressed Mercedes dating mainly from the 1970s) is quickly forming behind me: they can't understand what the problem is and think the Testarossa must be some sort of joke because it's only got two seats and has nowhere to store a live goat. It's fair to say that this is not the welcome I was hoping for.

The reason I'm here (and subjecting the Testarossa to this torture) is that it's 20 years almost to the day since Octane contributor Richard Bremner (see his Alfa Romeo feature, page ???) famously wrote a story for Car magazine about driving a then-new Ferrari 512M all the way from Maranello to the Sahara Desert. I thought it was one of the best drive stories I'd ever read and, seeing that I now own a Testarossa and

Above and right Diversions via petrol station forecourts, speed traps every few minutes, roadside fixes achieved by a rub with a bit of cloth, roadside fossil shops... it's just your average trip to the Sahara in a Ferrari Testarossa. love doing long road trips, I thought it would be fun to have a crack at this crazy journey for myself. Until we reached Tangier it had all been going swimmingly.

WE'D LEFT TWO DAYS AGO for a highly enjoyable cruise on an overnight Brittany Ferry to Spain, leaving Portsmouth around noon and arriving in Santander at 3pm the following day. It was then the simple matter of

a 640-mile dash across Spain down to Tarifa in the very south to catch the high-speed ferry to Morocco.

The A6 is the main route out of Santander and we left the outer suburbs to head for the hills, where the Testarossa settled into an easy canter as we climbed away from the rugged northern coastline. The February sun felt quite strong through the windscreen but, ominously, patches of snow started to appear in shaded hollows by the side of the road. Snow isn't unusual in this part of Spain at this time of year but 2015 has proved to be a vintage year for the stuff. Had we set off only a week earlier, this road would have been barely passable, such was the covering the region received.

Inside the Testarossa all is good, though, with the stylised seats proving to be surprisingly accommodating for long journeys, even though adjustments are relatively few. I'd fitted a 50mm extension just behind the steering wheel a few months ago to bring it closer to the driver, and it makes a much bigger difference to comfort levels than you'd ever imagine. All I'm missing now is a decent rest for my left foot during long passages of motorway cruising.

Another early surprise is the distance the Testarossa can cover between fuel fill-ups. The tank capacity is vast at 118 litres (25.2 imperial gallons) and, when you're pottering along a motorway at close(ish) to the national speed limit, the mpg can soon drift into the low 20s, meaning the reserve light only starts winking at you after 400 miles or so 🗦







have passed. The icing on the cake at the time of our visit was that unleaded in Spain cost the equivalent of 90p per litre and, with Spanish policing noticeable only by its absence, we were soon barrelling across the country at a serious lick, our speed only tempered by our ability to withstand the volume of wind noise.

We'd booked a motel just north of Seville for our first stop and awoke the next day to find the Testarossa surrounded by serious off-roaders, all heading to Morocco as support vehicles for the annual 'Renault 4L Trophy'. This involves some 1150 vehicles testing themselves to the limits over 1500km of trails in the desert and there was disbelief when I revealed we were heading there, too. They kindly promised to help out should we require assistance, which was reassuring to know after I discovered a few weeks ago that there's no rescue service on offer from organisations such as the RAC or AA if you venture into Morocco. Another unwanted discovery was that UK insurance polices generally only cover driving in Europe, so cover for Morocco needs to be arranged separately and isn't automatically available... especially if you're taking a 28-year-old classic Ferrari into the Sahara.

We reached Tarifa in good time, found the right queue for the ferry, clambered out and stretched our legs. Mrs Metcalfe was very grateful to find not a breath of wind, so there was every chance the crossing to Morocco should be smooth. I was more chuffed by the way the

Testarossa had demolished the previous 640 miles without any issues. My only slight concern was what came next because, in typical bloke fashion, I chose which crossing to take purely on how cool the ferry looked in pictures. So we were queuing for FRS's 'Tarifa Jet', an amazing catamaran craft packed with a monstrous 38,500hp giving it a crazy cruising speed of 42 knots (48mph), which gets you to Morocco in a mere 35 minutes. However, the guidebook I read on board warned its readers not to book this particular crossing because Tarifa Jet docks in Tangier City, which is not tourist-friendly at all. As we were to discover when we drove out of customs and got caught up in the petrol station mayhem...

I'M STILL REFUSING to drive over the huge concrete step blocking our route ahead. There's nothing for it but to get the cars behind to back up, allowing us to turn around and then look for another route out of Tangier's inner-city mayhem. With only the compass on my iPhone to guide us in the right direction, we finally discover a motorway sign. A sense of calm at last filters through the Testarossa's cabin as we spot the sliproad we've been hunting for: time to head towards Marrakesh.

I had been warned by regular visitors to Morocco that speed traps are rife on motorways and it's not long before we spot our first only a few kilometres out of Tangier. We flash past a lonely policeman hiding













TESTAROSSA TO THE SAHARA

in the undergrowth pointing a laser gun in our direction and, a kilometre or so later, it comes as no surprise when we're waved on to the hard shoulder by a group of armed and uniformed police officers for a 'chat'.

I knew we hadn't been speeding because I'd religiously stuck to the GPS-checked speed of 120km/h but, even so, documents are demanded and, after a cursory glance, we are grudgingly waved on our way, only in time for us to spot another speed trap further down the road. Then another, and another. By the time we reach Marrakesh that evening, we reckon we have passed through 20 of them. A bit of a shock after 640 miles of freedom in Spain.

The next morning, with the sun again beaming down on us out of a cloudless sky, photographer Justin Leighton arrives with *Octane's* Matthew Hayward to join us on our adventure, having flown into Marrakesh overnight. Our plan is to head over the Atlas Mountains via

the infamous Tiki Pass, after which we will turn slightly north-east to Ouarzazate and then on to Errachidia before turning south again, towards our destination of Erg Chebbi. Total distance for today's leg is predicted at 338 miles with a travel time of eight hours.

The hotel doorman had directed me to park in pride of place right outside the main entrance last night (apparently it's not often a Ferrari Testarossa visits Marrakesh) and, as it's a bit chilly this morning, I go to start the engine and warm its vital fluids before setting off. I twist the key, the starter spins but the 12-cylinder eruption that should follow within a few seconds is absent. Oh dear, this wasn't in the script. Justin suggests it might be a good idea to order some tea.

It works because, while I down a delicious glass of Moroccan peppermint, I remember the car did this once before and it turned out that the left-hand distributor cap was a bit damp inside – and last night



'WITH THE SUN AGAIN BEAMING OUT OF A CLOUDLESS SKY, OUR PLAN IS TO HEAD OVER THE ATLAS MOUNTAINS'





was the first time the 'Rossa had spent a night al fresco in ages. I whip the cap off, give it a wipe inside, bolt it back into position, and the car starts straight away. The relief is palpable. Now we can begin our big adventure!

It's cost us an hour so we need to get a move on, and in the rush to get out of Marrakesh I forget to set up my digital speedo, which I instantly regret after getting pulled at the very first speed trap we stumble across for doing

69km/h in a 60 limit. The police can't quite believe I'm in a Ferrari and warn that the road ahead is in poor condition after the harsh winter, but at least it's open. One police officer takes me aside and asks if I have another car available. I thank him for his helpful advice and, 300 dirham (£20) lighter, we press on towards the snow-capped Atlas Mountains in the distance. I've been itching for this section of road.

As it turns out, the climb towards the summit quickly becomes an anti-climax, as the route is choked by overloaded lorries grinding their way almost at walking speed, so we stop at a fossil store and buy some crazy-coloured rocks to cheer ourselves up. The road surface as we near the top is terrible, a mix of mud, gravel and tarmac with hidden potholes, making overtaking next to impossible. This trip is going to be a whole lot tougher than I had expected.

But when we finally reach the 2260m (7414ft) summit, the sun breaks through the low cloud, the threatening snowflakes fade and the trucks dissipate as the road starts to twist its way down the other side of the mountain. Finally, I can begin to enjoy the Testarossa as Enzo intended and soon the wail of 12 cylinders is bouncing off the rocky walls lining the side of the road. The further we drop, the better the road surface gets and it's not long before the painful experience of the tedious trip out of Marrakesh becomes a distant memory.

With not a cloud in the sky, the scenery unfolding outside is ratcheting itself up from amazing to utterly stunning. Craggy cliffs way above us mix with patches of cultivation in the valley below, the glorious colours vary from a reddish-pink on the rocky mountain tops to a grey-green in

Above and right

Black leather, red carpets and huge wheelarch intrusion must be an '80s Ferrari; those gates into town, must be Morocco; epic sand dunes, yep, must be the Sahara. Seems we've arrived..

the valleys below. Every now and then we come across gents wearing hooded cloaks (djellabas) gathering firewood or scrub and often riding donkeys. The further we blast along this road, the greater the contrast with the familiarity of Spain only a day or so earlier.

Some 125 miles after Marrakesh we stop for fuel (60p per litre!) in Ouarzazate, a town made famous as a filmmaking location. Movies made shot include Lawrence of

Arabia, The Living Daylights and more recently the TV series Game of Thrones. And you can see why, as we sweep through the Vallée du Dades towards Errachidia. The overwhelming impression is of endless space, with nothing man-made or remotely modern to interfere with the extraordinary landscape rolling out in every direction.

We're starting to push on, yet the chances of reaching our planned overnight stop in the dunes of Errachidia are fading. Distances between landmarks on a map seem at least twice as far in reality and our eighthour estimate is proving hopelessly optimistic. At least the speed traps have finally disappeared and we only meet the local constabulary during random document checks into and out of towns along our route. As it happens I've discovered that, whenever we spot a police roadblock, tucking the Ferrari up behind Justin's Dacia hire car lessens the chance of us being stopped.

The sun is sinking slowly into the horizon, signalling that we will soon be plunged into darkness - not good news, even though the Testarossa's quad-headlights are surprisingly good at piercing the inky night sky. No, the problem is that driving trucks, cars and bicycles without lights seems to be a national sport in Morocco, as is running across the road whenever foreign cars are approaching. By ten o'clock we've had enough of dodging endless errant cyclists and pedestrians in the middle of nowhere, so wearily we pull into Kasbah Chergui, the first hotel we spot as we drive into Erfoud, 40 miles short of our intended destination.

Fortunately we discover we've struck gold because the staff couldn't be more accommodating and open up the kitchen to serve us a welcome



supper, along with a glass or two of Domaine de Sahara Reserve red wine (which turns out to be surprisingly good). We retire happy, albeit with the prospect of an early start in the morning.

THE SAME CHEERFUL STAFF who served us supper treat us to a breakfast of traditional Moroccan pancakes with honey, followed by juicy chunks of melon, topped off with coffee thick enough to stand a spoon in. Fantastic. Outside, the sun is getting to work and the temperature is already heading towards today's promised 26°C peak – not bad for mid-February. Refreshed, we pack our bags, clamber in and prepare to set off. But there's a problem. The Ferrari won't start again. And cleaning the distributor cap doesn't do the trick, and nor does the Moroccan tea that Justin orders. This really is not good news but there's no way I'm giving up now.

I whip out a spark plug and determine that no sparks are showing on either bank of cylinders, so I guess it's an immobiliser problem and start delving into the wiring to see if I can spot a fault somewhere. An hour or so later, with removed interior panels scattered around the place, we find a loose wire hidden behind the glovebox and, once it's re-connected again, the car fires up. Oh, the relief! We say our goodbyes to the hotel staff and get under way.

After 20 miles, an enormous arch marks the entrance to Rissani, the last outpost of civilisation before the tarmac road we're on runs out ten miles before our final destination. Despite that, the road leading away

from town is one of the best we've been on, arrow-straight for miles, its surface shimmering in the desert heat. It looks mighty tempting and, well, it would be rude not to. The Ferrari's throttle gets flattened, the engine note hardens and third gear is rapidly consumed. That oh-so-distinctive Ferrari flat-12 warble is demanding our full attention now, as is the way the horizon is rushing towards us. Click, clack, into fourth gear. Repeat. Yikes, this car can get a move on; it might feel slightly ponderous at lower speeds but it's higher up the speed range that the Testarossa really comes alive, almost untroubled by the volume of air it's having to push through.

As we round a bend, the pinkish-orange Sahara dunes finally loom on the horizon. The euphoria we feel at that moment is the same as you get when you've been at sea for days and then land suddenly appears. Just that brief glimpse of what lies ahead makes it seem worth travelling all this way for. I sense this is going to be very special. The dunes look huge, even at this distance, and a few miles later we spot a rickety sign for the Hotel Yasmina pointing into the desert proper. The hotel is so remote it doesn't even have a street address, only a grid reference.

The owner of the Yasmina had promised me it would be possible to reach it with a two-wheel-drive car and, as it's where Richard Bremner and the 512M stayed 20 years ago, I know at least one other Ferrari has made it there before.

The track surface turns out to be hard and big obstacles such as the odd dried-up raven or rocky outcrop are few, so four-wheel drive isn't

'WE ROUND A BEND; THE PINKISH-ORANGE SA



really needed. The biggest problem is the vicious washboard surface the track has degraded to: it shakes everything on the car to pieces, and my heart sinks at the realisation that the are ten miles of this to endure. Several Toyota Land Cruisers make a detour to check us out, their occupants smiling in disbelief at what they're witnessing. I'm down to a crawl, shuffling along in second gear, with the engine barely above tickover, and it takes 40 minutes to complete this final leg of the journey, and even then we're not quite there because, from nowhere, a huge oasis appears in front of us, and there seems to be no way around it. Frustratingly, I can see the Yasmina in the distance.

By now, locals have got wind that there's a daft Englishman in a Ferrari lost in the Sahara and a couple of kids on beaten-up mopeds are zinging towards us. I climb out to explain in my best pidgin French that I'm trying to reach the Hotel Yasmina but don't know a good way to get there in the Testarossa. One agrees to lead me there for a few *dirham*, to which I happily agree. It must look like a bizarre convoy as a single battered moped with its rider dressed in traditional costume escorts the Ferrari over the uneven terrain. He takes us on a huge loop up on to the stony banks surrounding this oasis. I'm so glad the Testarossa wears relatively tall tyres because there's no way today's ultra-low-profiles would survive what we're doing right now.

In fact, the Ferrari has proved to be a great companion on this trip, comfortable beyond expectation, unbelievably capacious for a midengined car and only consuming a single litre of oil and absolutely no

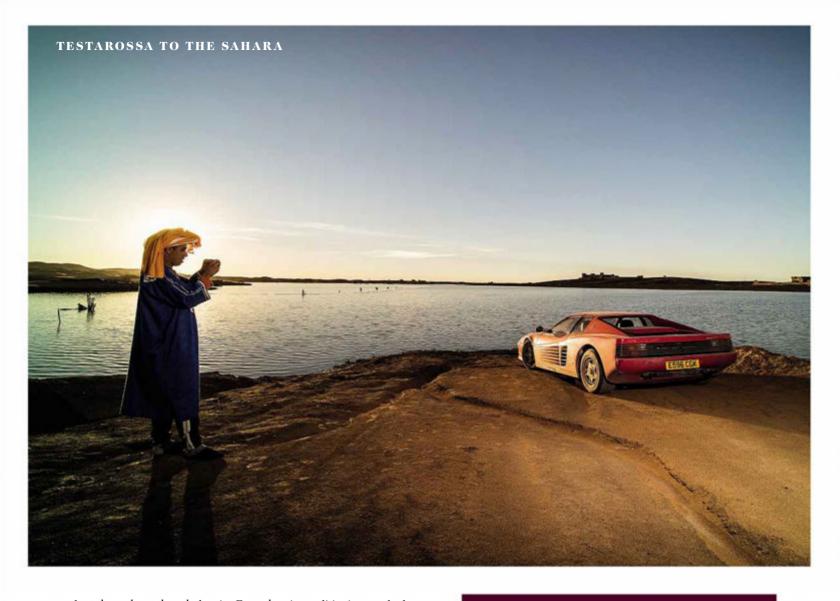
Below and bottom

Camels. Well, it was kind of inevitable. As was the prospect of the Ferrari Testarossa having to off-road at some point. Less assured was how well it would cope with the journey, yet it was unfazed.



AHARA DUNES LOOM ON THE HORIZON'





coolant throughout the whole trip. Even the air-conditioning worked, miraculous for an 1980s supercar in my experience. The roads in Morocco were way tougher than I had ever expected them to be but, then, the Moroccans we met along the way were always extremely friendly and courteous, which helped lift our spirits. My guide on the moped ahead finally pulls over and cheerfully points towards the single-track bridge across to the hotel in front of us.

Wow. The scale, the beauty, the remoteness: it's almost all too much. The Ferrari has made it, and I can't quite take it all in. We left our frosty gravel driveway at home in the genteel Cotswolds only four days ago and now, some 2000 miles later, the stunning dunes of the Sahara are stretching out in front of me for thousands of miles and it looks utterly wonderful. There's the quiet satisfaction of finally achieving my personal goal of driving a Ferrari to the Sahara. The difference is that, 20 years ago, Richard Bremner drove a brand-new Ferrari here with a degree of factory support hiding in the wings should it ever have gone pear-shaped, while I drove a 28-year-old Ferrari here with just a minimal toolkit, a can of Radweld, a tow-rope and a credit card as back-up.

Quite how sensible that will prove to be I'm not too sure, especially when, in a few days' time, we'll be turning around to drive all the way home again. All I want to do now, though, is to park up and enjoy our wonderful new desert base to the full. After what we've been through to get here, I think we've earned it.

1987 FERRARI TESTAROSSA

ENGINE 4943cc flat-12, DOHC per bank, Bosch K-Jetronic fuel injection POWER 390bhp @ 6300rpm TORQUE 354bhp @ 4500rpm TRANSMISSION Five-speed manual, rear-wheel drive STEERING Rack and pinion SUSPENSION Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar BRAKES Discs WEIGHT 1505kg PERFORMANCE Top speed 178mph. 0-60mph 5.3sec

OWNING A TESTAROSSA

Harry's Ferrari shares garage space with a Countach and 911 Turbo. So which is best?

I BOUGHT THE FERRARI

back in the summer of 2014 to sit alongside my 1987 Lamborghini Countach QV and 1989 Porsche 911 Turbo, creating my all-time perfect '80s supercar trio.

They couldn't be more different. The 911 is the everyday supercar, blending into the background when needed but then delivering weapons-grade overtaking pace. The Countach is the stereotypical supercar best enjoyed over short periods; while the Testarossa sits somewhere in the middle, bridging both ends of the '80s supercar experience.

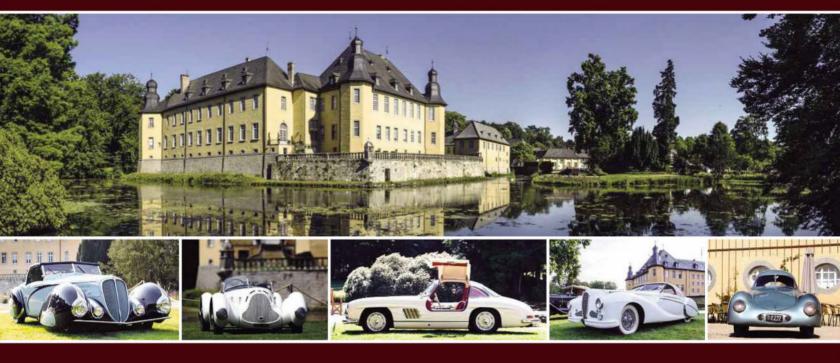
The Testarossa is the most modern of the three too (both the Countach and Turbo date from the early '70s), the engine is untemperamental thanks to fuel injection (the Countach V12 is carb fed), the air-con works, visibility out is fantastic and the luggage space is vast thanks to the shelf behind the seats. We tested this by packing away a Moroccan bathroom sink, several large serving bowls and a set of fossil encrusted dinner plates!

I chose a 1987 Testarossa because that year got the single-nut wheels (prettier than the later four-bolts) and the exhaust is pre-catalyst, so the engine sounds the best. Having now done this trip, I can see the Testarossa turning into my first choice for big trips, which is not something I would have ever predicted before I bought one. That's why the Testarossa has turned out to be the most surprising supercar of the bunch.

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Tony Dron is reunited with his old Zephyr, a veteran of 40 years of racing and rallying

Photography Matthew Howell





LAME THE ROMANS – they made Essex the centre of their imperial adventures in Britain. Though powerful, technically advanced and supremely competent, the Roman Empire was also distinctly flash and vulgar. Which, possibly, explains Essex today – and what's wrong there? With apologies to the celebrated lexicographer, when a man is tired of ogling shiny white shoes with five-inch heels, he is tired of life.

Henry Ford chose Dagenham, Essex, as the base for the British arm of his empire in the 1930s. The deep-water port was important but, culturally, Essex was perfect, allowing Ford of Britain to build a centre of excellence beside the stuffy old British capital. Call Essex vulgar if you like but its confident, go-ahead attitude attracted large numbers of the brightest designers, engineers, planners and marketing experts to Ford of Britain. For decades, they turned out a string of keenly priced, stylish motor cars that came to dominate the British market.

A decade before the all-conquering Cortinas, Escorts and Capris arrived, models such as this Zephyr Mark II Lowline showed the way. Zodiacs, Zephyrs and Consuls attracted professionals as buyers in such ever-increasing numbers that Ford of Britain's snobbish enemies coined the phrase 'Dagenham dustbins'. The cars were too good to be put down

like that. Ford of Britain continued on its successful way, regardless of those who thought owning a Ford was somewhat *infra dig*.

Some of that nonsense persists today, even though the more globalised Ford Motor Company is very different, with Dagenham no longer the vibrant place it was in the past. If this Zephyr bore a prancing horse badge, its extraordinary 40 years of active competition history would make it worth millions. It is certainly worth a substantial sum today but I wouldn't guess how much. All I know is that it bears a different F-word in its badge, four letters instead of seven, and its value won't be anywhere near seven figures.

Whatever it might (or should) be worth, this venerable 1959 Zephyr has a history that others might die for. For the first 15 years of its existence, it was an ordinary road car. The man who changed its destiny for all time was Bill Wykeham. He and his friend Bruce Stapleton bought it in Portsmouth for £80 and rapidly got it ready for the new craze in 1975, Classic Saloon Car Racing. Some enthusiasts were rather rude about the idea of racing old saloon cars, but it got off to a great start with the first event at Silverstone, on 22 March 1975, and Bill was there with his Zephyr. For both car and driver, it was their first race.

For those who need reminding, the Zephyr MkII was successful in motor sport as a works entry in international events such as the RAC,

'I researched the precise specification of the works Zephyrs in the 1960 Monte Carlo rally and had the car rebuilt as an exact copy'

the East African Safari and the Monte Carlo Rally. In motor racing, Jeff Uren won the 1959 British Saloon Car Championship with his Zephyr MkII. The competition pedigree was sound and, 15 years on, Bill had chosen the right car for the job. This actual car has remained in historic competition ever since.

The chance to try it myself at Bruntingthorpe test track was not to be missed. It was a powerfully nostalgic personal experience, too, as I bought 639 HYM myself in 1987 and completed 19 major events in it over ten years. When I got the invitation to Bruntingthorpe, my first move was to ring my old friend Bill and get him on board for another turn at the wheel. After a few laps, Bill Wykeham stepped out with a big grin on his face. 'Climbing back into the cockpit of 639 HYM after 40 years,' he said, 'I looked down at the pedals, expecting to see the toes of my cowboy boots protruding from long-forgotten bell-bottom jeans. Studying the dash once more, with its classic old speedo, I searched for the pack of Bensons, which, along with my Porsche sunglasses, were never far away.'

Bill, Bruce and their Zephyr showed immediate potential, with Bill finishing third in class in that inaugural Classic Saloon Car race. They then set about preparing it more seriously, mainly by removing the massive bumpers and getting a two-tone blue 'go-faster' paint job. That season, they were soon near the front and sometimes winning – especially at Brands Hatch, where Bruce enjoyed a runaway outright victory in heavy rain in September.

Bill recalled: On one occasion, when leading at Snetterton, it threw a rod as I crossed the line with only one lap to go. My father, who rarely spectated, witnessed my disappointment that time – and he thrust a folded cheque in my hand. Later I saw it was for £250, and thought, wow, we'll have enough for a new gearbox too! Happy days – and I haven't missed a race season since!'

The Zephyr was then sold, through Gerry Marshall's company, to David Dees and subsequently to Chuck Nicholson (Tom Walkinshaw's backer and partner). It continued its winning ways until, around 1982, it was bought by a motorcycle racer in Bromsgrove. He had dabbled with the idea of switching to four-wheeled racing but, after several attempts, he found that leaning out on the corners was unnerving him. He advertised it for sale.

I rang him, jumped in my car, and went straight to his house. We agreed the deal at £1250 and a few days later I got a lift to Bromsgrove and, memorably, drove the Zephyr home. It was road-legal but it did feel strange, mixing with the traffic in a big saloon car that was totally stripped out inside, with just one racing seat and a rollcage, not to mention a rather noisy exhaust.

My plan was to convert it for historic rallies, then a growing branch of the sport and attractive to me as something new and exciting. Another good reason for choosing a Zephyr was that all the other worthwhile historic rally cars seemed to cost much more money.

Clockwise from facing page

Tony Dron behind the wheel of his old Ford Zephyr, now back in race tune for Goodwood and the HRDC pre-1960 Touring Greats series; the '50s Ford dream, alive *chez* Dron in the 1990s; whitewall BFGoodrich Silvertown crossplies were ideal for road use; Bill Wykeham tackles Druids Bend at Brands in 1975.







FRED SCATLE

FORD ZEPHYR COMPETITION CAR





1959 FORD ZEPHYR MkII LOWLINE HISTORIC RACING SALOON

ENGINE 2553cc straight-six, OHV, modified for racing POWER 200bhp+@ 6500rpm TORQUE Not known TRANSMISSION Four-speed manual, rear-wheel drive STEERING Ford steering box SUSPENSION Front: MacPherson struts, coil springs, anti-roll bar. Rear: live axle with extra location, leaf springs, adjustable lever-arm dampers BRAKES Discs front, drums rear WEIGHT 1000kg-plus (est) PERFORMANCE Not measured

Helped by old friends from Ford's Competitions Department, I researched the precise specification of the works Zephyrs in the 1960 Monte Carlo rally and had the car rebuilt as an exact copy. Two comfortable Corbeau GT8 Highback competition seats were bought and fitted. The adjustable lever-arm rear dampers took some finding and cost a few hundred but I had to have them. They are still on the car.

It already had the front disc brakes that were a Ford option in 1959 and they proved perfectly adequate with competition pads. The mildly tweaked engine, with a special camshaft, a suitably modified cylinder head and a Servais exhaust manifold, met the desired works 1960 rally specification. Mike the Pipe built a one-off mild steel exhaust system for me and, amazingly, it did not rot and was still in perfect working condition ten years later.

I acquired several period carburation set-ups and had them restored so that they were always available, complete with original inlet manifolds from the late 1950s. Up in the mountains, with reduced atmospheric pressure, the smaller twin SUs gave the best performance and I used them most of the time. In this form, the engine produced around 130bhp (circa 40bhp more than standard) and the torque at low rpm was terrific. We took care to set up the throttle mechanism to open smoothly, a vital point at the limit on snow-covered mountain roads.

A tougher job was converting it back from a four-speed, floor-change gearbox to an original column-change three-speed mated to a special Laycock overdrive unit that had been unique to the original works cars. Making that transmission reliable involved tears and much expense but it was achieved. Other tricky items to sort out were the Halda Twinmaster, Halda Speedpilot and the correct Lucas roof-mounted spotlight, but all were found and fitted. That roof-light was acquired merely to look the part but it proved useful at night on rallies when it could be pointed in the right direction on the move, accurately, by me or my navigator. The car was superbly painted in the correct Ermine White.

West London rally specialist, Mike Brown, did most of the work and over ten years I entered 19 major events, winning the class in several but, most importantly, finishing them all. It went to Monte Carlo three times, did the Coppa delle Alpi winter rallies and International Historic RAC rallies – and we went on the first Land's End John O'Groats (LeJog), an old-style rally of the tests that seemed to go on forever.

Brilliantly devised and planned by John Brown, LeJog was an extraordinary way to see the remotest parts of the British Isles. The skills of former professional navigator, Colin Francis, were essential on the more complex rallies like that – afterwards I described LeJog as 'a sublime fix for event junkies'.





'This is a seriously quick machine. It keeps on accelerating down Bruntingthorpe's long straight'

That Zephyr was always great to drive. It was quick, with a top speed of 101mph. The performance was identical to that of a standard Escort Mexico and I kept more than 30 wheels, shod with tyres for all occasions. On dry tarmac it understeered mildly but in snow it turned in relatively sharply and the handling was utterly neutral, with controllable oversteer if required. It was surprisingly effective.

After ten years, during which a very reasonable £45,000 was spent on preparing and maintaining it, I put the Zephyr into an H&H auction. To my great surprise and delight, it was bought by Pink Floyd's Nick Mason. The bidding stopped at £5000 as I recall and Nick joked that, of all the cars he had ever owned, the Zephyr had the biggest file by far. He bought it for the Goodwood Revival saloon car race, for which it was ideal once he had had it converted back to a racing specification.

The rather special history of this particular Zephyr was enhanced even more in 1999 by its next owner, none other than Jeff Uren, winner of the British Saloon Car Championship back in 1959 with a Zephyr MkII. Forty years on, the then-73-year-old Jeff was enjoying his personal magical step back in time with 639 HYM, especially at Goodwood. Three years later, in 2002, Jeff sold it to John Atkins, who was kind enough to invite me to share the driving with him at the Revival, which I really enjoyed.

Current owner, Yorkshire-based surveyor Alistair Dyson, bought it in 2005 and has kept it in Goodwood racing specification. Working with Jaguar race-preparation specialist David Bye of West Riding

Independent Ltd, he has steadily developed it in line with the Goodwood/HRDC pre-1960 Touring Greats regulations, which allow certain non-original modifications. The big thing here is that some major parts made up to 1966 by the same manufacturer can be fitted, so the Zephyr now has a much stronger Ford 'Rocket' four-speed gearbox and a beefier final drive. This transmission is reliable with the highly developed 2553cc straight-six engine, which is now claimed to produce more than 200bhp.

It certainly feels at least that powerful – by any standard, this is a seriously quick, high-performance machine. As the Zephyr cannot weigh much more than 1000kg, the acceleration is mightily impressive – and it keeps on going down Bruntingthorpe's long straight.

The suspension has been uprated very well to suit the extra power and the slightly wider-than-standard wheels. It's firm and roll-free across the front axle, while the back axle is better located now, and relatively softly sprung for optimum traction. The steering is light, with good feel, the car being eager to flick into corners and adopt a usefully neutral attitude. It is one of the quicker cars in the HRDC Touring Greats series and Alistair, who also races a Jaguar E-type and a Lotus Cortina, has been a consistent front-runner with his fabulous Zephyr, which is now entering its 41st season in competition.

What a history. Respect this Ford.

THANKS TO owner Alistair Dyson and Bill Wykeham.

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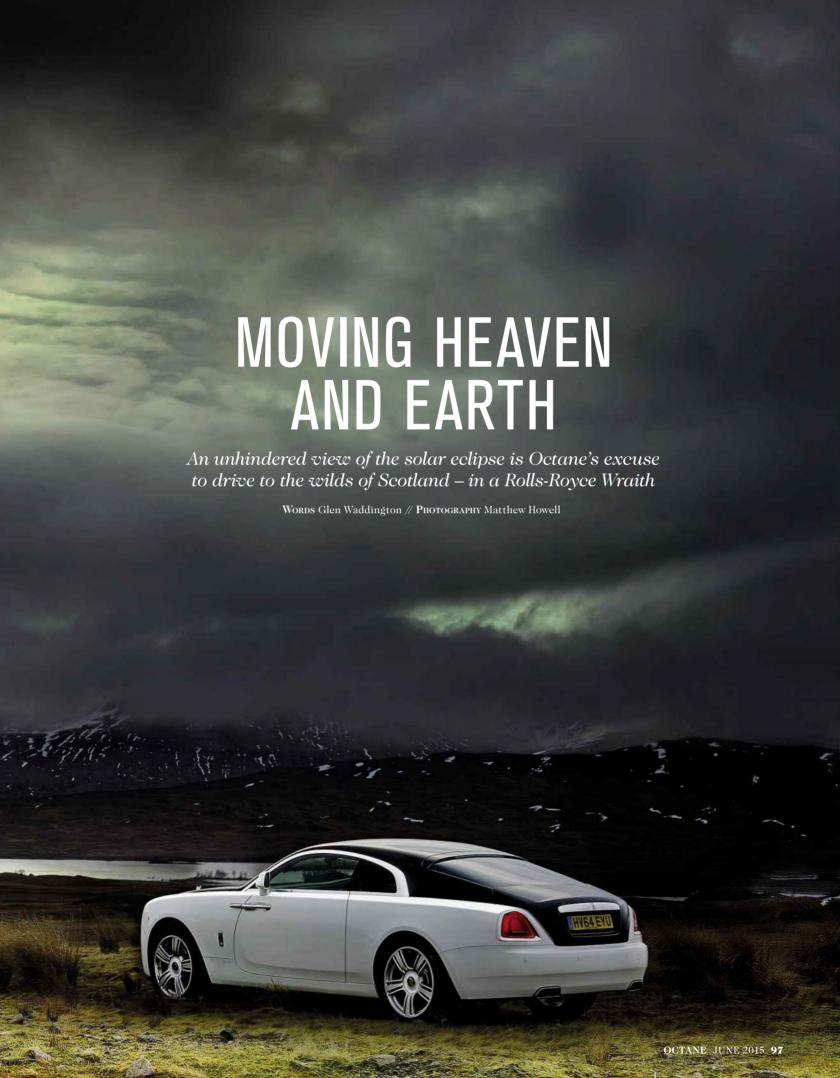
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HE SIGN WELCOMING us to Scotland flashes by on the A74(M), four hours and 250 miles since we fired up the Rolls-Royce Wraith at the break of dawn. Our destination? Glencoe. Reason? A solar eclipse, the first since 11 August 1999 to come close to totality in the UK, with Northern Scotland offering the greatest proportion of visual obliteration on the British mainland. Draw a line from Fort William to Inverness (pretty much that of the Great Glen) and all points north are in for a view of 98% of the sun being covered by the moon. So long as the weather plays ball, anyway.

Scotland's bigger than you might think, so that way-marker actually means we're only halfway there. The route so far has passed in total comfort and without problem, as the UK's northern three-quarters is generally less populated than most areas south of our journey's Northamptonshire origin. The A1 offers pretty scenery, interrupted little by the proximity of ugly conurbations, so we'd drifted along, on cruise, the legal limit raising no more than a whispered backing track. Even on the A66 towards Cumbria, the ampleness of the 623bhp (not to mention torque of 590lb ft, from only 1500rpm) made itself evident only by the ease of passage along hilly sections or when overtaking was required.

At last Rolls-Royce believes such figures are worthy of disclosure, even if the 'power reserve' gauge would be better usurped by a revcounter. You *can* hear the 6.6-litre twin-turbo V12, ear-pleasingly so when you're driving assertively, and it would be fair enough that in this, the Rolls for the dynamic driver, you should get a set of clocks to match.

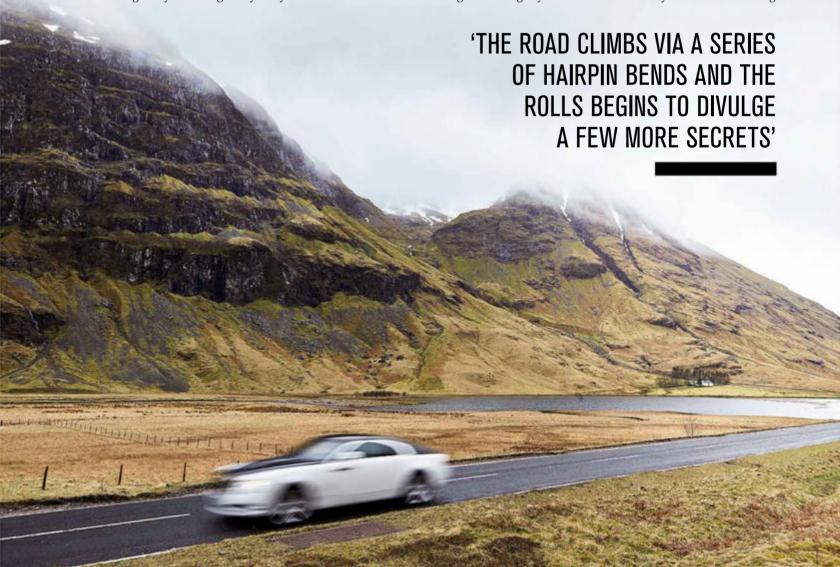
After the border the topography becomes more interesting, more *Scottish* perhaps, all lumpy-bumpy hills and pines to please the eye. We're keen to get beyond Glasgow by early afternoon so choose to

bypass 'The Second City of the Empire', catching only glimpses of bleak 1960s tower blocks and the rather more satisfying red-sandstone Victorian architecture it boasts, before the Erskine Bridge delivers us via Dumbarton into Loch Lomond and The Trossachs National Park.

And so it's here, the last 100 miles or so, that our journey proper begins – also the final stretch of the 1907 Scottish Reliability Trial on which Rolls-Royce so famously proved the toughness of its early cars. The A82 winds itself along the western shore of Loch Lomond, hugged between stark rockfaces and the lapping water, so calm today that distant views are mirrored with haunting perfection in its surface, while pale sunlight falls droplet-like between bare last-gasp-of-winter branches far above. In fact, right now, the weather is defying the forecast (you guessed it, much Scotch mist and the dread description of *dreich*), so we can only hope the brightness holds through tomorrow morning.

We leave the A82 for the only petrol station for miles and a quick lunch stop, sitting on a bench by the water in the shadow of a mountain known locally as The Cobbler. Yet this is merely a taster of what begins half-anhour further along. Lomond is lushly beautiful, with Italianate waterscapes and caravan-friendly pull-ins and coffee-stops. We're in search of something wilder and it begins beyond Tyndrum, the last inhabited outpost before Glencoe, where a Scottish Tourist Office sign says both 'Visit Scotland' and 'Closed'. Thankfully it's not.

The road climbs via a series of hairpin bends and the Rolls begins to divulge a few more secrets. By Lomond we'd discovered that, from behind the wheel, it feels nowhere near as big as it is; yes, you breathe in, metaphorically and literally, when a truck comes the other way but, on these broader curves, there's such poise, balance and an astonishing lack of roll that the Wraith's dynamic nature – evident not least in its organic steering – encourages you to drive it differently. Gone is the cruising









Top, above and left Reflecting, literally and metaphorically, on the still waters of Loch Lomond; snapshots of the Wraith's in-dash screen show the view from its outboard cameras and the co-ordinates of the final destination at Bridge of Orchy.





ROLLS-ROYCE IN SCOTLAND

Right Glen Etive, breathtaking scene of much action in the Bond film *Skyfall*. We only hope that spindly-looking bridge is up to bearing the Wraith's 2.4-tonne kerbweight.

mentality, in its considerable wake arrives the desire to gun that V12 and allow it to strive against a few of those eight long gears, all meted out precisely as you need them without recourse to manual override. There isn't a 'sport button' in sight. Instead, the Rolls makes all the decisions (sometimes you can feel it, however subtly, reining-in the throttle when it senses a little too much slip at the rear wheels) and allows you simply to enjoy the business of rapid yet always-refined forward progress.

The ride, on air, is impressive, rarely pillow-soft but instead allowing the car's 2.4-tonne mass to quash surface imperfections while controlling greater irregularities with remarkable damping control. Only once in 1000 miles does it ever use up all the travel, bottoming-out with a polite and distant *ker-dunk* as the car hits a vicious trough that you only see as you land in it. This is a proper Rolls gait, calling to mind those pre-Silver Shadow cars built on separate chassis, which filtered away road noise instead of amplifying it through the structure while ensuring that suspension movements were carried out as if by your butler.

We peel off again, onto a narrow lane signed for Glen Etive, where the sheer unlikeliness of a car so large (nearly 5.3m stem-to-stern and almost 2m across the beam) on such a thin ribbon of chippings is outweighed by the desire to track a route employed in the filming of *Skyfall*. And it's here, suddenly, that the Wraith's grand styling makes sense. There's been a wealth of opprobrium on social media, many *Octane* readers berating the Wraith's brutal proportions and uncompromising colour scheme. In honesty, the latter is not one I'd choose myself (especially the white leather/lizard-skin combo inside) but here, away from urban connotations and merely human scale, the Wraith looks at home amid the majestic landscape, not competing but at one with it.

At which point the weather closes in, the light is fading and we're still shy of Glencoe village. We could do with locating a spot from which to view the morning's spectacle, and the presence of so many epic peaks is beginning to concern us: will the sun be high enough above them at halfpast nine for us even to see it? And what if this weather doesn't clear? With an air of nervousness we push towards the evening's lodgings while the rocky mountainsides brood alongside and glower above us.

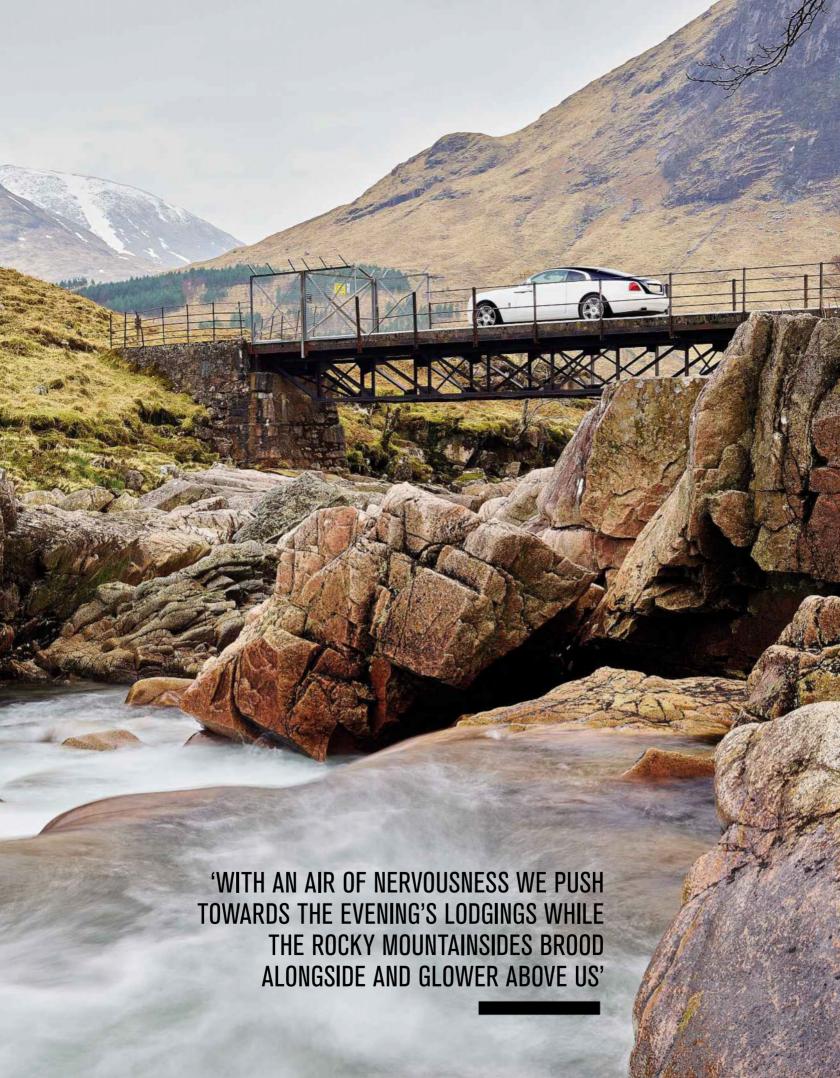
AT 6.30AM ON 20 MARCH 2015 it's light, the birds are singing yet it feels more like winter than the new season in store. There's a chill in the air and a pervading dampness; no rain is falling but the clouds are so heavy and low you could almost touch them. This doesn't augur well, but that incredible stretch of road climbing out of Glencoe and across Rannoch Moor is the inspiration I need to stop me longing for the comfy bed that I've just left.

Still, swing open that rear-hinged coach door, allow it to close itself (the press of a button activates a hydraulic ram) and settle into the massive electrically adjustable and heated (right up to the shoulders) seat while snuggling feet into shagpile rugs. What a combination: GT speed and responsiveness, limo-luxury that Rolls-Royce gets so right. There's tradition on display wherever you look, yet the ambience is unapologetically 21st Century. Just make mine navy blue with tan trim.

There's a little lane leading from Glencoe out onto the A82, likely the remains of the old road. Once you're clear of the trees, the sight of Bidean nam Bian – the range of mountains on the south side of the Glencoe Pass and location of the highest peak in Argyll – elicits whispered superlatives followed by the silence of awe. It really is staggeringly beautiful here. Beyond beautiful, in fact. Your response is akin to that which comes in the wake of a natural disaster, only here nature is working purely for good. We drove all day and 500 miles to get to this place. The visuals are worth it, and be damned with the eclipse.

Ah yes, the eclipse. The moment (well, the hour or so) of truth is almost upon us. We head east then south, never leaving the A82,





one job and one job only in mind: to capture that moment when the lights go out. If we can work out what's going on in the gloom above.

Rannoch Moor plateaus at 1141ft above sea level. We know because there's a sign telling us. Yet this is the valley *floor*, and we're at the snow line: it only becomes whiter the further you get from the road and start to climb. And it's spring tomorrow.

This is where we want to be. The valley is broad enough and the peaks distant enough to allow the sun to present itself (or, rather, announce its lack of presence) at the critical time. And – whisper it – we can see chinks in the cloud. This is it. We need to do it here. The question is: how do we get off the road?

The other-worldly landscape is a mass of bogs that coalesce into larger patches of water, known collectively as Loch Ba. Here and there are pull-offs, populated already by motorhomes whose occupants have camped overnight in readiness for today's show/no-show. Our only hope is for a forestry access, a track that leads across the moss. And we find one.

OK, getting onto it will be tight. There are a couple of boulders where it meets the road, about 6in further apart than the Wraith is wide, and I have to angle in from the road as there isn't room to come at it foursquare. Dodging speeding wagons on the A82 is fun too. But the Rolls helps all it can, raising itself on its air suspension and allowing me to creep in on idling torque.

What a car: Goodwood's off-road limo/GT/coupé. And

with it we wait. Photographer Matt prepares for the moment to click the button while the weather, as if sensing our need, provides a gap in the clouds *exactly* where the sun is – and only there. It surprises us by being higher than expected, and our compass estimations were slightly out too, but it gives Matt time to alter his perspective while I manoeuvre the car minutely at his command.

The sun still looks bright though. What of the eclipse? It should be well under way by now, and the clouds have parted further so we can revel in the spectacle. The ambient light level has reduced significantly and we realise how much colder it now seems. Our increasing dismay is banished at 9.28am when, out of the corner of my eye, I perceive the crescent: try to look directly at it and all you see is glare. Matt gets the shot: job done, just before the clouds agglomerate, enough that we can now see the sliver of remaining sun with the naked eye, just for a minute or so. Then they thicken properly and the show's over. We couldn't have planned any of this; nature did it all for us.

All that remains is the prospect of the 500-mile journey home. And what a pleasure that is in this car. We pack up, fill the boot, settle back into those heated armchairs and waft our way off the moor ready one last time to enjoy the A82 – one of the most epic roads in the UK, after all – and ultimately our cruise back south.

Maybe we'll do it all again one day. I hear the west of Ireland will be a good spot to see the eclipse on 12 August 2026.

'THE PROSPECT REMAINS OF THE 500-MILE JOURNEY HOME. AND WHAT A PLEASURE THAT IS. MAYBE WE'LL DO IT AGAIN ONE DAY'



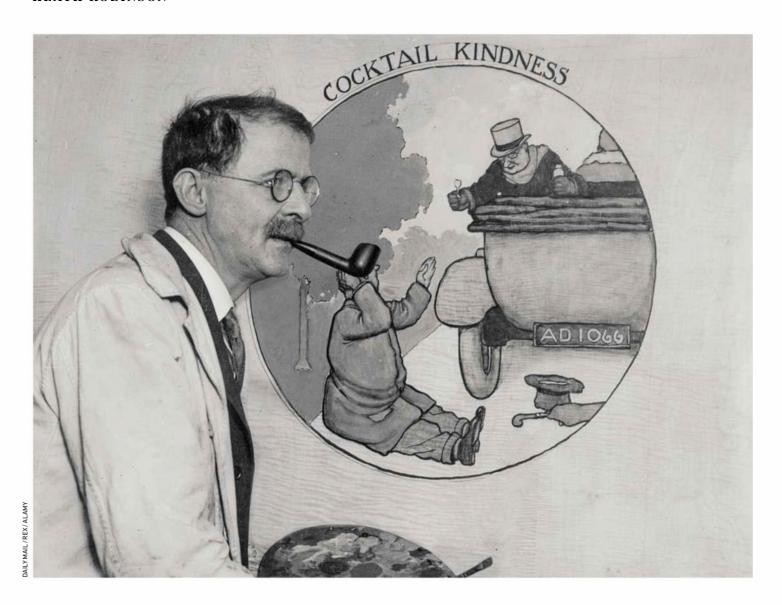
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How to be a motorist

A 1939 book of Heath Robinson illustrations has just been republished. Mark Dixon considers the enduring appeal of this most English of artists

ILLUSTRATIONS courtesy of Bodleian Library

'IN ENGLAND NOWADAYS it is practically impossible to be both law-abiding and a car owner.' Can't argue with that, you may think. Yet that statement appears at the beginning of *How To Be A Motorist*, published in 1939. Some things never change.

How To Be A Motorist was one of a series of How To... humorous books illustrated in the 1930s by W Heath Robinson, a cartoonist whose surname has been a fixture in English dictionaries since as long ago as 1912. Even now, more than 70 years after his death, we can describe something as being 'a bit Heath Robinson': the phrase is used to describe an ingenious lash-up or bodge, which works despite looking as though it shouldn't. When the

Bletchley Park codebreakers were experimenting with early computers during WW2, one of their efforts was dubbed the Heath Robinson.

Today we remember William Heath Robinson as one of Britain's great cartoonists, along with a handful of others such as Rowland Emett and Russell Brockbank, but he always aspired to be taken more seriously than that. Born in 1872 into a family of artists, he studied at the Royal Academy of Arts and hoped to become a landscape painter, but took up book illustration to pay the bills. By the early 1900s his work was appearing in popular magazines and after WW1 he was regularly in demand for advertising as well as publishing.

For *How To Be A Motorist*, Heath Robinson joined forces with the novelist KRG Browne, who was himself something of a name in the 1930s but is almost forgotten today. Browne's words are the perfect complement to Heath Robinson's artwork, conveying an understated, dry sort of wit that is peculiarly English. Take, for example, Browne on the subject of cyclists:

'On high days and holidays our main roads are alive with these brightly plumaged creatures, all pedalling furiously from here to there in order to pedal furiously back again. And very charming they look, too, with their youthful torsos curved like so many croquet hoops and their little feet revolving at a speed to dazzle the eye. But... [the cyclist] should be given as wide a berth as circumstances allow, as no car looks its best with half a bicycle and a total stranger impaled on its dumb-irons.'

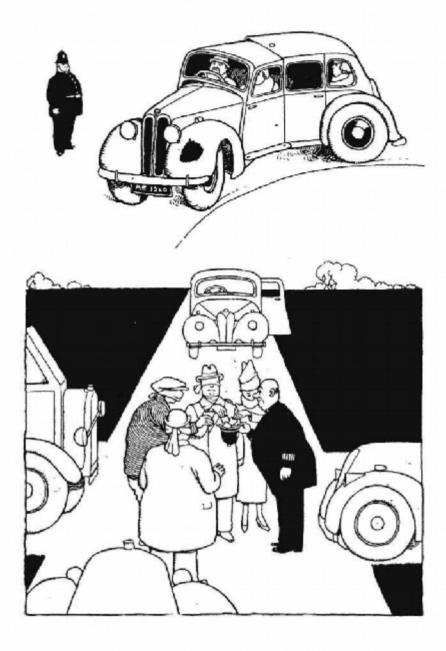
Then there are his thoughts on car mascots:

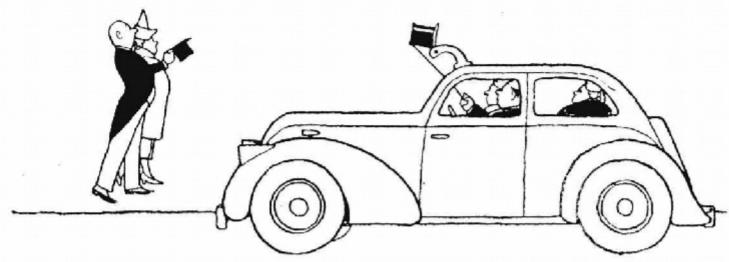
'Models of storks, snipe and other sharp-nosed objects are not recommended... as they are liable to puncture any pedestrians with whom they come in contact; but otherwise the mascot-enthusiast can let his artistic imagination rip. A little rubber replica of the Home Secretary, for example, is both a graceful compliment to Authority and a useful emergency ink-eraser.'

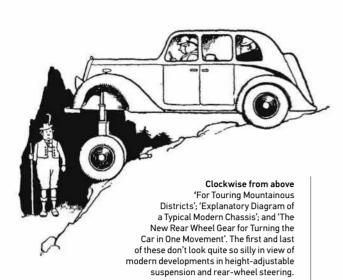
It's the illustrations that charm the most, however, and what's surprising is how some of Heath Robinson's fanciful absurdities have become modern-day realities. Rear-wheel steering and the 'Bending Body for Negotiating Roundabouts' are just two concepts that have found their home in the 21st century – though, admittedly, the latter as a controversial form of London bus rather than as a long-wheelbase limo.

The modern writer Philip Pullman (of *His Dark Materials* fame) points out that we still love Heath Robinson's cartoons because they remind us of a time when you could understand how something worked just by looking at it. 'It's the gorgeous amateurishness of the actual objects themselves,' he adds: 'the wheels made of

Clockwise from facing page W Heath Robinson at work on his frieze for the cocktail bar of the liner Empress of Britain; 'The Bending Body For Negotiating Roundabouts'; 'Deciding The Right Of Way'; and 'Etiquette'.







two rough semi-circles of wood nailed together, the drive belts consisting of several lengths of differently sized string tied with large, lumpy knots...'

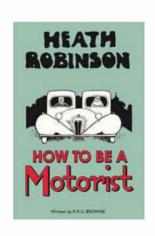
And while Heath Robinson's world is a quintessentially English one, it's much more egalitarian than the one inhabited by Jeeves and Wooster. Heath Robinson's characters are resolutely middle-class, desperately trying to navigate through a 1930s that was, in its own way, as technologically driven as our current decade. Their sense of bewilderment is perfectly captured in the sister volume, *How To Live In A Flat* – which, among other things, demonstrates how exactly you swing a cat.

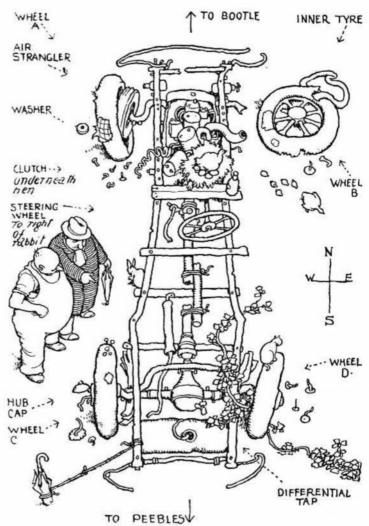
Both these books, along with Heath Robinson's Golf and Heath Robinson's Great War, are now beautifully reprinted by the Bodleian Library. In the last of these, Heath Robinson parodied both sides and their desperate efforts to come up with miracle inventions, but it's said that he felt unable to do the same during WW2 because the Nazis were just too awful to be depicted by his kind of humour. He died before the war's end, in September 1944, of complications following a hospital operation.

Appreciation of his work has never diminished, however, and it's set for a resurgence after the William Heath Robinson Trust secured more than £1 million of lottery funding in 2013 to build a study centre and museum. Appropriately, this will be in Heath Robinson's old stamping grounds of Pinner, north London, and with luck it will enlighten generations of children about the delights of living in a pre-digital age.

HEATH ROBINSON: HOW TO BE A MOTORIST

is published in hardback by Bodleian Library Publishing at £9.99 and is available from www.bodleianshop.co.uk. To find out more about the William Heath Robinson Trust, see www.heathrobinson.org.







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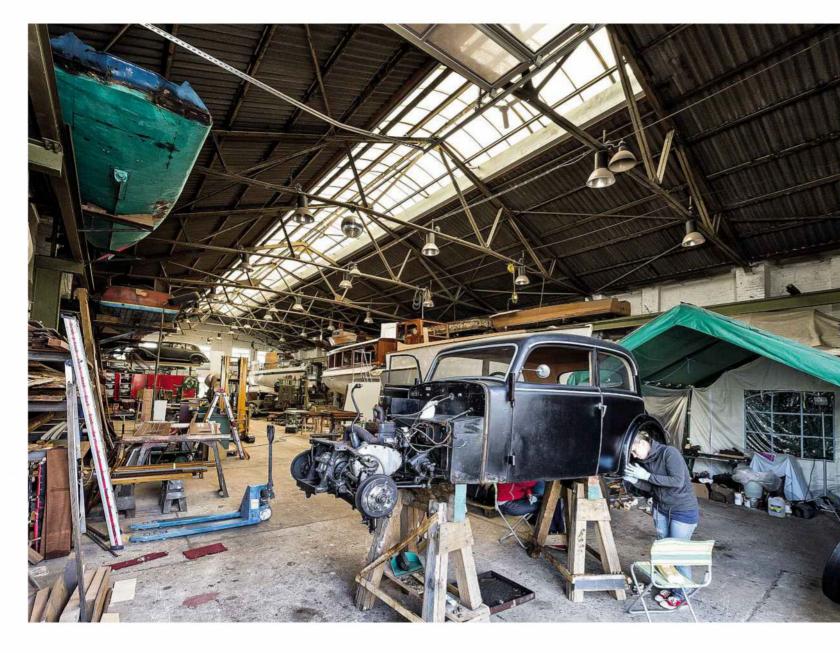
FISH OUT OF WATER

At the Klink & Krüger boatyard in Berlin, a humble DKW F5 shares space with some spectacular craft – and it's more at home than you might expect...

Words Derek Fox // Photography Stefan Warter







HE DKW IS perched about four feet off the ground on two wooden blocks, like a boat in dry dock. Its four narrow tyres are leaning against the wall. The bonnet, too, has been removed, revealing the car's two-cylinder engine. Behind the car the boatshed is filled with elegant hulls waiting to be brought back to life. The smell of wood, paint and old machinery fills the air.

This is not a place you'd find by accident; the extraordinary shed, home to boat restorers Carsten Klink and Malte Krüger, is hidden away behind a residential area in Köpenick, south-east Berlin, on the River Dahme. A tight access road leads from a supermarket car park down to the site that was once the HQ of boatbuilder Claus Engelbrecht.

The black 1936 DKW F5 Reichsklasse, a landlubbing interloper, sits apart from the historic craft that fill the rest of the shed. Dirk Voigtländer is using a small section of the giant building to work on the car. 'Malte and Carsten are friends of mine, and they let me set up shop here when I need the space.' Voigtländer, a trained dental technician as

well as one of the restoration world's real artists, only takes on projects that excite him. 'I've done around ten cars so far,' he reckons.

Why, then, did he decide to devote his time to this one? It's safe to say the car's engineering wasn't the draw: with its two-stroke, motorcycle-derived engine and imitation leather bodywork, the DKW was designed, above all else, to be cheap. This little car is, however, uncommonly well preserved. It's fair to say, too, that the car's owner can be very persuasive; the DKW is part of the collection belonging to Audi Tradition, the heritage arm of the Ingolstadt-based marque.

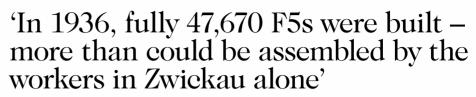
At Audi's headquarters a dedicated team busies itself with the history of the company, as well as its extensive portfolio of classic vehicles. While the 'four rings' emblem is today associated solely with Audi, back in the 1930s it was the symbol for Auto Union AG. When the manufacturers Wanderer, Horch, Audi and DKW merged in 1932, the latter – the best-selling of the four – proved critical to the success of the company, which soon trailed only Opel in terms of sales. In 1936 alone, 47,670 F5s were built, and when production

capacity at the Zwickau factory proved insufficient, the company was forced to assemble some 5500 cars at the Spandau plant. Auto Union delivered approximately 218,000 F5s between 1931 and 1942.

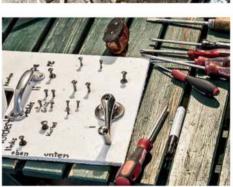
The F5 Reichsklasse occupying a corner of the Klink & Krüger boatshed was acquired by Audi Tradition's Ralf Hornung. 'It was offered to us by a salesman at an Audi dealership in Ludwigsburg. It had been sitting in his garage for years,' explains Hornung. Said salesman had bought it from the family of the first owner, a carpenter, who evidently looked after it well. 'It's a West German example,' notes Voigtländer, who grew up in East Berlin before Germany was reunified. 'In East Germany it would have been run into the ground.'

Ralf Hornung pulls from his pocket a copy of the car's original registration document, which shows that the DKW was first registered in May 1936 in Vaihingen, near Stuttgart. The carpenter kept hold of his car, chassis number 296 215, until at least February of 1968, when it was temporarily taken off the road. By then it had clocked up a mere 60,000km – an average of 1875km a year.











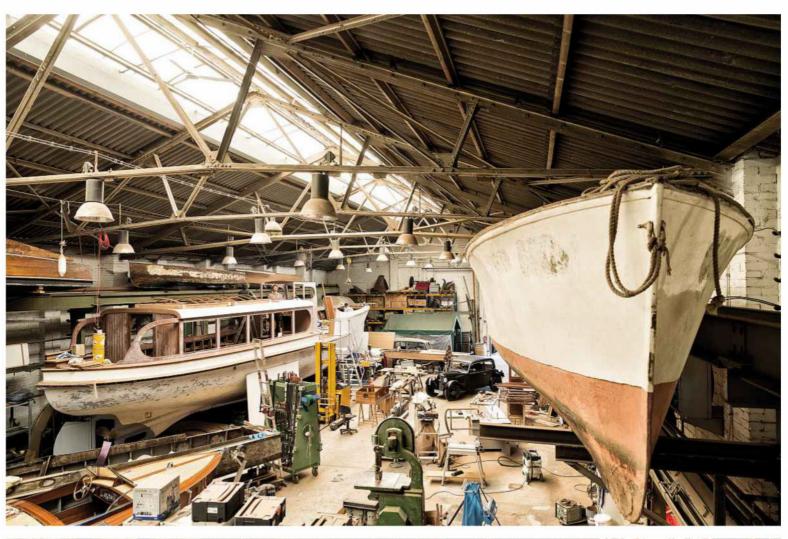
Clockwise from left

The process of removing decades' worth of dirt from the DKW at times seemed never-ending; the car's originality was painstakingly preserved by Dirk Voigtländer, pictured here showing his work to Ralf Hornung of Audi Tradition.

After inspecting the car and finding it to be unusually complete and unharmed by the passage of time, Hornung returned to Ingolstadt and recommended to Thomas Frank, head of Audi Tradition, that the F5 be added to the company's collection. Even before Dirk Voigtländer had begun work on the car, Frank and Hornung had found a use for it: upon its completion it would be displayed at the August Horch Museum in Zwickau, which was opened in 2004 in the old (but freshly restored) Audi factory.

VOIGTLÄNDER NOW KNOWS the car in astonishing detail. As two employees remove dirt from the wings and the wheelarches with tiny brushes and water, he runs through the particularities of the F5 as if talking about an ancient ruin. 'The upholstery had a few water stains that I treated with meerschaum powder.







Clockwise from bottom left

While the DKW is gently refreshed after a long period in storage, restoration work on a grander scale goes on elsewhere in the Klink & Krüger boatshed; whether cleaning up number plates, removing stains or making new lights, Voigtländer and his team take no shortcuts.

But overall the car was very well preserved.' He adds enthusiastically: 'The first owner bought some snow chains so that he could use the car in winter but, having studied it, there are no signs that it was ever driven on snow-covered roads.'

The car won't be seeing the white stuff any time soon, either – or tarmac, even. This is in all likelihood the best-preserved F5 that ever turned a wheel, and the intention is to keep it that way. 'Drive it?' says Voigtländer, shaking his head. 'Running a car is always about making compromises.'

'We wanted the car to retain its history,' stresses Ralf Hornung. 'So we are simply conserving it following the guidelines set out in FIVA's Charter of Turin.' That means, for example, that the front-right CV boot, patched by the carpenter using a rubber glove, will not be replaced by a functionally superior part.

The Charter helped convince those in Ingolstadt that a full restoration, which would have erased almost all traces of the F5's former life, was not a sensible option. Voigtländer has spent countless hours carefully cleaning the car, and as many again putting right even the most minute of details – reproducing the glass for the broken rear light; removing the retrofitted turn signals and freeing up the trafficators; removing – painfully slowly – the coat of paint on the number plates to reveal the car's original registration.

While the car has offered up several insights into its years with the carpenter in Vaihingen, little is known about the circumstances in which it was first bought. It is possible, however, that the carpenter plumped for the F5 thanks to a price drop. Following the launch in 1935 of the Opel P4 – a cheaper car than the comparable DKW – the sales team at Auto Union moved to shave 150 Reichsmarks off the price of the two-door Reichsklasse saloon. On 3 December 1935 the new price was announced, and soon afterwards the carpenter bought his car for 1795 Marks.

The man responsible for the F5 was the Danish industrialist Jørgen Skafte Rasmussen, founder of DKW. He commissioned Audi in Zwickau to develop a 'popular' car, providing the requisite two-stroke engine and wooden body – the former built in Zschopau and the latter in Spandau. Chassis 296 215 left the factory in Zwickau fitted with shock absorbers and the hubcaps found on the Meisterklasse models, but the interior was somewhat spartan, the dash featuring little more than a speedometer with odometer. There was no petrol gauge. A clock was available as an extra from the accessories range. The 'people's car',





inevitably, was kitted out to 'people's' spec but, as mentioned above, that didn't dent its commercial appeal. The carpenter was not the only one who drove home an F5 in 1936, and that year Auto Union claimed a market share of 18.8% in Germany – more than twice its share four years earlier.

FROM PRODUCTION IN Zwickau, via the first owner in Vaihingen and the second in Ludwigsburg, and a stopover in Ingolstadt, 295 215 made its way to Köpenick, ending the longest trip of its 79 years in a fitting location.

The boatyard once owned by Claus Engelbrecht and founded in 1890 is one of the most famous in Germany, noted for its production of car-engined craft. This is the place that Ferdinand Porsche came in 1939 when he wanted a (Ford!) V8-powered pleasure boat. Auto Union was another of Engelbrecht's customers in the '30s, which makes the restoration of the DKW here all the more exciting for Malte Krüger, a man who necessarily has a keen understanding of the boatyard's history.

At virtually at the same time that the DKW was being built in Zwickau, at Engelbrecht's yard work was beginning on the keel for a record-breaking speedboat, Tempo, which was commissioned by Auto Union and its works





'This is the place that Ferdinand Porsche came when he wanted a V8-powered pleasure boat'

DKW F5 RESTORATION

driver Hans Stuck. It was fitted with a sixcylinder 500hp engine pulled from a 1935 Auto Union Type B Grand Prix car and was taken to 82.5km/h in 1937, but the ferociously fast product of Auto Union's collaboration with Engelbrecht was lost after World War Two.

Following a bombing raid on 1 March 1943, Tempo was moved from Berlin to southern Germany, where it was less likely to be destroyed by Allied pilots. It survived the war years – only to be wrecked soon afterwards by a joyriding officer from the occupying forces, whose attempt to emulate Stuck went badly wrong. Tempo sank to the bottom of a Bavarian lake, along with its 500hp engine, of which there is no other surviving example. (The prize fool responsible for the incident, we probably ought to point out, floated, and was swiftly rescued.)

No such tragedy befell the F5, thankfully, when it was launched for the first time. To celebrate the completion of Voigtländer's

1936 DKW F5 REICHSKLASSE

ENGINE 580cc two-cylinder two-stroke, Solex 26 BFL carburettor POWER 18hp @ 3500rpm TRANSMISSION Three-speed manual, front-wheel drive STEERING Worm and roller SUSPENSION Front: independent, two transverse leaf springs. Rear: beam axle, single transverse leaf spring BRAKES Drums, rod-operated WEIGHT 718kg PERFORMANCE Top speed 50mph

painstaking work on the car, and in a nod to the past, the F5 was loaded onto a barge and taken out for a spin on the Dahme, bringing the story of Auto Union's association with the Engelbrecht boatyard full circle, and provoking priceless reactions from onlookers.

On this day the lowly DKW – once the very cheapest new car you could buy – attracted as many admiring glances as anything that has slipped out of Kling & Krüger in recent years. The 'people's car' had been returned to its people, and they couldn't have been happier to see it.

Below

The Auto Union-powered speedboat Tempo, built at the boatyard now occupied by Klink & Krüger and piloted here by Hans Stuck, currently resides at the bottom of a lake in Bavaria; the DKW, happily, is in a better place. Following its 'restoration' it was transported to the August Horch Museum in Zwickau.







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UNLOCKING THE VAULT

Not so long ago, the Petersen Automotive Museum's 'Vault' was kept hidden from view. Now, occasional tours are available, and this is what you might see...

Words David Lillywhite Photography Dirk de Jager

IT'S A STRANGE truth of all genres of museum, all over the world, that the greatest excitement is often in the exhibits that aren't on display. Every museum has an overflow – a room, cellar or warehouse – and almost every one of those is kept closed from public view.

The Petersen Automotive Museum was no different. Housed in a converted department store in the heart of Los Angeles, its basement has long been used for the maintenance and storage of cars and motorcycles that can't be displayed in the galleries above.

On our first visit to the Vault, in 2012, we had to promise not to publish any pictures. More recently, and with the museum itself closed until December 2015 for a spectacular refurbishment, the Vault has been opened up



for limited-number tours (subject to building work restrictions and closures). Of course we took the opportunity to revisit, and to show you what you might see down there, though be warned that it's an ever-changing rota of spectacular machinery on display.

Curator Leslie Kendall explained that some of the cars were on rotation, to keep the displays upstairs fresh; others were donations, loans or overspills that are, for the time-being at least, surplus to requirements. Many are from the huge collection built up by museum founders Margie and Robert E Petersen, of the Petersen Publishing empire.

There are usually around 150 cars on display in the museum galleries, with another 150 or so stored in the vault. The museum sold off some of its duplicates a few years back, easing the storage situation, and now the Vault is easier to walk around, with a little more room between the cars and bikes.

You'll find some of the highlights over the next few pages, but sadly we don't have room to show you everything. If you're lucky enough to visit you'll find all kinds of vehicle, from film cars to Art Deco coachbuilts. You might stumble across 'Greased Lightning' from the *Grease* movie and Steve McQueen's Indian motorcycle, and you will find numerous racers, from early Indy cars to top fuel dragsters, along with iconic hot rods of every era, right up to recent Chip Foose creations, movie cars and more.

If you're in LA, book a visit to the Vault.

THE WORKSHOP AREA

The Petersen Vault isn't just for storage; this is where the cars are worked on too. On the day of our visit the 2006 Ford GT was seriously overshadowed by the huge 'Round Door Rolls', as featured in Octane 114 and more properly known as the 1925 Phantom I Aerodynamic Coupé by Jonckheere of Belgium. Over to the left is one of the three Corvette Italias built by Scaglietti, this one in 1959 - easily mistaken for a Ferrari and highly sought-after. Next to that is a 1971 Lotus Europa S2, a favourite of the late Robert Hollister, long-time director of collections at the Los Angeles Museum of Contemporary Art. Hollister donated his beloved Europa to the Petersen Museum shortly before his death. Hiding behind the Ford GT is a lovely little 1912 De Dion-Bouton Model DE-2 Roadster, a two-cylinder that was produced from 1903 through to 1914. On the ramps is an altogether more exotic 1923 Mercedes 28/95 Targa Florio, powered by a six-cylinder, 7.2-litre aero engine adapted for road use, in a short chassis. What a machine!





PLYMOUTH EXPLORER & FRIENDS... The Plymouth in the centre of this picture

sits in quite illustrious company – but then it's quite special itself, having been built by Carrozzeria Ghia of Turin as one of the Chrysler Corporation's 'Dream Cars'. It's not so exotic underneath, sitting on a stock 1954 Plymouth chassis with six-cylinder 230ci engine. The bikes to its left include a custom Harley built by Lil' John Buttera, a Vespa and a 1921 Ner-A-Car. The white car to the right is a Studebaker Avanti R2 Coupe highly modified and supercharged by Andy Granatelli of STP fame.

AMERICAN RACE CARS
This is quite a gathering. In the foreground we have the 1946 Ross Page Special, one of the few newly designed and built cars to race in the first post-war Indy 500. It was built by Frank Kurtis, with an Offenhauser engine equipped with supercharger designed by former Miller engineer Leon Duray. Behind it are, from left, AJ Foyt's 1981 Indy car, Silvester Stallone's Champ Car from the film *Driven*, and the 1998 Gurney Eagle, which famously achieved an average speed of 232.357mph at Fontana.



DELAHAYE & BUGATTI

Even at Pebble Beach these cars would make your eyes pop out of their sockets. In the foreground is a 1938 Figoni et Falaschi Type 135M Delahaye, with trademark all-enclosed wheels and two-piece split folding windscreen. Behind it is a yet more remarkable 1939 Bugatti Type 57C, bodied by Vanvooren of Paris for the Prince of Persia. The roof folds down and is concealed beneath a metal panel, and the windscreen concealed beneath a metal panel, and the windscreen can be lowered into the cowl using a hand crank. Behind the Bugatti is a 1939 LaSalle Two Door Touring Saloon, with rare factory sunroof (which leaked from new), and tucked out of view behind that is a 1949 Delahaye Type 178 formerly owned by Sir Elton John, and in the background a super-rare Ruxton.

THE BARBER SHOP CARDuring the 1960s and '70s, custom cars became ever-wilder, encouraged by crowd response at hot rod shows, particularly the International Championship Auto Shows. The Barber Shop Car, seen here, was built by Joe Bailon, something of a legend in the custom world. It was Bailon who created the defining paint colour of the post-war customising scene,
'Candy Apple Red'. He built the Barber Shop Car in
1969, equipping it with two antique barber shop chairs,
genuine barber shop illuminated poles (which he used as turn signals) and even a sink with running water behind the seats. Up front there's a 400bhp Chevy V8.



THE PETERSEN VAULT





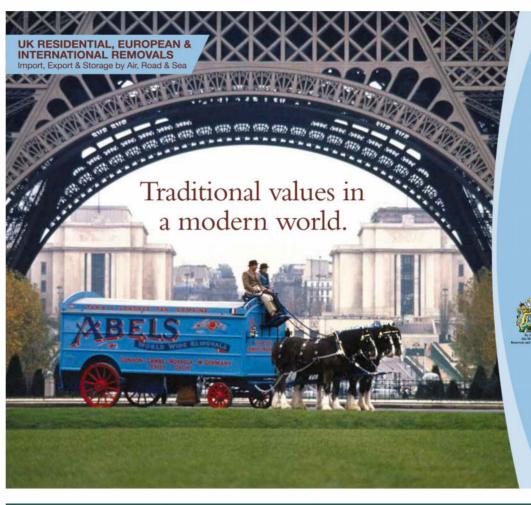
HOT ROD 50TH ROADSTER

This 1927 Ford Roadster was built to celebrate the 50th anniversary of *Hot Rod* magazine, the first issue of which was published in January 1948 by museum founder Robert E Petersen. The idea was to evoke the spirit of the magazine's first cover car, built by Regg Schlemmer and driven to a top speed of 136mph at the El Mirage dry lake. With the Schlemmer car long-since dismantled, this Ford was built by Brizio's Street Rods of San Francisco. It's powered by a Ford V8 with Edelbrock tuning parts.

MCLAREN M8E RACE CAR

From basic rules specifying that cars should be street legal, CanAm racing spawned monsters such as this 1971 McLaren M8E; behind it is the 1957 Teverbaugh & Kirkland Bonneville Special, home-built with the aim of topping 200mph, though it never achieved this in period due to problems with its Mercury engine. It was the first car ever to use a parachute at Bonneville. Following that is a neat little GSM Dart, while over to the right you'll spot a 1948 Tucker (chassis number 30), a 1953 Dodge Storm Z-250, 1953 Nash Healey with Pininfarina body and '56 Chevrolet Bel-Air.

THANKS TO the Petersen Automotive Museum. For more information please visit www.petersen.org.



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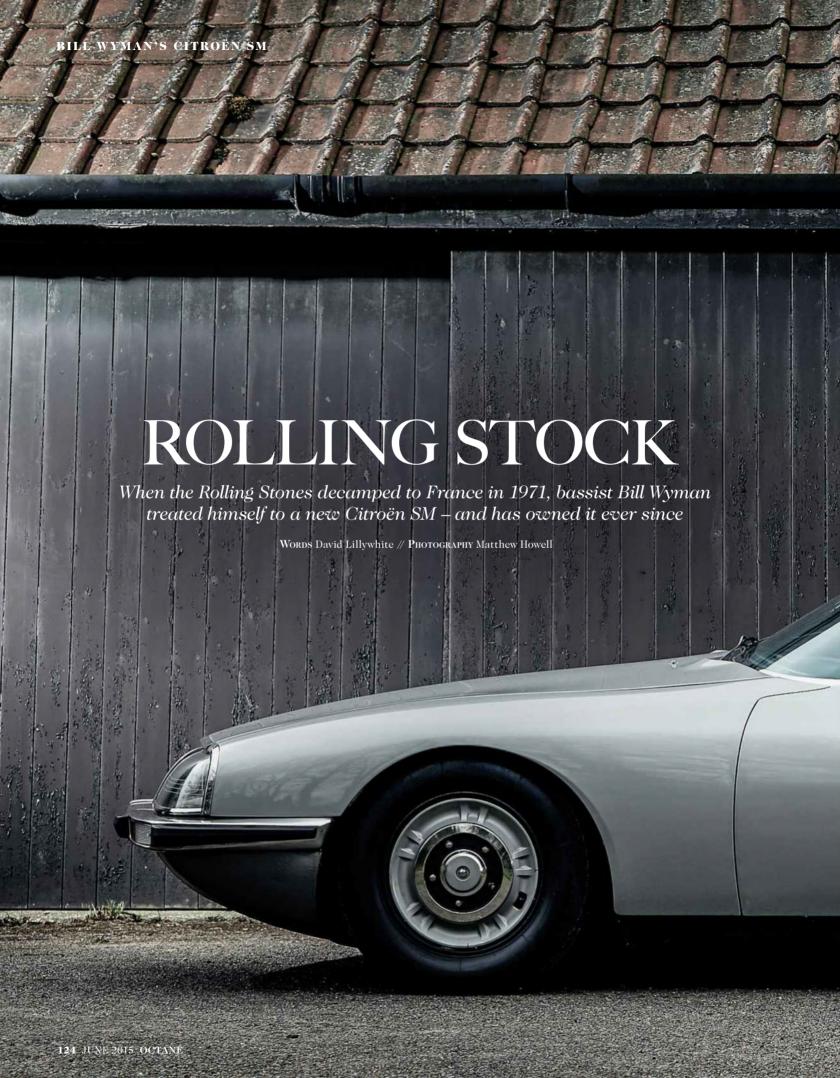




Est: £15,000 - £18,000











ILL WYMAN LOOKS uncomfortable as we walk up from his 15th-century manor house to the garage block. It's a bitterly cold day, but there's more to it than that. As he circles his silver Citroën SM with more than a little trepidation, I ask him when he last sat in the car. Turns out it was 35 years ago, and after all this time he seems to have relucantly decided that he should sell it, along with one of several Mercedes.

Bill is 79, but he looks a full decade younger, albeit a touch windswept today. That he doesn't look as timeworn as his former bandmates probably has much to do with his rejection of the hard drugs that he was surrounded by back in the heyday of the Rolling Stones.

Amid all the rock 'n' roll behaviour, in 1971 the Stones decamped to the South of France, forced out by debts and the UK's then-crippling upper tax rate. What followed was a famously disruptive period in Stones history, with Keith Richards in particular pushing wild living to the absolute limit. There were overdoses and police raids – and to escape the chaos, which he always disapproved of, Wyman sought sanctuary with a new circle of friends, driving between his home and Paris, Monte Carlo, Spain and Switzerland.

And this is where the SM comes in. It's no surprise that the arrival of Britain's most notorious band attracted a fair bit of attention locally, and an enterprising car dealer arranged to visit with a selection of new cars.

'I moved to Grasse on the first of April, 1971,' Bill recalls, his accent still a little bit South London, 'and we needed cars. After three or four weeks someone got in touch, and a local car dealer went to all our houses. I saw

all these cars; I can't remember exactly what he brought along, but I did try a Porsche... urgh! I didn't like it at all.

'The minute I saw the SM, though, that was it! It looked like some sort of spaceship. They showed me the engine; fucking hell, I thought, incredible! And I was amazed by the headlights too. I fell in love with it.'

So Bill chose the SM, while Mick Jagger chose to ship his Mercedes over from the UK and Keith kept his Bentley. Mick Taylor didn't have a car at all. Interestingly, drummer Charlie Watts also chose an SM from the French dealer, though apparently he never drove it.

'I know that because I was always having to drive him around in mine!' says Bill. 'Later I tried to buy it off him, and he asked me why I wanted it. "For spares," I told him, and Charlie said, "You bloody well won't!"'

Bill chuckles at this memory, and the conversation veers off on to blues music, the history of his house, metal detectors, photography and football. He's passionate about all these subjects and more, and has (for example) patented his own design of metal detector, been a lifelong Crystal Palace FC fan, researched every detail of his home's history and become friends with some of the greatest-ever blues players. But as for cars, it was more about where they took him, than the cars themselves. So, where did the Citroën take him?

'I'd drive back and forwards to Keith's place, miles away in Cap Ferrat, for recordings,' says Bill, 'and I'd go up and down to Paris, an eight-hour journey. I had lots of friends there, girlfriends, models, you know...

'I became great friends with [artist] Marc Chagall and [novelist] James Baldwin, so I'd drive over to their places on the Côte d'Azur. I'd drive to Monte Carlo to hang

Above and right Bill Wyman quietly contemplates the friends and places he's visited in his SM; the car is almost completely original, and still has its dealer plate on the console.

out with Ringo and the Niarchos [the Greek shipping family]. I'd even go to see Vitas Gerulaitis. He used to try and teach me tennis, but it just ended up as me running round chasing the ball like an idiot, while he stood still.'

Bill's on a roll now as he recalls all the journeys-by-SM. 'I drove it to Spain too!' he exclaims. 'And to Marseille, Portofino in Italy, and back to England a few times. Oh, and of course to Switzerland, because I went there twice to play at the Montreux Jazz Festival. The first time was with Buddy Guy, Junior Wells and Pintop Perkins. Then three years later I played there with Muddy Waters.

'It was so easy to drive,' he adds, switching back to the SM, and I ask if it was ever troublesome, given that often-poor dealer support and a few basic design faults gave the model a bad reputation back in the day.

'I only had a problem with it once,' he says. 'I was coming back from Monte Carlo, off the motorway at 1.30 or 2 in the morning, and the bloody thing just went dead on me. I pushed it to one side and went looking for a phone or a taxi but I couldn't find a thing.

'So I decided to walk home in the dark and the rain. It took four hours! I knocked on the door of my gardener's house early in the morning and they took me in and warmed me up. I was soaked and freezing cold.

'I was really worried about what could be wrong with the car but it was just a bloody fuse! That was the only thing that went wrong with it. It really was a dream car.

'I was always quite a careful driver, though. I usually stuck to about 80mph, but once I thought I'd really try it out. I got it to 125mph and I thought, that will do! The

faster it went the more stable it felt, whereas in a Mercedes saloon you felt like you were floating.'

Ah yes, the Mercedes... Bill has owned a long line of them, the first being a 250SEL that he bought in 1966, and he's kept them all, lined up alongside the SM – the cuckoo in the nest.

'Yes,' he says. 'Every time I bought a new Mercedes the part-exchange offers were so dismal that I thought, sod it, I'll just keep the old one.'

Bill points out 250SEL, 250CE, S500, two 560SELs... 'I had the first Mercedes with blacked-out windows,' says Bill, as we walk round the garages. 'Everyone was getting black windows – Mick and, I think, Brian [Jones] did in their Minis. Mercedes had never done it though, so I had to contribute to the research on how to do it. About £350. Then of course I got stopped all the time. They [the police] usually just wanted to see who was in it.'

By strange coincidence, *Octane* reader Dave Pughe was able to add more detail to Bill's story about the windows. 'In about 1965/6 I was a car salesman and a local driving instructor told me of a pupil who had just passed his driving test and required a new Mercedes! A visit to the potential customer in Keston followed. He knew what he wanted... a Mercedes 250SEL, with black windows, radio and a record player.

"How long would that take?" he enquired. I suggested about six weeks but he was impatient. "What else have you got in stock, like a sports car?" A new MGB, I said. "I'll have that too!"

'His wife then mentioned that their young son could

1971 CITROËN SM

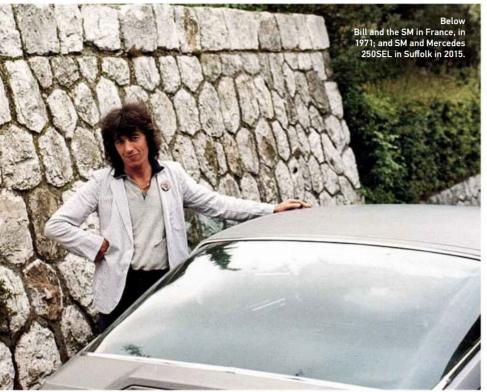
ENGINE 2670cc Maserati 90° V6, DOHC, alloy block and heads, triple twin-choke Weber 42 DCNF carburettors POWER 170bhp @ 5500rpm **TORQUE** 170lb ft @ 4000rpm TRANSMISSION Five-speed manual, front-wheel drive STEERING Speed-variable power-assisted rack and pinion SUSPENSION Hydropneumatic with trailing arms, front and rear anti-roll bars, height correction and self-levelling BRAKES Discs all round, inboard at front PERFORMANCE Top speed 137mph. 0-60mph 8.9sec





'I'd drive it to Keith's place, miles away in Cap Ferrat, and I'd go up and down to Paris, an eight-hour journey'

(C) 2015 BILL WYMAN ARCHIVE (BILL WYMAN/RIPPLE PRODUCTIONS LTD)





not go in that and she would like a Morris 1000 Traveller. "Ok, then we'll have all three," he said and got out his cheque book. I was about the same age and wondered what he did for a living to have so much. "But you know my name, and you don't know?" He told me that he was a Rolling Stone.

'Mercedes rejected the order for black windows. I found that the Beatles' Rolls had these windows and managed to find how they'd been made. A company in West London removed the 250's windows – they were curved, not flat like in a Rolls – took a mould and Pilkington made special glass to fit. Bill got the car with the clear windows and about a month later I collected it for them to be replaced with the black ones. A good sale, I've never forgotten.'

When Bill left France in 1980, he brought the SM back with him, but parking restrictions around his London home, and the SM's left-hand drive, meant he rarely used it, and it was soon laid up at the Suffolk house. He sold the Mercedes, but more recently found that it was still in Suffolk, and managed to track it down.

'It was in a right state,' says Bill. 'The owner wanted £3000, so I got my guy to go over there with £1000 in cash and say, "There you go", and he sold it to me. I gave it to [local classic car specialist] Tony Davey to restore.

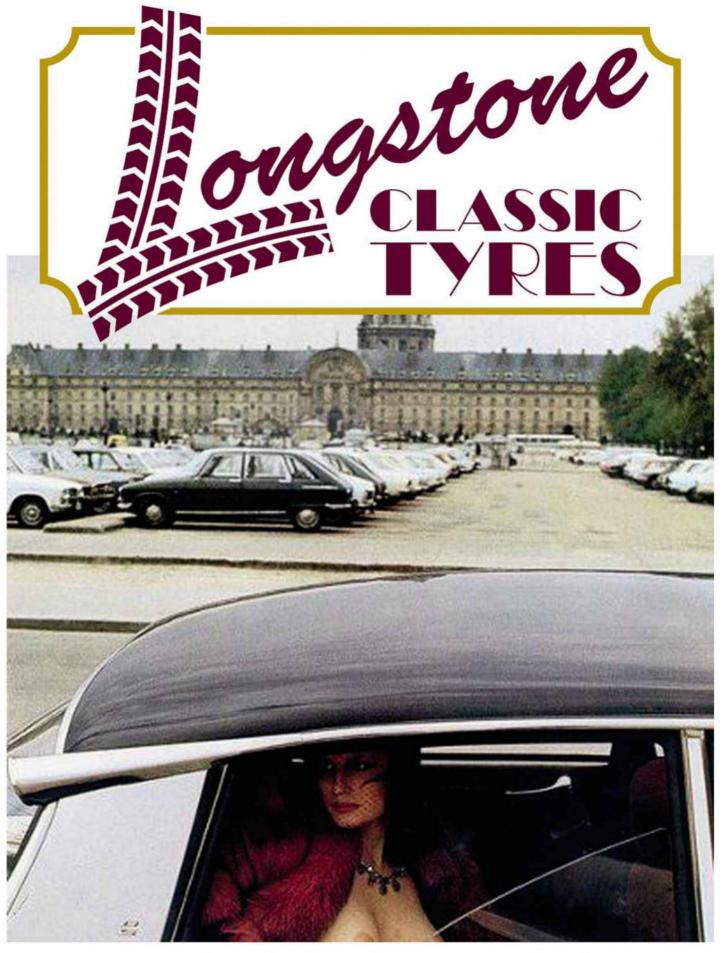
Tony did a great job of the Mercedes, taking it back to bare metal and buying a donor vehicle for replacement glass ('Bill couldn't see out of the black glass,' says Tony).

Now Tony has recommissioned the SM. 'It didn't need much,' he says. 'I fitted a new stainless steel exhaust, a throttle cable, modified window winder cogs, one piece of trim, a bumper rubber, two headlight bulbs, a battery and six new suspension spheres. The more I've used it the better it gets. Goes alright too...'

Bill, meanwhile, has quietly opened the door of the SM and climbed in. He seems lost in thought – this is genuinely the first time he's sat in it since bringing it back to the UK in 1980 – and he swings the heavy door shut, perhaps to keep out the biting wind, perhaps to indulge in happy memories. Photographer Matthew Howell catches Bill's thoughtful pose perfectly as I inspect the car – it's very good, and wonderfully un-messed-with, showing just 45,000km on the odometer. The original French number plates are still in the boot, and the tricky bits of trim, like the door handles, which usually corrode, are in unusually fine condition. It's a good 'un.

Without warning Bill starts the SM's Maserati V6, and grins as the suspension begins to rise. He winds down the window. Does it still feel familiar? 'Yes, it really does,' he smiles. Will you take it for a quick spin? 'Oh no, it doesn't have valid road tax.' And then the window glides back up, and the wistful look returns.

THANKS TO Bill Wyman, Robert Bentham, Ian Grenfell, Mike and Julie Haugh and Tony Davey. Since our visit, Bill has confirmed that the SM and the Mercedes 250SEL will be offered at Bonhams' Goodwood Festival of Speed sale on 26 June.



Were we able to publish the complete picture you would see that this was the first car to fit asymmetric radial tyres as standard

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TOLMAN LOTUS 19

Until as recently as 2012, this Lotus sports car recreation was a box of bits. Now it's back on track after a meticulous 12-month restoration that earned it FIA papers

Words Rob Scorah Photography Tolman Motorsport, Rob Scorah

NOW WHAT you're getting into' would be sound advice to anyone taking on a classic car rebuild – especially if it's a racer. But if anyone was fit to judge the dismantled Lotus 19 being offered from the estate of racing driver Roy Lane, it was surely Christopher Ross.

Ross is a Lotus man through and through, with a history of racing Elans and Elites as well as single-seaters back in the 1980s and '90s. 'The passion goes back a long time,' he admits. 'I've always found them exciting sports cars – they were fast and handled well.' He was a great admirer of Chapman's ingenuity and even co-wrote a book on Elans with Paul Robinshaw. 'As an engineer myself,' he explains, 'I like the way Chapman "cheated" geometry and physics. Components often had to do two or three jobs.'

Judging from the several boxes of Lotus 19 parts, it looked as though Ross would have two or three jobs of his own to do over the coming months.

The car was actually a replica, the chassis having been built by Ken Nichols in Devon. It had been acquired by Lane, the four-times British Hillclimb Champion, with the idea of reproducing one of Lotus's lesser-known sports racers and using it for hillclimbs. Lane had shown his worth in machines such as the Brabham BT21 and McRae GM1, usually with relatively heavy V8 iron in the back. As with those cars, he had sourced a trusty and ubiquitous American V8, in this case mated to a Hewland transaxle. Most of the important suspension parts were present and there was also some reproduction bodywork.

Ross now thought carefully about who would do the rebuild. He chose Tolman Motorsport for the job.

'I saw the work they'd done - some beautiful Lotus 🗲

Elites. They also made parts,' he explains. 'Their work was excellent and they had lots of racing experience. I liked their attitude; they never said no.'

Chris Tolman and his team have experience in aviation engineering as well as racing campaigns with top-flight teams such as Prodrive and Mitsubishi's World Rally Championship-winning team of 2000. It would be Tolman's job to produce an accurate and raceworthy car, as well as proving to the FIA that the machine they had created was indeed period-correct.

'We involved the FIA from a very early stage,' explains Ross. 'They said, "You can't cherry-pick the parts you want – you must build a specific car."

'Also,' adds Tolman, 'it had to be a recreation of a car that raced internationally: not just Mallory Park or Bahamas Speed Week, but championship races.' That might not be straightforward. Lotus only made 17 model 19s. Built between 1960 and '62, its name 'Monte-Carlo' was a nod to the heavier-built Cooper Monaco. It was not exactly intended for championship racing, it was primarily for shorter events and circuits. So finding an example that would fit their V8 spec might not be so easy. But without the FIA's stamp, the finished machine would be little more than an expensive kit car.

So began three months of intensive research and sorting of the components they had. But, despite travelling as far as Denmark, Chris Tolman only turned up a handful of examples, and scant evidence of the authenticity of the machine he was putting together. Plus, the car itself was throwing up issues of its own.

'Aspects of the chassis were simply not exact enough to construct both an accurate replica and a competent racing car,' observes Tolman. It was time to get technical and bring in some modern hardware.

Tolman measured the entire chassis with a FaroArm, a tool capable of making 3D inspections and dimensional analyses and turning them into data. It would also allow the team to 'reverse engineer' components once the information was collated. Peter Denty Racing had been very helpful in coming forward with original pictures and drawings of the 19, as well as some parts. So the builders now knew what it was supposed to look like. Tolman replicated the Lotus's structure in CAD, and created a 3D model to find the extent of any discrepancies.

Also, Ross and Tolman had finally hit upon a 'role model' for their recreation in one of four machines that had been shipped (minus engine and transmission) to the States. Chassis 19-965, the last Lotus 19 built (followed only by the 289 Cobra-engined 19B ordered by Dan Gurney), had been delivered to John Mecom Racing, whose drivers were AJ Foyt, Augie Pabst and Walt Hansgen. Loaded with a 4.2-litre Oldsmobile engine, the car had run at Brands Hatch in 1964, driven by Hansgen, who put it on pole and led initially.

Everything was now in place to start the rebuild.

The modelling had shown the front end castor to be totally wrong. Indeed, Chris Tolman thought the front end had probably come from a Lotus 23.

'It was a case of two steps forward, one step back,' he explains. 'A lot of the original parts were wrong. We had to do a lot of development, going back and forth to the original drawings.' In the end, the entire front of the chassis was replaced and the engine and transmission mounts modified. The bump steer was also adjusted in CAD. New body parts also had to be made – new doors were rolled using the original techniques.

'WITHOUT THE FIA STAMP, IT WOULD BE LITTLE MORE THAN AN EXPENSIVE KIT CAR'







With an eye to modern safety, Tolman installed rollover protection with a T45 roll hoop combining fore and aft location stressed correctly. In addition, the floor was not simply an alloy skin but a high-strength aircraft alloy, riveted and bonded along the bottom for greater safety. The fuel system again was custom designed, incorporating a one-off Tolman-designed ATL fuel cell; even the pipework has a classic influence, being all black and cloth-wrapped where appropriate.

The FIA demanded authenticity and said the engine couldn't run as it was – it needed to be wet-sumped and use four Weber carburettors. The wet-sumping was rectifiable, but only after some considerable difficulty. The Buick engine was substituted for a period-authentic alloy Oldsmobile 4.2-litre V8 from John Eales at JE Developments. But, as initial tests revealed, this brought issues of its own: cooling and stopping. Time for some ad-hoc air hole drilling? Tolman thought not.

'As far as the body was concerned, there was to be no hole cutting,' he said. 'Though obviously, in period, people did cut ducts very crudely, we wanted the pure aesthetic.'

But aesthetics weren't the only concern – more troubling was that the car could not use a bigger radiator and brakes unless there was evidence of the period car doing the same. A dilemma; without the mods, the car would only last a few laps of any race; without the papers, it wouldn't run at all.

A strangely fortuitous coincidence came to their aid.











Clockwise from left Oldsmobile V8 runs four Weber carbs, as raced in period, to satisfy the FIA; entire front of the chassis had to be rebuilt; red leather steering wheel is a nod to Lotus F1 cars of the day.

TOLMAN LOTUS 19 'MONTE CARLO' RECREATION

ENGINE Oldsmobile all-alloy 4200cc V8, four 45mm Weber carburettors

POWER 300bhp @ 6500rpm TORQUE 319 lb ft @ 5500rpm TRANSMISSION Hewland HD5 five-speed manual, rear-wheel drive STEERING Rack and pinion SUSPENSION Front: double wishbones, anti-roll bar. Rear: lower wishbones and trailing links, driveshafts as top links, anti-roll bar

BRAKES Girling calipers (BR at front, AR at rear), solid discs WEIGHT 625kq

PERFORMANCE
Top speed 156mph

LOTUS 19 RECREATION

Ross's friend John Wood, technical director at the RAC and former CEO of MIRA, happened to be looking over the car one day.

'I'm sure I know that car,' he frowned. 'I think I've got pictures of it in the loft.'

Indeed he had – from its outing at Brands Hatch in '64. Unfortunately for Mecom Racing, the Lotus crashed. Very fortunately for Ross and Tolman, one of the pictures showed the car in its forlorn state, wheels splayed. The bent suspension revealed several things: the car was running larger-than-standard brakes as well as a bigger radiator. With the FIA's full approval, the Tolman Lotus was soon sporting a larger radiator and new brakes from BG Developments. In its new form, it was again ready for trials at Mallory Park.

In between classic racing specialist Simon Hadfield's proper test laps, I had a quick go in the Tolman Lotus – just after the windshield had undergone an in-the-field resculpturing to cancel out some buffeting the drivers were experiencing.

As with all Lotuses, once you're ensconced in the cockpit, you sense the petite delicacy of the machine, its compactness and the nearness of all the controls. And, even when you are trying to be all racing driver-ish and business-like, you can't help noticing those incredibly seductive lines and the sheer cuteness of the thing. The

car looks fantastic in its metallic Cadillac blue with the original-style Mecom decals, while the red Lotus steering wheel and the red leather seat offer a nod to the F1 cars of the period.

In someone else's finished-the-day-before-yesterday toolroom replica, I didn't think it wise to try proving oneself the King of Mallory, nor to see whether the 19 was capable of those four-wheel drifts you can pull in an Elan Sprint. But it would be interesting to feel how sticking a Yank V8 in the back would affect – or destroy – the legendary Lotus dragonfly deftness.

Chugging through the pit lane, the Olds V8 grumbled and popped and I began to wonder if one overenthusiastic shove of the throttle would send the light frame, arse-first, off into the bushes or, more humiliatingly, into the pond in the infield.

Waved onto the track, we were immediately into the first corner, an intense growl coming from the rear, and, with Hadfield's advice on gears and bends foremost in my mind, we gingerly built up speed through the long arc. One of the things that had struck me on the sighting lap (in a modern Maserati) had been Hadfield's frugality of shifts in the 19 but now, out on the track and sitting what seemed like at least two feet lower, it all made sense. Detroit alloy V8, Norfolk design – and Tolman set-up – were working perfectly together.

Below

Seductive lines benefit from a lack of holes drilled in the bodywork – engine cooling issues were resolved by fitment of a larger radiator.



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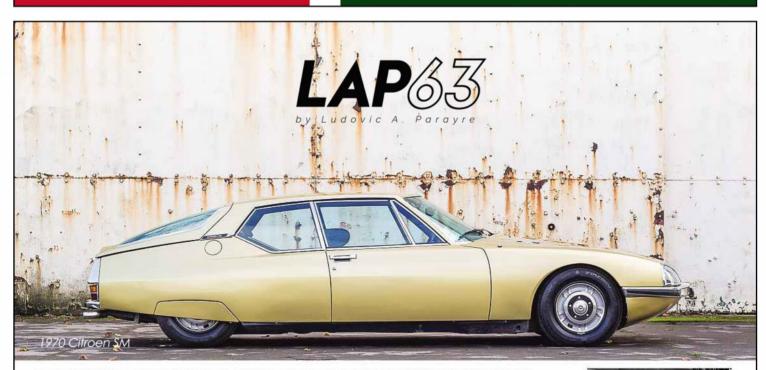
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LOTUS 19 RECREATION

The most striking feature – thump-from-the-gut gearchange notwithstanding – was the sheer fluidity of the power delivery; the flat power curve coupled to an accurate, responsive throttle. As I slowly began to take more liberties, it became clear that changes in stance and attitude would be predictable and controllable, and, above all, progressive.

The abundance of torque and the motor's own inherent braking made it possible to hold the car's stance and weight in an incredibly nuanced way, while the chassis retained all the marque's legendary poise. Even so, sometimes one could revert to four-cylinder (and perhaps more free-revving) thinking, resulting in the odd diff lock-up coming into Mallory's tightest turns.

Coming off track, the most special thing for me was that it felt like a Lotus – not a 'special' or a replica. Beautifully executed, the car incorporated all of the marque virtues. How would it fare on the big 'championship' circuits? A month or so later, the car went to the Silverstone Classic, where it achieved a creditable fifth in class. It's more commendable when you consider it was the only car running on the much smaller 'L' section tyres and what its class also contained. 'There was lots of heavy metal around us,' explains Ross: Ford GT40s and Chevy-engined Lola T70s.

Chris Tolman has high expectations for the future. 'The engine is powerful but low-stressed; it won't be running out of revs on the Hangar Straight,' he says. Once the brake balance and the gear ratios are finely tuned, he reckons the little car will be up with the GT40s – though not the Lolas. Still; to be marking time with a Le Mans legend is no mean feat.

Watch out for this car. End



'THE MOST SPECIAL THING FOR ME WAS THAT IT FELT LIKE A LOTUS - NOT A "SPECIAL" OR A REPLICA'





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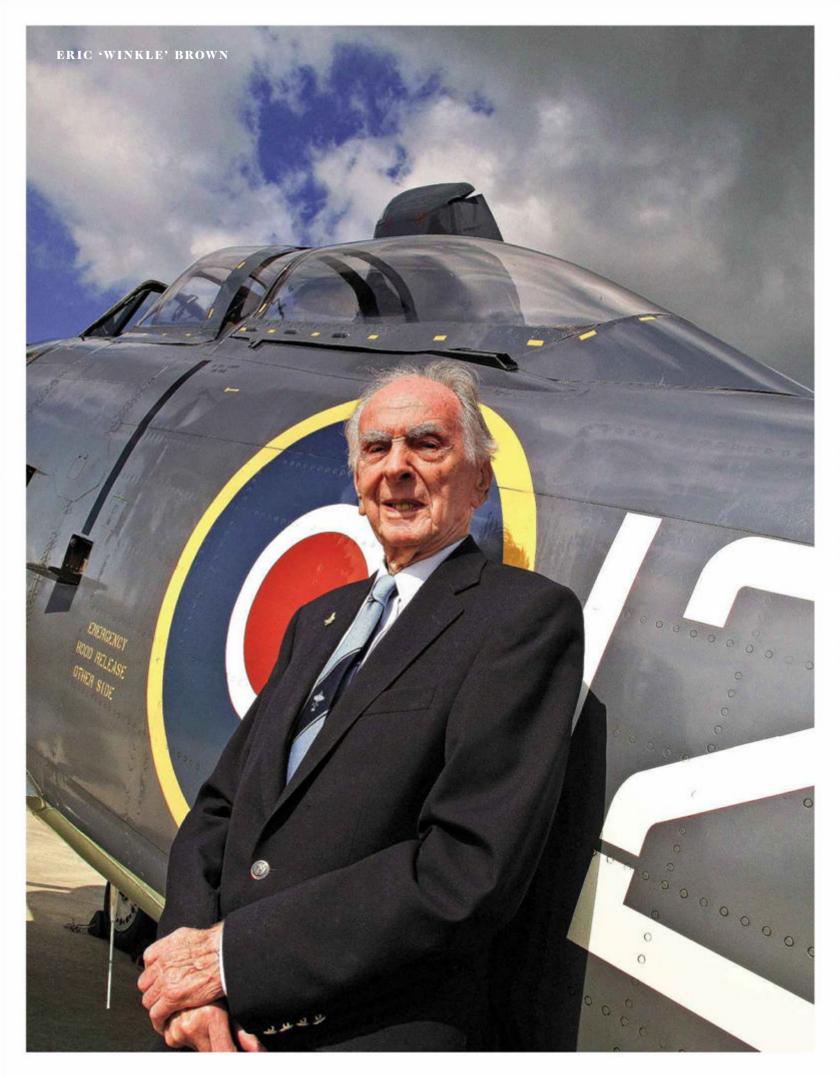


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A life on the wing

Eric 'Winkle' Brown survived being torpedoed in the Atlantic in 1941 and went on to become a highly decorated Fleet Air Arm officer and legendary test pilot

WORDS Richard Heseltine // PHOTOGRAPHY Neil Godwin-Stubbert

WE LIVE IN A WORLD of diminishing firsts. But scroll back to a time before celebrities without portfolio demanded our attention, when the word 'hero' still had some currency, and there was a breed of men who became legends on the quiet. Captain Eric Melrose 'Winkle' Brown CBE, DSC, AFC, Hon FRAeS, RN, was among their number. This former Royal Navy officer and test pilot holds the record for flying the largest number of different types of aircraft (487). The Leith-born Scot was also the first man to land on - and take off from an aircraft carrier in a fighter jet. Heck, he still holds the world record for the most carrier landings: 2407, many performed while testing arrestor wires during World War Two. Oh, and he is the Fleet Air Arm's most decorated pilot.

This is just a thumbnail sketch of a life packed with danger and intrigue, all of which seems a world away as we are ushered into the officers' mess at RNAS Yeovilton. Pilots 60 vears his junior and more are sitting in puckered silence. They're a picture of rapt attention. Brown wears his status lightly, answering questions with grace and humour before signing books, caps, napkins; anything that is to hand. Then it's our turn.

Outside sits an MG Magnette, much like his first car, and today is all about staging a reunion of sorts. 'Of course, I never used the tonneau cover. I had no need for one as my car was always full of girls,' the 96-year-old deadpans as he takes his place behind the wheel.

'I haven't seen one since 1940. I had a few adventures in mine; went all over Europe in it. I was in the third year of my honours degree at Edinburgh University [in modern languages] when someone from the Foreign Office visited and asked if I would be interested in joining the Diplomatic Corps. I would have to spend six months in Germany and six months in France. Of course I was keen. I was sent to a boarding school in Salem on Lake Constance and the Lycee at Metz. While I was in Germany, I went to Munich of a weekend and was put up in a little gasthaus.

'On the morning of Sunday 3 September 1939, there was this almighty banging on the door. I was roused from my sleep and, when I opened it, there were three members of the SS: two lieutenants and a lady interpreter. "I'm afraid you will have to come with us because our countries are at war," she said. I was a guest of the SS. I wasn't mistreated, but they took everything, including the MG.'

Brown had turned 20 barely a month earlier and looked set to sit out the war in a cell. 'It was a tense time, but three days later a young SS lieutenant announced that I would be taken to the Swiss frontier and handed over. Anyway, I was in this Mercedes with a young officer. I could see out of the little window in the back that an SS sergeant was following in my MG. When we reached the location for the exchange, I asked the officer why, having taken my money, clothes and books, were they returning my car? He replied: "Because we have no spares..." I had to admire his Teutonic logic.'

However, that wasn't the end of his adventure. 'The entrance to the Swiss frontier was a bridge across a ravine,' he recalls. 'I had a machine gun pointed at my back as I drove across and another pointing towards me. Of course, the Swiss had no idea I was coming over. I was locked up while calls were made. Then the British ambassador interviewed me, gave me some petrol coupons and told me to drive to Calais. He said: "You have to get back

because I've got your call-up papers here."

'I made it to Calais but wasn't allowed to put the Magnette on the ferry - it was for military vehicles only. A chap from the RAC promised to keep an eye on the car and return it in a few months' time. He kept his word. Two months later I got it back.'

The car was delivered to where we are now standing, RNAS Yeovilton, at that time little more than a grass airfield. 'I later sold it to my engine fitter who had looked after me so well. He paid £5.

Brown - the 'Winkle' moniker was derived from periwinkle and bestowed due to his slight physical stature - recounts this early brush with jeopardy with matter-of-fact frankness before conversation turns to the Hawker Sea Fury T20 alongside. It is at this juncture that the base commander arrives. He's en route to a meeting, but his eyes widen into full ovals, his lips forming a silent expletive as he recognises a superstar in his midst. He requests a photo, all the while apologising profusely. While the Sea Fury is being prepared for flight, we then retire to a palatial Portakabin where Brown relates where the interest in flying originated.

'I think what triggered it was seeing a picture of my father in an RAF sea uniform', he says. 'It hung in the lounge and that rather captured my imagination as a young boy. He was away guite a lot, but when he was home I asked him questions about flying and he was happy to answer them. My mother, however, was rather less keen. In fact, she actively discouraged him.

'When I was very young, probably about eight, he took me flying in a Gloster Gauntlet. I sat in his lap. Well, my mother was not happy when she found out. My father caught hell, but it was too late, I was hooked. I knew then what 🗦

'The records say I flew 487 different aircraft but that isn't strictly true. It was far more than that!'

I wanted to do in life, but of course there was still the small matter of finishing my education. But really, it was a good few years before I had what I suppose you'd call a defining moment.

'In 1936, I was preparing to go to university when my father and I went to Germany. We were in Berlin for two reasons. First, and primarily, we were there to watch the Olympic Games, Second, the Germans had a combatants' association and they invited those who had fought against them in The Great War to their meetings. One of the main people involved was legendary pilot Ernst Udet. He had been coopted into joining the Nazi Party by his former WW1 squadron commander, Hermann Göring, but wasn't happy about it. He wasn't particularly interested in the political side of things. Anyway, my father had asked Udet beforehand if he would mind if I attended the meeting with him. Well, he really liked young people and was most welcoming."

So much so, a few days later the teenager found himself aboard a Bücker Jungmann training aircraft with Udet at the controls. 'I wondered why he was so particular about me being strapped in so tightly. I soon found out. He was perhaps the most respected aerobatic pilot in the world, having flown under Baron von Richthofen. The upshot was that he put on the most amazing display of aerobatics. Afterwards, he told me I had the right spirit to be a fighter pilot but first I had to do two things: learn to fly and learn to speak German.'

He did both. Brown's wartime record has been covered in great depth elsewhere, not least in his excellent book *Wings on my Sleeve*. He was one of only two survivors of 802 Squadron after HMS Audacity was torpedoed by U-751 in December 1941. By the end of 1943, he had performed around 1500 deck landings on 22 different carriers. He also became increasingly involved in flying prototypes and had a front row seat at the dawn of the Jet Age, working with Frank Whittle at Farnborough. Just don't call him an adrenalin junkie.

'There were some pilots who viewed it as a game,' he ponders. 'There were others who had a fatalistic attitude: when your number's up,





Ahove and left

Brown in a Hawker Hurricane during WW2; reunited with an MG Magnette like the one that was briefly requisitioned by the Nazi SS in 1939, when he was held prisoner in Munich.

it's up. I never thought like that. What we were doing was extremely dangerous, but I did everything I could to minimise risk. I had my leg pulled mercilessly for reading everything I could about enemy aircraft. Other pilots only wanted to know what kind of guns a plane had, but I wanted to get an idea of how it flew; to know what I might be up against.'

Brown would go on to fly countless captured Axis aircraft. He would also interrogate the likes of Kurt Tank (designer of the Focke-Wulf Fw190), Ernst Heinkel and Willy Messerschmitt. He also quizzed aviatrix Hanna Reitsch and they continued to correspond until her death in 1979. 'She opened a gliding school and did her best to rehabilitate her reputation,' he says. 'She liked to make out that she had been naïve, but Hanna was a true believer. She adored Hitler.' Brown also interrogated the likes of Göring and Heinrich Himmler, having witnessed the horrors of Belsen first-hand following its liberation.

Conversation then turns to the aircraft that got away. 'The record books say I flew 487 different aircraft but that isn't strictly true. I flew far more than that! It's just that the likes of, say, the Spitfire is counted as one aircraft whereas there were umpteen variants. I flew

them all. As for the aircraft I would have liked to have flown, I was very keen to fly the North American X-15.' Despite the likes of Neil Armstrong petitioning the powers-that-be, he never got to experience the fastest-ever rocket-powered aircraft. 'Strictly speaking, I could have flown it but the US authorities insisted that I became an American citizen first.'

Brown could conceivably have been the first man to breach the sound barrier had the Miles M52 supersonic project not been cancelled – without explanation – in February 1946. It's a question that nudges to be asked, but did he feel any animosity towards Chuck Yeager after he exceeded Mach 1 in 1947? Brown smiles from ear to ear before replying: 'No. Chuck and I got on OK. That said, there was meant to be an exchange of information with the Americans but it was somewhat one-sided. The Miles' moveable tail design made all the difference when Bell applied it to the XS-1.'

And with that, the interview is over. The Sea Fury is being warmed up outside our window, its Bristol Centaurus engine detonating sound at a sky-filling volume. Brown is keen to see it take off. Watching it taxi, several bystanders collar us to rail against an injustice. Despite being bestowed with countless honours, a knighthood has somehow eluded this remarkable man. Given his bravery in battle, and remarkable contribution to aviation, this is a poor reflection on the honours system. The petitioning starts here.

THANKS TO the Fly Navy Heritage Trust (www.fnht.co. uk), MG owners Donald and Janet Ann Smith, and Patrick Crew.





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THE MAN WHO TOOK ON FERRARI

When Ferrari refused to supply him with parts for his race car, Jim Glickenhaus decided to build one from scratch – and take the fight to the big boys

Рнотоgraphy Lies De Mol and www.StudioZero.de





IM GLICKENHAUS is a New Yorker. Well, actually he's from Connecticut, but New York is where he calls home. And, true to the New York stereotype, he doesn't take crap from anyone. So when Ferrari threatened him with legal action for calling his muchmodified 430 Scuderia-based race car a Ferrari, Jim's letter was short and to a Lhought this car Legally it's a Ferrari

the point. 'Dudes, I bought this car. Legally, it's a Ferrari. I can put a Ferrari badge on it if I want.'

The lawyers then changed tack. They claimed that his race team's shield logo was imitating Ferrari's. Jim was unfazed. He offered to replace the Ferrari badge on the nose with his own. 'Guess what happened when we informed the Nürburgring guys that our car wouldn't be a Ferrari, but a Scuderia Cameron Glickenhaus? Nothing. Ferrari was convinced we could never race without their badge. Turned out nobody cared. Ferrari believes the world stops when they talk. It doesn't.'

BUT WHEN it comes to run-ins with Ferrari, Jim Glickenhaus has form. At the 2006 Paris motor show, he revealed a car he dubbed the P4/5. An obvious homage to the great P-series Ferraris of the 1960s – and Jim already owned a genuine 1966 Ferrari P3/4 – it was based on the last Enzo ever made and bodied by Pininfarina. Rumour has it that Ferrari was not best pleased but, given that it was effectively a rebodied Enzo, they couldn't do much about it.

Jim loved the P4/5 and had ideas of taking it racing. But there were major problems. He couldn't get it homologated for any of the major race series, the V12 engine would be much too thirsty for an endurance event, and the Enzo's chassis wasn't ideal for a race car's. So that's how he ended up with a modified and rebodied 430 Scuderia, which he called the P4/5 Competizione. When Ferrari refused to supply him with spares, he simply bought an entire GT2 team that had retired from racing. Plenty of spares, and a Spa class-winning 430 Scuderia GT2 thrown in.

He still wasn't happy, however. As a race car, the 430 had limitations. 'At the end of the [Nürburgring] 24 Hours race in 2011, the suspension attachment points were in a critical state. Another two laps and we would have lost the wheels.'

The solution was obvious. Build another one-off.

THAT'S HOW the SCG 003 came into being. Named after the intials of Jim's race team, Scuderia Cameron Glickenhaus – Cameron is his wife Meg's maiden name – SCG 003 has followed an unbelievably tortuous route to fruition. And it's a route that has been charted from day one by the husband-and-wife team of Bart Lenaerts and Lies De Mol, who – at their own expense; this is no vanity project – have put together a superbly stylish book about it. If you've ever wondered how you go about starting your own car marque from scratch, this is the book for you; details of how to get hold of a copy are at the end of this feature.

Above and right

Jim Glickenhaus surrounded by a few of his toys, including the Ferrari P3/4 and, behind it, the ex-Steve McQueen Baja Boot; initial unveiling of a full-size foam model of SCG 003.

To understand Jim's approach to cars and driving – and racing – you first need to look at his back story. He started at age 15 by shoehorning a Pontiac V8 into a scrap Studebaker and going drag racing. Then, as a student, he bought a VW Beetle and travelled the country with his girlfriend Meg – the future Mrs Glickenhaus. 'I've spent more nights in the Bug than in hotel rooms,' he claims. 'We even took it to Woodstock.'

By his early 20s, Jim had traded up to a Ferrari 275GTB long nose, which became his daily driver. It was only sold to raise funds for a Penske Lola, the winner of seven CanAm races. Jim says he was fascinated by the idea of making this monster road-legal. 'So that's what I did. It kept me happy for 20 years. I've clocked 60,000 miles with the Lola, and I've been doing this trick ever since.'

During the 1970s and '80s, cars took a metaphorical back seat while Jim moved to California to pursue a career producing films. They may not have given Spielberg or Scorsese sleepless nights – as evidence we'd cite *Frankenhooker*, which was billed as 'A terrifying tale of sluts and bolts' – but they made money and brought Jim success of a kind. But eventually he got fed up with the ruthless sycophancy of La-La land, and returned to New York to join his father in the family business on Wall Street.

The move back East rekindled his love of cars. Today he has a small but select collection that includes a Ferrari 159S – the third Ferrari ever built and now the oldest survivor; the aforementioned P3/4, which won the 1967 Daytona 24 Hours; the Dino 206 Competition prototype; and, most recently, the Pininfarina Modulo concept that was featured in *Octane* 123. This and the Dino 206 both came direct from Pininfarina's own collection, which is a

telling indication of the respect the Italian design house has for its one-time client.

SADLY, when Andrea Pininfarina died in a scooter crash in August 2008, the impetus for the *carrozzeria* to build further one-offs died with him. Paolo Garella, the engineer who had headed the tiny department dealing with such commissions, had worked with Jim on the P4/5 and continued to do so under his own name when Jim proposed the new race car project.

Compared with how it ended up, SCG 003 looked almost straightforward at the start. The plan was to take an Alfa 4C carbonfibre chassis and slot in a Maserati twin-turbo V6. Selecting a relatively small-capacity engine was a no-brainer for Jim.

'LaFerrari weighs far too much. Why on earth does it have a V12? Because of their history? Wow. Get over it. A modern Formula 1 car has a 1.6-litre turbocharged V6. I own a few V12s and obviously love them, but they're dinosaurs. Why would I repeat such relics of the past? A Maserati V6 seems the right choice.'

'BY HIS EARLY 20S, JIM HAD TRADED UP TO A FERRARI 275, HIS DAILY DRIVER'

GLICKENHAUS SCG 003

Clockwise from right
'No more photos, please!' Crew
member Dario Pergolini closes
the garage door during testing at
Vairano, Italy, on 18 December
2014; Christopher Ruud has his
seat moulded around him;
dash features video 'mirrors'.





For a while, everything looked rosy – or should that be *rosso*? Alfa Romeo's CEO, Harald Wester, liked the idea. But then the situation turned sour. Guess what: Ferrari objected to Alfa and Maserati supplying parts for a one-off. It was back to square one.

The collapse of the Alfa/Maserati deal actually did Scuderia Cameron Glickenhaus a favour, because it removed the inevitable compromises that would have arisen from adopting an existing chassis. Instead, SCG decided it would make its own. Or, rather, it would have one built, by a company that makes carbonfibre monopostos as well as parts for certain well-known Italian supercars.

The all-important body design, meanwhile, was in the hands of Turin-based Granstudio, run by former Pininfarina design director Lowie Vermeersch, with chief stylist Goran Popovic wielding the pen. As the project progressed, many more specialists – in electronics, in suspension set-up, in chassis design – were recruited. They were often young, and author Bart Lenaerts, who sat in on many of the meetings, says that working with these small and enthusiastic teams was a hugely exciting time – much like the Maserati brothers or Enzo himself would have operated when they started out.





GLICKENHAUS SCG 003

THE DESIGN of SGC 003 was one of the most difficult aspects of the project. Not in the sense of creating a good look but because Jim's new car had to fulfil two wildly different briefs. It had to be competitive in racing, and it had to be usable on the street. Ever since his youthful days with the Lola, the concept of the daily-driver sports racer had been close to his heart.

The demands of racing meant that aerodynamics and downforce would be absolutely crucial. Initially the styling sketches were whittled down to two very distinct proposals, referred to as B and D. The first one was more conventionally supercar-beautiful; as Jim remarked, it would make headlines at Villa d'Este.

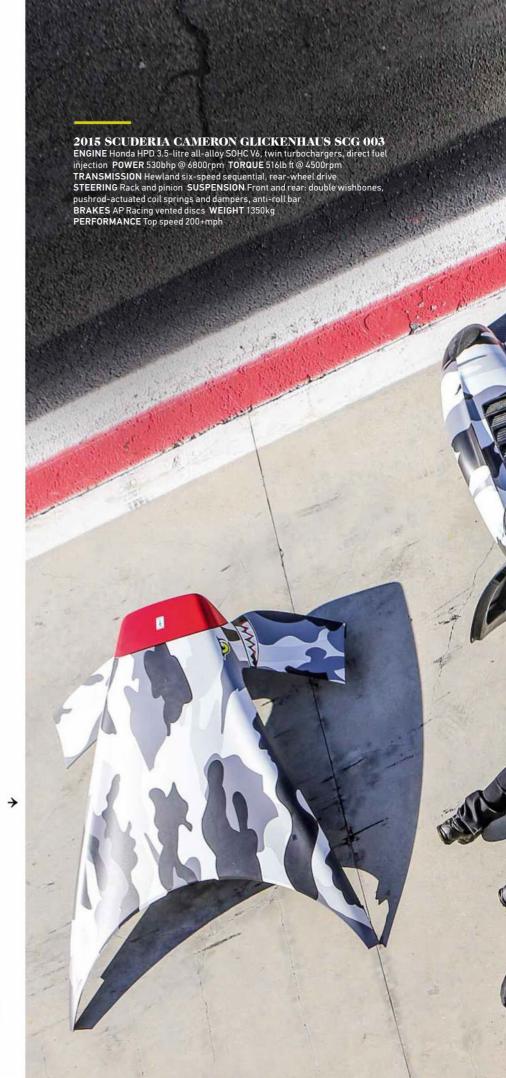
Proposal D was a world apart – almost literally. With its long, narrow snout and separate wings, it had the alien quality typical of LMP racers, without resembling anything else that was out on the circuit. Jim summed it up like this: 'D looks like what happened when people saw cubism for the first time. It gives you a peek at the future. Audi and Porsche will panic if we unload this in the paddock. They'll wonder how we managed to do it. I admit, challenging the big guys is a lot of fun.'

There were other considerations. The aerodynamics of B would give it a higher top speed, but D would have much greater downforce, a vital factor for a race car. And then there are the apparently trivial features that a road car needs before it can be legally registered but which are superfluous on a racer – wing mirrors, for example. Jim worked out that Montana was the US state with the most lenient attitude, and double-checked that the New York authorities didn't have a problem with a car registered in Montana. They didn't.

When the basic design had been thrashed out, yet another niche company in yet another anonymous Italian industrial estate was tasked with producing a full-size 3D model in white expanded foam, pictured on page 147. Jim was a happy man. 'No-one has ever produced an LMP-like GT. Why not? It's so logical. There's nothing cooler than an Audi LMP1, except that it's ugly as hell and more complex than Battlestar Galactica. So we dared to wonder if we could make something similar, but simpler, road-legal and good looking. I think we can.'

THE ADVANTAGE of having a small team is that it can be flexible – and SCG 003 pushed that flexibility to the limit. With Maserati's V6 no longer an option, an alternative had to be found. The Honda Performance Development (HPD) twin-turbo V6, already proven on

'AUDI AND PORSCHE WILL PANIC IF WE UNLOAD THIS IN THE PADDOCK'





GLICKENHAUS SCG 003

American circuits such as Sebring and Daytona, had just been announced in 500-plus bhp, 3.5-litre form.

Honda was happy to supply it but – inevitably – there was a hitch: emission regs meant that it couldn't be used in a road car in the USA. So, for the time being, SCG 003 is for track use only, and both examples are fitted with this engine rather than the twin-turbo Audi W12 that was favoured as an option for the street version.

'Both' examples? Yes – as the photos on this page show, there are two completed SCG 003s in existence. One is black – Jim's own car – and the other is yellow and owned by Christopher Ruud, VP of the family's industrial lighting business. And here is another example of Scuderia Cameron Glickenhaus bending with the wind. At the outset, Jim was adamant that he didn't want to make more than one SCG 003. For him, a major part of the appeal was that it should be unique.

But Jim is a pragmatist, and he quickly came to realise that selling further examples would bring major benefits. Obviously it would help offset the costs of the project, but money was never the motivation here. More important was the opportunity it would open up for the car to be homologated for major race series, including that ultimate goal – the Le Mans 24 Hours.

So the plan now is to offer two versions of SCG 003: Stradale and Competizione. Either will cost €2-2.5m and both will be easily convertible to the alternative spec. 'Jim has this romantic idea,' says Bart Lenaerts, 'of competing in the 24 Hours, converting his car to Stradale specification in the paddock after the race, then driving straight to Paris for oysters on the Champs Elysées.'

To judge from his track record to date, we wouldn't put it past him.

IT'S BEEN A steep learning curve for the Scuderia. A crash during the first testing of Jim's car at Vallelunga in January this year – due, it seems, to nothing more sinister than a spin on cold tyres – meant that the bulk of the test

programme had to be shifted onto Chris's example, the first customer car. After the crash, at least, problems with a duff Bosch ECU and a minor engine fire didn't seem all that important.

Both cars also made it to the halls of the 2015 Geneva motor show, where Jim couldn't stop beaming at the sight of the huge Scuderia Cameron Glickenhaus sign hanging alongside those of more established marques. Not surprisingly, his cars were closely scrutinised by a certain Ron Dennis – not to mention Horatio Pagani, Christian von Koenigsegg, Jean Todt and a whole bunch of guys from Audi's racing department.

Chris Ruud, meanwhile, is in no doubt about why he chose an SCG 003 over any another race car. I could have bought a BMW, Audi, Porsche or Ferrari GT3. It would have been cheaper, for sure. But then I would be stuck with what they give me. Here we are slightly part of the decision-making process. That's pretty cool.

'In 60 years from now, the Scuderia Cameron Glickenhaus could well be what Ferrari is today. And, no matter what happens, I will always remain their first customer.'

Below

Two examples of the SCG 003 have been completed to date, and both were captured during testing at the Nürburgring in April by local photographer Hide Shurazero, ahead of the all-important 24 Hours in May.

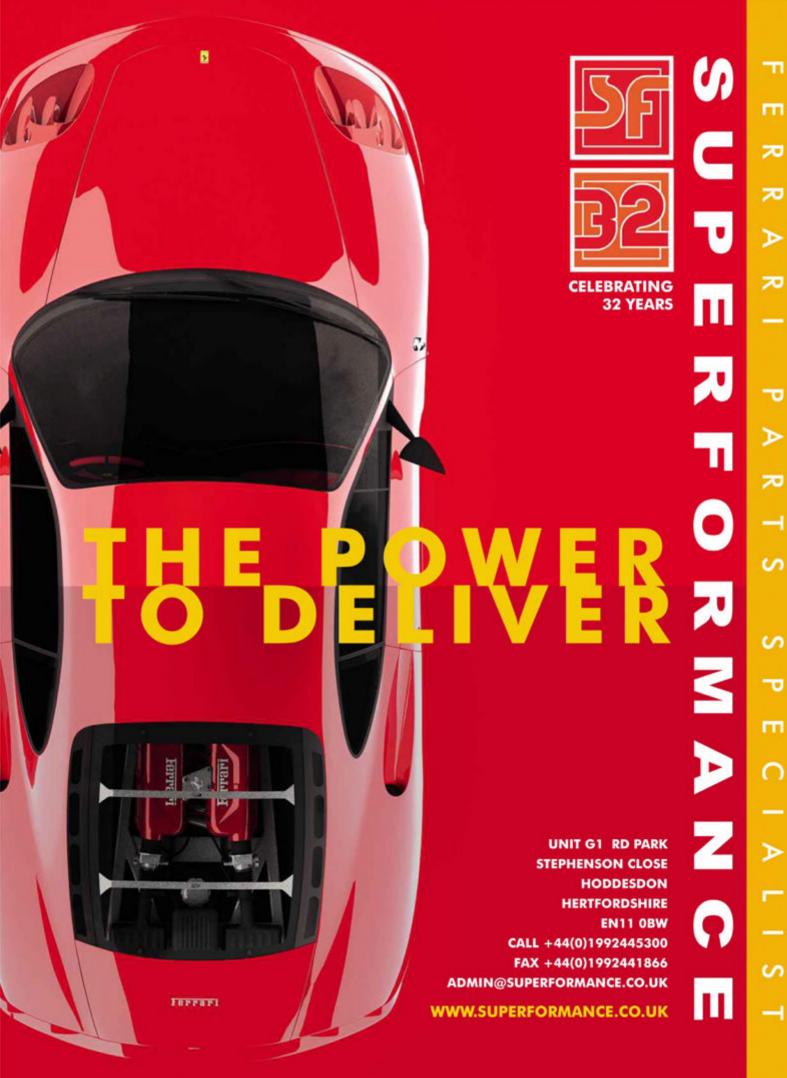




INSIDE SCG 003

is produced by Bart Lenaerts and Lies De Mol and is a two-volume set, limited to 500 copies. The first book on the development of SCG 003 has been released and the second – covering its 2015 racing activities - will be published later this year. Bonuses include a personalised engraved plate, and a QR code to make a 3D printed model of SCG 003! Every buyer will also have their name on the car during the 2015 Nürburgring 24 Hours. The set costs €280 and is only available from www.waft.be.





Porsche Classic Resto

PORSCHE 944 TURBO CABRIOLET

THE TEAMS at Porsche Centre Bournemouth and Poole Accident Repair entered the Porsche Classic Restoration Competition – which celebrated the 40th anniversary of the 911 Turbo – with a Porsche 944 Turbo Cabriolet.

All mechanical work was carried out by the technicians at Porsche Centre Bournemouth, led by Nicholas Perry, who has worked there since 1986 and cut his teeth working on 944s back when they were new. In this case the engine was removed so that the car could be sent to Poole Accident Repair for its bodywork to be restored within a tight timeframe.

Nicholas and his crew stripped the engine, replacing gaskets and oil seals, fitting a new wiring loom, plus water pump – the old one was in poor condition and could have caused the drivebelts to slip, destroying the engine – as well as fitting the crucial new cam-drive and balance-shaft belts.

Over at Poole Accident Repair, the bodywork team removed all the external panels, replaced the front wings, cut out rust and let in new metalwork as necessary, resprayed every panel and then put the car back together, ready for it to be reunited with its rejuvenated engine – all in the space of just three weeks.

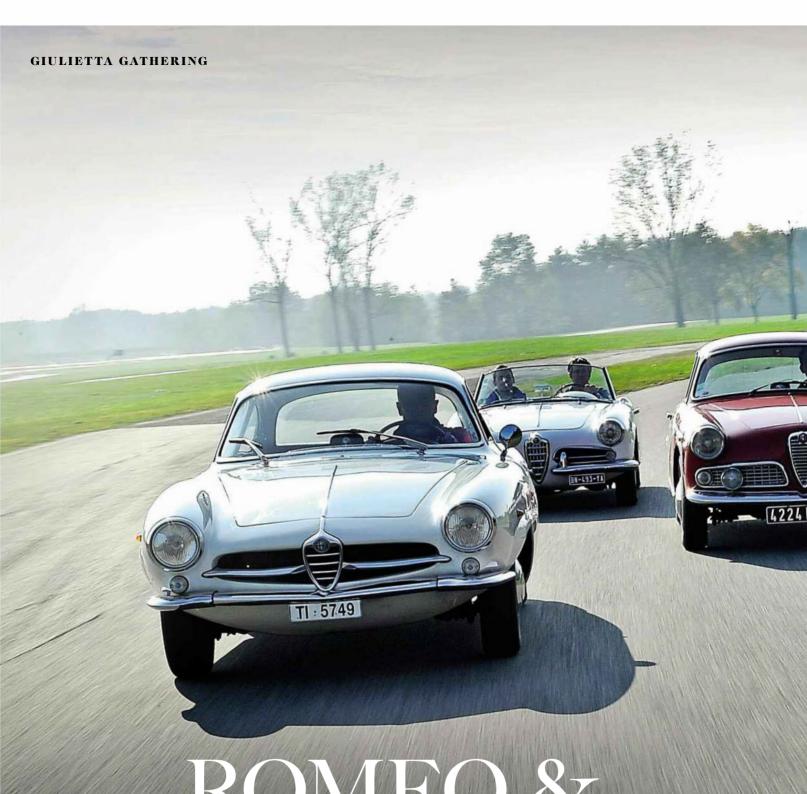


ration Competition



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ROMEO & GIULIETTA

The Giulietta was launched over 60 years ago, setting the template for four decades of small, characterful and desirable Alfa Romeos

Words Richard Bremner // Photography Alfa Romeo



OU CAN'T BELIEVE the noise. A cracking pulse of sound, almost painful, not only for your eardrums but your mind too, which is suddenly wondering whether it's hearing the mashing thresh of self-mauling metal. But no. This is the staccato sound of fracturing vapour, the ingesting, compacting, igniting, exploding and exhausting of fuel.

Look under the bonnet of this Alfa Romeo and you can see clues to the source of these sounds. Stuffed down one side of this engine are a fat pair of Weber carburettors and four intake trumpets, their bodies so big that they threaten to overwhelm the cylinder head. On the other side snake the multiple tubes of an exhaust manifold. And the head is no small thing itself, it being the crowning glory of a motor displacing just 1290cc. The head's big because it carries a pair of overhead camshafts. They make it far wider than the block, and allowed the engineers to produce one of the sexiest-looking – and sounding – four-cylinders ever.

We're enjoying it in a Giulietta SV Zagato, the rarest, fastest and winningest Giulietta of them all. We're enjoying it as part of a factory Giulietta-fest, prompted by last year's 60th anniversary of the birth of a new kind of Alfa Romeo from 1954. It was an Alfa that packaged the beauty, power, verve and luscious aural and tactile babble of its bigger, rarer and pricier pre-war ancestors into something that many more could afford. So successful was the Giulietta that it set the template for four generations of Alfa over four decades. Apart from

miniaturising the essence of Alfa Romeo, the Giulietta was also remarkable for the way in which its development programme was paid for, a story that the company is more than happy to tell at this celebratory gathering.

The SV Zagato is the Giulietta at its dynamic pinnacle, but much of its heart was shared by the more humble saloon. The Giulietta Berlina was the centrepiece of Alfa's plan to move into the less barren markets of a post-war Europe that was no longer able to afford the expensive, hand-built cars the company made before the conflict.

In fact, Alfa had already had one tilt at the mass market before the Giulietta, but its 1900 saloon from 1950, developed using loans from the US-funded Marshall Plan, had not been profitable. It was a sound twin-cam car that would live quite a long life, but it was too expensive to sell at the rate needed to turn red ink to black. Something smaller and more affordable was needed, as well as the funding to pay for it.

Alfa Romeo was a state-owned business, as it had been since 1933 when it became a symbol of Mussolini's Italy. Now it was being nursed by the Government's IRI-Finmeccanica arm, which decided to offer the public interest-paying government bonds to part-pay for the project, with an exciting twist. There would be a prize Giulietta for 200 randomly chosen bond-holders, who would get their cars in 1954. It was a novel way to bankroll a new car programme, and quite possibly unique. Either way, it's hard to imagine Fiat Chrysler Automobiles boss Sergio Marchionne using the same method to pay for Alfa's latest rejuvenation programme.





Alfa's earliest thoughts on that smaller car certainly jumped around; an 800cc model and even a 350cc twincylinder two-stroke were considered, both necessitating the costly complexities of front-wheel drive. But reality soon struck, the bosses instead deciding to develop a front-engined, rear-drive four-door that was essentially a miniature 1900. The project would be led by Orazio Satta Puliga, the 1900's creator and the father of all Alfas for the next 20 years. The Giulietta would be built around a monocoque body, powered by a new twin-cam 1.3-litre four, and ride on a quartet of coils suspending wishbones up front, and an A-frame-located live axle at the rear.

Twin cams apart, it's a confection that seems slightly dull even for the day. But you didn't need to dig very deep to turn up the advances that transformed this car into a lively little sophisticate. The Giulietta's engine was constructed entirely of aluminium; the gearbox casing was aluminium too, as was the differential housing, the benefit being improved grip on bumpier roads. The front suspension did away with bulky stub axles, the hubs articulating on space-saving ball joints that allowed for superior geometry. Eventually those ball-joints would be self-lubricating and maintenance-free, regular greasing a filthy bane of car ownership back then. The Giulietta Sprint and Spider flaunted the latest radial tyres too, although the saloon ran on crossplies.

The saloon was also running late. Noise, vibration and harshness were the trouble, Alfa's engineers battling to silence the excitations of its monocoque shell. The problem was acute enough to delay the launch, presenting Alfa and the Italian Government with an embarrassing problem. Here was a state-owned business



Above and left

Cornering list is a well-known Giulietta trait and has been known to catch out the unwary; twotone steering wheel provides a handy prop to hold onto when cornering gets a bit hairy; Coda Tronca SV here is one of just 30 built with a longer tail. threatening to renege on the terms of an investment bond, and by 1953 the press was sniffing around that fact. A clever solution was needed, and it was hit upon by engineers Francesco Quaroni and Rudolf Hruska.

The Giulietta had been planned as a family of cars from the start; the saloon to be joined by a Sprint coupé and a Spider convertible. These versions would be produced in far lower numbers, their design and build to be outsourced to coachbuilders. But the bones of the Sprint were well advanced, the engineering 'mule' used to develop the Giulietta's mechanicals a workmanlike coupé. Development of the production coupé had begun in 1952, from concept sketches and 1:10 plaster models produced by in-house designer Giuseppe Scarnati. Only 1000 Sprints were planned, requiring nothing like the manufacturing automation of the saloon. That meant, reckoned the two engineers, that they could get this version of the Giulietta into production by 1954, providing the 200 prize cars to avert the looming scandal.

Scarnati's designs were the starting point for coachbuilders Bertone and Ghia's design proposals. Bertone's won, designer Franco Scaglione elegantly filling out Scarnati's lines, in collaboration with Ghia's Felice Mario Boano. Bertone would manufacture the bodies, Ghia paint and trim them,

before they were subsequently shipped to Alfa's Portello plant for marriage to their mechnicals. Hruska was able to display a finished example of the Sprint at the 1954 Turin show, a development that reassured the winning bond-holders, if not Bertone, as the small coachbuilder was not geared up to deal with a big influx of orders. Which is exactly what arrived when this pretty car was unveiled, 700 orders taken in just a few days. Eventually Nuccio Bertone would build 39,654 Sprint bodies rather than 1000, propelling his business into the big league.

It did the same for Alfa. The saloon appeared at the '55 Turin show, followed a few months later by Pininfarina's Spider. All three were major successes, the Sprint and Spider beyond Alfa's imaginings. And this trio was far from the complete family. Still to come were the lightweight Zagato-created SV coupé in 1957, the sylphlike Bertone Sprint Speciale that appeared the same year and, more prosaically, the Giulietta Promiscua estate.

Most of these versions are present at the Balocco test track that was once solely Alfa Romeo's. The 1962 Giulia

range was developed here, but the Giulietta's honing occurred on Italian roads using two undisguised mules. There are even pictures of engineer Giuseppe Busso taking his wife on holiday in one as part of his test programme.

Below

Pininfarina-penned Spider, pictured here in upgraded Veloce specification, was far more advanced than British rivals such as the MGA and Triumph TR3.



'The Giulietta's ride, and its robustness, made it such an effective road-racer'

The results of this work we can sample with the Alfa Romeo museum's 1954 Sprint, among the earliest produced. Never a big car, the Sprint seems even smaller by today's standards, although its cabin provides more room for its front-seat passengers than the saloon, whose occupants must sit almost uncomfortably upright, front or rear. You're semi-reclined in the Sprint, behind a big, glitzy two-tone wheel that could have come from a Buick. But the dashboard presents sporting instruments, and the gearlever serves long, deliciously mechanical movements. Clutch and brake are floor-hinged and this, coupled with the 'long arm, short leg' driving position, forces you to crook your legs a little uncomfortably.

But the view out is great, those ergonomic foibles evaporating as soon as the Alfa's single dual-choke Solex carb spits the twin-cam into life. Despite this modest carburation, it sounds surprisingly throaty and irresistibly keen. In fact, it's not especially brisk, early Sprints dispensing only 65bhp rather than the later 80bhp, but it's lively enough to experience the body-roll likely to ambush anyone who's never driven one before.

It doesn't roll like a 2CV, but it certainly lists a whole lot more than is fashionable today. You soon learn to use that big wheel as a prop, the seats more elegant than supportive, and discover that your view of a tilting horizon does nothing to undermine the Alfa's enthusiasm for diving into bends, its measured steering allowing clean lines that you'll soon be powering through. The steering tells you plenty about front-end grip, although it's the rear wheels that are more likely to break traction in an easily collected drift. You have to try hard to get there with 65bhp, mind. In fact, Balocco's paint-smooth surfaces fail to expose the best of the Giulietta's dynamics, its sweetly sensitive steering feel amplified by the rise and fall of its front wheels over bumps that it absorbs with impressive decorum. The Giulietta's ride, and its robustness, were what made it such an effective roadracer, qualities frequently revealed if you drive one on typically battered British B-roads.

Unsurprisingly, the mechanically similar Spider, which has been brought to this event by enthusiast Jerome Barugola from France, feels much the same but livelier, because he's uprated his to perkier Veloce specification. It doesn't roll as much as the Sprint either, its rooflessness allowing you to enjoy the growl and suck of the twin-cam, its Webers and their exhaust.

To understand the Spider's advance you must set it in context, and that means thinking about the mostly British sports cars with which it competed at the time. Like the Alfa, the MGA and Triumph TR3 were dependent on the parts catalogue of sister saloons, which in this case were a whole lot less sophisticated than the Giulietta, which explains their all-iron, single-cam engines and cruder suspensions. They also suffered vintage separate chassis, promoting plenty of scuttle shake that the Alfa minimises >









Above
Giuliettas gathered at the
Balocco test track: clockwise
from bottom left are SV Zagato,
Spider, Sprint coupé, saloon
and Bertone Sprint Speciale.

admirably, and they also did without the Spider's windup windows and easily manipulated hood. The Alfa was a more sophisticated thing, and on the road it showed.

It didn't take long for the Giulietta's athleticism to be flaunted on the track, either. The Sprint won its first class in a race less than a year after its debut, this the first of many high-ranking results. The 1955 Mille Miglia saw no fewer than 24 Sprints entered in the 1300GT category, although these private entries were beaten by factory-backed Porsche 356s. Alfa chose not to get directly involved, but nevertheless introduced the swifter Sprint Veloce in 1956, which comfortably won the first three places in its '56 Mille Miglia class.

It was a Sprint Veloce crashed on the 1956 Mille Miglia that gave birth to the rapid SV Zagato, its floor and mechanicals repackaged into a bodyshell said to have been designed by Ercole Spada. It was considerably lighter and more aerodynamic, leading to the build of several more before Alfa commissioned an official run, ultimately of 210, for an official race programme. These cars were built on the shorter wheelbase sub-structure of the Spider, rather than the Sprint, to carry slippery aluminium bodywork. Aluminium brake drums, lightweight seats, Plexiglass side windows and the optimistic absence of bumpers pared more weight, although it came with a heater, map-reading light and hubcaps. The result was a car weighing just 860kg; its twin-Weber 1300 issuing 99bhp to a five-speed gearbox, giving it the lungs and legs to top 125mph.

Most SZs are Coda Tonda models, their short, rounded tails complementing a snub nose. But the Alfa museum SZ we're sampling today is the even rarer Coda Tronca version of which 30 were built, its lengthened, Kamm-

cut tail further smoothing the air sluicing over its rump. But it's still small and you can feel its lightness when you open a door with less heft than the Sunday paper, to take station in a tiny, flying buttress-bolstered seat. You need to be lightweight yourself to fit, and most will find their head butting the (padded) ceiling.

You sit before an austerely beautiful crackle-black dashboard, its bold binnacle showcasing a trio of dials. From the middle of the dash hang just seven switches, leaving you free to concentrate on the art of driving – and an art it is in this responsive little thing. Direct steering, low weight and snorting eagerness demand delicacy despite a soundtrack that's anything but subtle – until you reach 4000rpm, when the thrillingly rude crack of combustion calms to a surprisingly civilised, throaty hum. Which is great, because this is where the twin-cam does its best work.

You soon discover that it's easy to get into a rhythm, its keening engine, close-stacked five-speed and insect agility encouraging boldness. But any zeal must be measured, harnessing that Giulietta body roll to help through corners. You must take aim, pause and let the car settle before having your way with its throttle. If you don't, the body sway gets out of kilter.

Learn this and the SZ becomes intoxicatingly swift, its mechanicals barking encouragement. It's impressive for a car this old, but still more impressive is that the same character is cracklingly evident in all the Giuliettas, saloon included. It's their mechanical character and style that are so special, setting standards most rivals needed 20 years to match. It's this same magic that Alfa aims to recapture today with a new range of rear-drive models. If it succeeds, that will truly be worth celebrating.





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__Jaguar__ MILESTONES

Jaguar SS100

WHEN WILLIAM LYONS unveiled the Jaguar SS saloon at The Mayfair Hotel in London on 21 September 1935, he also announced a low and rakish sports car that would join it: the SS100.

Lyons was a canny businessman and he well knew that the profits for SS cars would come from the saloon range, while the sports car would add much more excitement through racing and rallying events. And he was correct. From launch the SS100, first in 2½-litre and then 3½-litre guises, was immediately seen in motor sport action.

As Jaguar was yet to develop its in-house XK engine, the Standard Motor Company supplied the six-cylinder engines in both capacities. Being rather perfunctory in design, both power units were considerably improved by engineers Harry Weslake and William Heynes, who designed efficient cylinder heads that resulted in power of up to 125bhp with the 3½-litre.

Only 198 of the 2½-litre and 116 3½ litres were ever constructed, making these extremely rare Jaguars – hence their strong values today. As well as offering good looks, the SS100 was a proper competition car as well, and was seen in action at Brooklands driven by Ian Appleyard, as well as at innumerable club races.

Real victory came when Tommy Wisdom won the 1936 International Alpine Trial and then Jack Harrop won the 1937 RAC Rally. In 1948 Appleyard achieved a Coupe des Alps on the tough Alpine Trial. No wonder the SS100 is welcome on the Mille Miglia and Targa Florio retrospective rallies of today, as well as at all top concours d'elegance events.

Robert Coucher



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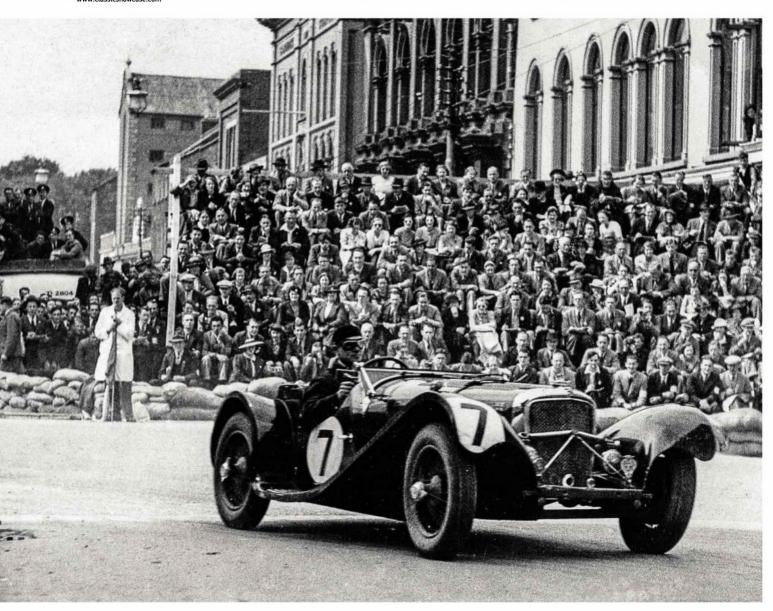
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GONE BUT NOT FORGOTTEN

WORDS DALE DRINNON



Peter Brayham

Actor and stuntman who became the 'go-to' man for TV and film directors wanting realistic punch-ups and car chases

ETER BRAYHAM was a film and TV industry stalwart with two dozen acting credits to his name. You might have seen him in roles such as 'heavy', 'first heavy', and, of course, his masterful performance as 'thug'.

However, you may be more familiar with Peter as he reprised 'truck driver' and 'angry driver'; and also 'driver'.

It's safe to say that, viewed as an *ac-torr*, Brayham's oeuvre did little to concern the BAFTA judges. His bursts of dialogue were brief, at the very most. But he was far from being a mere extra who occasionally got lucky.

Brayham quickly progressed from being an able stuntman in the British film industry to one of its leading live-action stunt and fight co-ordinators. While many a fall guy found work around Elstree, Pinewood and Shepperton, landing convincing-looking right hooks into pallid thespian faces – along with falls from parapets and crashes through sugar glass plate windows – Brayham's driving skills made him something unique.

Born in 1936, details of Brayham's early life are sketchy, and probably deliberately so. He was something of a tearaway from Wandsworth, south-west London, and he was acquainted with several well-known villains. 'When I was about 17, I found out that freedom

was the most important thing to me,' he later said, ambiguously – an outlook cemented in 1963 when his pal Gordon Goody, one of the Great Train Robbers, went down for 30 years. By then, the street-tough Brayham was already in demand for stunt work. His starting point was *The Guns Of Navarone* but he was soon employed on 007 movie *Goldfinger* and espionage TV series *Danger Man*.

For director Peter Yates, he was one of a team of trick drivers recruited for the 1967 film *Robbery*, for which the mail train heist undertaken by Biggs, Goody and Co was the inspiration. Mk2 Jags starred as getaway cars, and Brayham's expert hurling abilities – plus the fact that the action was mainly filmed for real on west London streets – made for compelling viewing. It really was a dummy run for Steve McQueen's *Bullitt*, also directed by Yates.

As Brayham's reputation for meticulous planning and a passion for choreographed violence grew, he came to the attention of Ted Childs, producer of ITV's visceral cop drama *The Sweeney*. Childs wanted car chases to be part of the winning formula for his ultrarealistic show in 1974, and told Brayham he was the man to organise them, but that there could be no extra budget to do so.

This suited him fine, as he knew he could

Left
Peter in a rare restful moment
between bouts of high speed
action. His TV credits include New
Scotland Yard, The Sweeney, The
Professionals and Life on Mars.

rely on a stream of secondhand S-types to do the business. Fitted with industrial-strength rollcages, these Jags were almost indestructible, and could be crashed two or three times before they were spent, often being lashed up and resprayed overnight or at weekends to stick to both budget and continuity.

'For car chases I used a guy called Frank Henson, an ex-rally driver,' Brayham recalled. 'I had a kind of chemistry with Frank. When we drove together, we never communicated because we didn't need to.'

Brayham could organise *Sweeney* car-on-car action in sleepy Hammersmith backstreets at the drop of a clutch. 'There were about 90 guys on what we called The Stunt Register at the time, and I think I used all 90 of them at various times.'

The pinnacle of his input on *The Sweeney* was in the episode entitled *Stoppo Driver*. It's the key one that invokes every petrolhead's image of the fictional Flying Squad saga, with Jack Regan's brown Ford Consul GT in fast and furious pursuit of an S-type full of lags on real London streets.

The story revolves around a gifted but corrupt police driver persuaded by a gang to be their getaway driver. What's not immediately obvious is that Brayham wrote it. It carries another scriptwriter's credit for thencurrent protocol reasons, after Peter's dialogue needed some tweaking – ironic, really, as Brayham was also the show's de facto consultant on Cockney rhyming slang.

'I needed a really, really good driving sequence, and Ted Childs agreed to it. We did it in three days but it was tough.' The entire chase was on a truly cinematic scale, the filming thrilling, the cars on their door handles on every street corner, before the Jag meets its demise below a flyover, the driver catapulted through its windscreen.

After his full-time contract on *The Sweeney* ended when the show finished in 1978, Brayham took his peculiar specialism to countless other action TV shows, including *The Professionals*. Later, he worked on movies such as *Quadrophenia*, Pink Floyd's *The Wall, My Left Foot* and *Bridget Jones's Diary*.

The film industry lost one of its most valued behind-the-scenes atmosphere makers in 2006, when Peter Brayham died, but not before he'd been stunt co-ordinator on *Life On Mars*, BBC1's homage to the gritty *Sweeney*. Once asked about his approach to on-screen fisticuffs, he said: 'If the character is one hard bastard, I've gotta make him look hard – you've got to believe it.'



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Pyrex kitchenwear

Versatile kitchen glasswear that can be used to cook everything from sponges to crack cocaine (apparently)

that something as innocuous as a baking dish could become so hip that streetwise Los Angelinos are prepared to pay big bucks to strut in hoodies and baggy shorts sporting a giant version of the brand's logo – but that's exactly what has happened to PYREX (the capitals are important). Consultation with the *Urban Dictionary* reveals that Pyrex is defined as 'a particular brand of cookware that is commonly used for making crack cocaine'.

It seems that, post-Breaking Bad, mum's casserole dish has added street-cred to its kitchen-cred as the receptacle of choice for cooking up your favourite drug.

PYREX, as a brand, was registered – in capital letters – 100 years ago by the Corning Glass Works. Amory Houghton founded his business in 1851 in Massachusetts, but changed its name after relocating to Corning, New York, where it still maintains its headquarters.

In the early 1900s the railroad companies approached Corning with a request to produce a longer-lasting lantern glass that would not shatter when hot glass met cold rain. Eugene Sullivan, Corning's director of research, when

studying in Leipzig, had become aware of 'Duran', a heat-resistant low-thermal-expansion borosilicate glass developed by German chemist Otto Schott in 1893. Sullivan produced his own version, which he called Nonex, that more than satisfied the railroads but was a bit of an own goal in that repeat orders for lantern glass declined dramatically.

However, salvation and a vast new market were only a sponge cake away. The story goes that Bessie Littleton, wife of a Corning scientist, disappointed when her new casserole dish fractured after only a few visits to the oven, suggested that there must be a better material at hubby's works. The next evening Dr Littleton returned with an improvised dish created by sawing the bottom off a borosilicate battery jar. Bessie got busy in the kitchen and baked a sponge cake, noting that not only did it cook more rapidly, but it didn't stick to the dish and she could more accurately gauge when it was cooked by looking through the transparent base.

Back at the lab, Dr Littleton's colleagues agreed that it was a fine sponge cake and that they might have stumbled on a new market for Nonex. In 1915, after two years of development

'It is estimated that 80% of American homes now have a Pyrex product; most are not used for baking drugs'

(and the removal of lead from the formula), the startling idea of glass baking dishes hit the kitchens of America. It is estimated that 80% of American homes now have a Pyrex product; most are not used for baking drugs.

For those with a chemical bent and a hot oven, the formula for both Schott and Corning borosilicate glass is 80.6% SiO $_{\odot}$, 12.6% B $_{\odot}$ O $_{\odot}$, 4.2% Na $_{\odot}$ O, 2.2% Al $_{\odot}$ O $_{\odot}$, 0.04% Fe $_{\odot}$ O $_{\odot}$, 0.1% CaO, 0.05% MgO and 0.1% Cl. (In order, that's oxides of silicon, boron, sodium, aluminium, iron, calcium, magnesium and a dash of chlorine.)

In 1934 Corning produced its largest ever Pyrex dish when it cast the blank for the 200-inch mirror for the new reflective telescope at San Diego's Palomar Observatory. The first attempt failed but, after taking a year to cool, the second try was successful and Palomar became for half a century the most important observatory in the world. The first astronomer to use the new telescope was the renowned Edward Hubble and in the 1980s Corning would supply glass for the space telescope named in his honour.

'The Original Transparent Ovenware' gained a little colour in 1936 with the introduction of a blue-tinted, stovetop friendly Flameware range by adding aluminium-sulphate, followed in 1947 by a range of pastel shades and patterns unsurprisingly called Pyrex Colours.

Needless to say, there are avid collectors of vintage Pyrex which, with such large quantities produced, is still inexpensive – at the time of writing there were 20,456 listings on US eBay.

In 1998 Corning sold PYREX to the longestablished French glass manufacturer, ARC, and the brand went lower case.

Curiously, Pyrex that is sold in the US, unlike in the rest of the world, is no longer made from borosilicate but controversially uses a cheaper and less heat-resistant tempered soda lime glass.





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Tudor revival

Rolex's value-led sister brand continues its renaissance with a robust new movement and two new watches – one a collaboration with Ducati





of this page, then they will know that I am not exactly opposed to the work that is being done at Tudor, the sibling brand of Rolex.

Once upon a time Tudor was the watch you bought if you could not afford a Rolex. Positioned as a blue-collar tool watch, while Rolex was being marketed at scientists and airline pilots, Tudor was targeted as the timepiece of choice of pneumatic drill operators and construction workers. Then it became almost exclusively an Asian brand, with just a few European collectors who were excited by some of the funky 1970s dial designs and the fact that Tudor watches had been military issue for a number of the world's armed forces.

Five years ago Tudor brought out the Heritage Chrono, a well-wrought tribute to an icon of the early '70s. After that there was the Black Bay, an even more popular tribute to another classic model, this time a diving watch from the '50s.

What these watches offered was an entry-level take on what might be called the Panerai experience. Much of the spectacular rebirth of Panerai has been down to models that skilfully blend design cues of the past into modern watches. The difference with Tudor is that it offers something close to Rolex build quality at a competitive price point – a couple of thousand will put a Tudor on your wrist.

But this is much more than just a value proposition, as this year's Basel fair launches demonstrate. Until this year Tudor has relied on industry-standard ETA and Valjoux movements, including the 2824, 7750 and 7753. But now it has launched its own calibre. The MT5621, as this new engine is known, is robust, straightforward to repair, endowed with a 70-hour power reserve and is helped towards its COSC certification (a first for Tudor) by a silicon hairspring.

Given that this is a new movement, it is presented in a new watch called North Flag (both pictured left): a handsome modern rather than self-consciously contemporary design, with a functional dark dial and highly visible yellow central seconds hand. The no-nonsense technical look is continued with a brushed steel case, while the movement is visible through a crystal caseback.

The new watch and movement may be the big news items from Tudor but they are far from the only news. The new movement also finds its way into an enhanced version of the Pelagos diving watch.

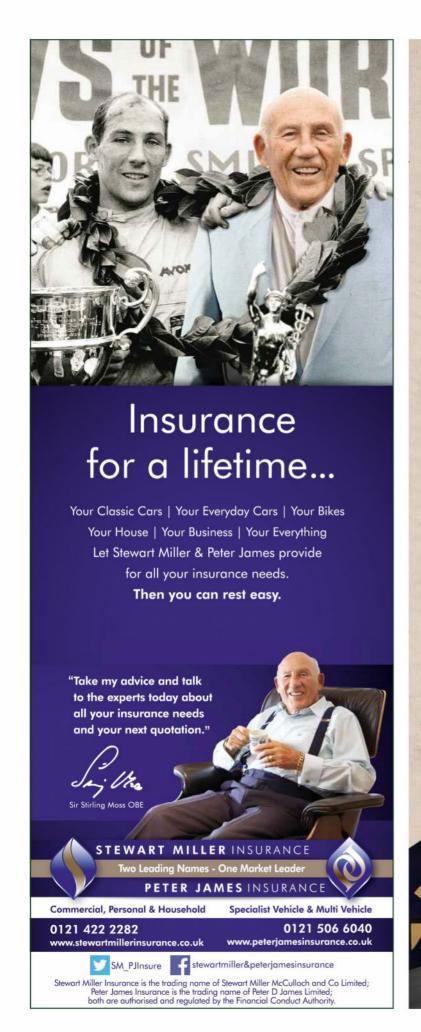
When it was launched at the time of the Black Bay, the Pelagos was overshadowed by its retro stablemate, which was a pity as it had a raft of interesting features: ceramic bezel, titanium case, bracelet that expands or contracts with the wrist at different dive depths, helium escape valve and 500-metre submersibility. Moreover, as well as benefiting from the new movement, it is also available in a stunning shade of blue.

And there is, of course, a petrolhead connection, too. Tudor and Ducati are partner brands and there is a watch to go with the new Ducati Scrambler, which the motorcycle manufacturer describes as a 'post-heritage' take on a two-wheel icon.

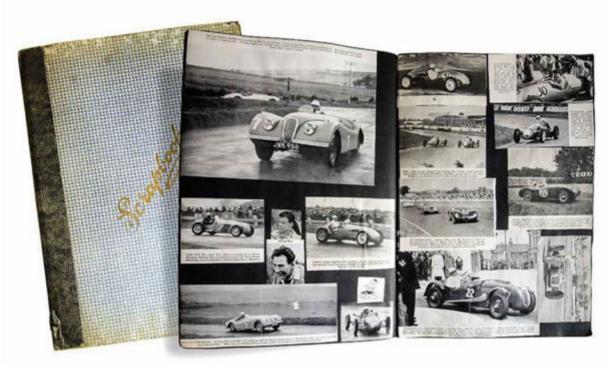
I have no idea what 'post-heritage' means but the bike is really rather nice and, in the spirit of customisation that is a keystone of the Scrambler offer, there are various colours of Tudor Chrono to go with the paintwork, of which the green is, in my opinion, the best.

I admit that I do not know much about motorcycles, except that I have tended to fall off them rather easily, but the package of the watch and bike is almost enough to have me taking my motorcycle test: a truly terrifying thought for all. But if Tudor makes such desirable watches, then it only has itself to blame.

'The difference with Tudor is that it offers something close to Rolex build quality at a competitive price'







One man's scrap...

...is another man's collectable work of art, from the days when Copydex ruled. Welcome to the world of scrapbooks

HE TRADITIONAL scrapbook, and the hours of close-up devotion and amateur artistry that were poured into it, really does feel like something from a bygone age.

As I write this, it is Sunday morning and my 12-year-old son is in another room of the house, darting from one online distraction to another on the household laptop. Thirty-seven years ago, you would have found me at the same age just as busy, but at the dining room table with glue and scissors, sticking bits of printed nonsense into a foolscap-format Silvine scrapbook with alternating coloured paper pages. The world of consuming ephemera is another planet entirely these days.

Individuals, famously including American president Thomas Jefferson, had been collating printed oddments in books for years before, in 1825, a publication entitled *The Scrapbook* became the first to offer hints and tips on how to make a good job of arranging newspaper cuttings. It was followed in 1826 by John Poole's *Manuscript Gleanings and Literary Scrap Book*. This one was packed with even more ideas for intermingling poems, notes, letters, calling cards, engravings and other paper fragments.

These useful guides ignited a scrapbook craze that would last for some 150 years. The Victorians loved constructing them – the more decorative the better – and a flourishing industry sprang up for the books themselves, and even sheets of gummed romantic motifs or cut-out-

able etchings. Author and scrapbooking megaaddict Mark Twain reportedly made \$50,000 from his line of patented ready-adhesive scrapbooks sold through shops and by mail order. And the invention of photography provided even more mementoes for people to stick in industriously.

Scrapbooks are irresistible for browsers, but it's not often that you come across examples devoted entirely to cars. Hence, when I recently chanced upon this one, immediately obvious as hailing from the early 1950s, I was hooked even on the most casual of flick-throughs.

A medley of fascinating stuff caught my eye, from a Frazer Nash Le Mans Replica to Giuseppe Farina's chiselled features. Still, I managed to look dubious enough that it wasn't particularly interesting, umm-ed and aah-ed about the slightly scuffed cover, and managed to get it for eighteen quid.

What is the actual value – a fiver, £100? It's hard to say. But unlike the vast majority of manufactured things in the automobilia orbit, in this case I was getting an absolutely unique piece of work; a one-off, put together with devotion over, I hazard, many dark winter evenings with only a mug of Bovril and the Home Service for company.

Whose was it? The antique dealer couldn't say, as it had just come from a house clearance. Whosever it was, though, clearly had great respect for the key drivers of the early '50s. The 30 pages are divided so that many spreads

centre around an heroic racing personality, ranging from Bob Gerard and Prince Bira to Alberto Ascari and Mike Hawthorn.

Other pages pay homage to 500cc Coopers or the BRM V16 – the real talking points in a racing world where the F1 scene was still coalescing. Yet my newly acquired scrapbook is not devoid of sports cars. Its compiler clearly admired the XK120, and commemorates the Jaguar's glory days in the hands of Stirling

Moss, Peter Walker and Leslie Johnson.

The contents are exclusively cuttings taken from newspapers and magazines. Some of these sources I *do* recognise, such as *The Motor* and *Autocourse*. The origin of others is unclear. The lack of race meeting tickets or programmes seems to suggest my scrapbooker wasn't flush enough actually to attend the events but devoured post-race reports with glee. I really like the care with which the pictures and captions have been trimmed and laid out, almost always accompanied by a tiny portrait of each driver.

The nature of motor sport photography in those long-ago times naturally tended towards a conventionality of front three-quarters action shots taken at familiar trackside spots. Yet where a picture has some ambient atmosphere – a rain-lashed Goodwood or the crowds clustered at Woodcote Corner – my '50s titbit freak has made space for the whole image. Truly a labour of love.

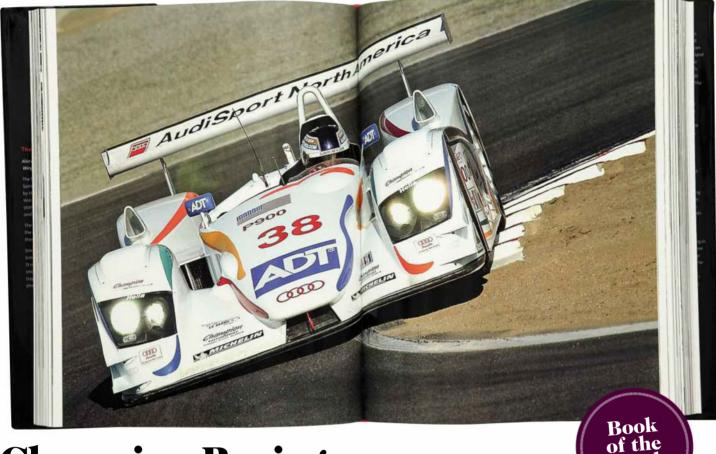
The founder of The Ephemera Society, Maurice Rickards, once described the focus of its fascination as 'the minor transient documents of everyday life'. In my recently acquired scrapbook, these were the little things that beguiled and intrigued a singular racing car fanatic. It might be the alloy wheels on the latest Alta or Connaught, the ebullient style of World Champion Ascari, or the massive diversity of Moss's steeds and drives. What he included and what he discarded was all part of a very personal edit at which I can only guess.

If you've still got your old scrapbook somewhere, get it out and reacquaint yourself with your days of snippets and Copydex. Better still, why imprison scrapbooking in the past? Now is the very moment that you could start a new one covering 2015. This page will make an excellent opener.









Champion Racing A little bit of magic

DAVID TREMAYNE, David Bull Publishing, £80, ISBN 978 1935007 26 5



THE USA HAS produced its fair share of crack sports car teams, but victory in the Le Mans 24 Hours has eluded most of them. And while the appropriately named Champion Racing may be unfamiliar to most non-American readers, it really shouldn't be as

this Audi-blessed outfit claimed outright honours in the French classic in 2005 to go with class honours (and third place overall) accrued two years earlier.

Factor in six consecutive wins at Petit Le Mans, five American Le Mans Series championship titles from 2004 to '08 and an all-star driver line-up that included the likes of Hans-Joachim Stuck, Rinaldo Capello, JJ Lehto, Johnny Herbert, Tom Kristensen, Emanuele Pirro and *Octane*'s very own Derek Bell, and it's clear that this was no fly-by-night operation.

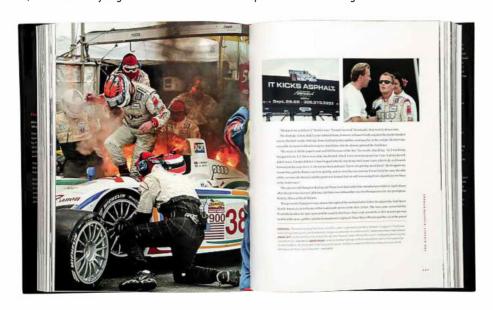
However, what emerges from reading this book is how unlikely such success seemed as the team made its first trackside foray at the 1993 Sebring 12 Hours with a Porsche 911, finishing 21st and seventh in class. The author outlines how an ex-rally driver from Trinidad who operated a car dealership in Miami moulded the team into a world-beater.

But it isn't just a case of 'and then we did this'. The narrative begins with that win at Le Mans, as insiders recall how their bid almost came unstuck moments before the start because of what might euphemistically be described as 'telemetry issues'.

While there is a degree of backslapping, Tremayne stops short of it being a hagiography. That said, if we have a criticism it's that it doesn't go into great detail about the abrupt split with Audi. It's clear that the decision to axe the North American programme was not of team principal Dave Maraj's making, it was made at board level in Germany. Aside from a paragraph talking about how disappointed everyone was, that's about all you get.

This hardback is beautifully designed and there are some striking images. The font size is on the large side, but at least the photographs haven't been cropped unnecessarily. The Le Mans shots are evocative and sometimes even amusing (the picture of men of a certain age 'dressing' as Hawaiian Tropic girls needs to be seen only once).

This is a fitting tribute to a team that consistently punched above its weight.





Details – sports cars 1965-1969

WILFRIED MÜLLER, McKlein Publishing, €99.90, ISBN 978 3 927458 76 5

YOU HAD BETTER reinforce your coffee table as you will want to show off this thumping 400-page hardback. As the title suggests, it isn't so much a car book as a collection of images with potted histories or extended captions, but it's the details that captivate. That can be anything from the full-page shot of a Fritz Hoffmandesigned Abarth 2000 SE04 gearbox in bits to the stellar black-and-white picture of a row of Ferrari P3 rear decklids stacked up in the Le Mans pits in 1966, the shot being taken just as Porsche man Jo Siffert walks by.

By far and away the most intriguing images, however, are those of the Chaparral 2D, in particular marque instigator Jim Hall's novel interpretation of the rule that required sports prototypes to have luggage room.

Text is in German and English. Recommended.





The Jaguar sports car collection – a personal endeavour



CHRISTIAN J JENNY Speed Age, £84.50 ISBN 978 0 9930251 0 5

THIS SLIP-CASED hardback is a personal celebration of what has

been described as one of the most important collections of Jaguars in the world. There is no doubting the Swiss' passion for the marque, and editor James Mitchell deserves much credit for bringing it all together. It's comprehensive, too, with superb studio images by Michel Zumbrunn accompanied by histories of each particular car, complete with a list of which publications they've previously appeared in, races they contested and suchlike. This isn't a mass-appeal book, but nor is it a hubristic vanity project. And we *really* want Jenny's SS90 prototype...

Emotion Alfa Romeo 1950-1975

MAURICE LOUCHE, £60, ISBN 978 2 9544452 2 9



THE UNSTOPPABLE Louche has eschewed multi-volume masterworks for marque-and race-specific photo books. This is his best yet. It celebrates Alfas on events such as the Targa Florio and Alpine Rally, with past

masters such as Bernard Consten, Nanni Galli and Jacques Laffite providing forewords.

While we all love seeing images of TZ2 and Tipo 33s being hustled, we enjoyed the many, many pictures of peripheral stuff rather more. That's everything from the Weizinger/Bisterfield 'Duetto' Spider cornering on its door handles during the 1969 Nürburgring 1000km, or Jean-Claude Chamaillard caning his 1750 Berlina on the following year's Tour de France. Great stuff.

COLLECTORS' BOOK

Turbine Grand Prix

GÉRARD CROMBAC. Automobilia. 1989. value £45



CROMBAC always was a prolific writer, and this celebration of the turbine craze that enlivened 1960s F1, IndyCar and sports car racing was one of his best books by far. It's

particularly intriguing to read about Colin Chapman's relationship with sponsor Andy Granatelli during some of Lotus' Indy 500 bids, and there's a wealth of information on sports cars such as the Howmet, the only turbine car to ever win at international level.

Automotive jewelry Vol 2 bespoke mascots

N DAWES & M FURMAN, Coachbuilt Press, \$100



MORE MASCOT goodness courtesy of former Sotheby's auctioneer Dawes with sumptuous photography by long-time collaborator Furman. And what mascots. We defy you not to covet the Adler Eagle

grille adornment, or any number of René Lalique confections for that matter (the 'Renard' mascot was new to us). We also loved some of the more amusing items with names such as 'Long Arm of the Law', 'Agent de Circulation' and 'Marvel Chained Bulldogs'. We really liked this book, which is a fitting accompaniment to the previous volume, but don't expect much insight into the manufacturers or the cars the mascots were fitted to, for that matter. It isn't that sort of book.

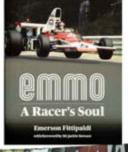
Emmo – a racer's soul

EMERSON FITTIPALDI, F1 Racing, £19.99, ISBN 978 0 9575320 4 5

FEW RACING DRIVERS, if any, are as popular as Emerson Fittipaldi. The name instantly conjures images of Lotus 72s, McLaren M23s and Penske Champ Cars being driven with gusto; either that or *Planet of the Apes* sideburns and killer shades. As is soon made abundantly clear from reading this slender hardback, he remains as charismatic and contemplative as ever, this being not so much a biography as a selection of writings that have appeared in print elsewhere.

So we have Emmo's memories of arriving in Blighty in 1969 to race in Formula Ford (he made his F1 debut the following year...) to the heated battles between McLaren and Ferrari in the '70s both on and off the track. Then there are his thoughts on religion, why Monza matters and whether or not there is a realistic future for Grand Prix racing in the USA.

Sadly, production values are middling at best, but it's the words that matter. A great read.





Dodge 100 Years

MATT DELORENZO, Motorbooks, £30, ISBN 978 0 7603 4552 8



DODGE ISN'T a name that generally gets the editorial department at Octane Towers tripping over excited tongues. But, as this glossy hardback reminds us, it hasn't all been K-Cars, Omnis and Neons. The

Chrysler division has occasionally made cars that get the blood pumping; witness the 1968-70 Charger and, more recently, the first-series Viper. DeLorenzo writes in an easy-to-digest fashion, and it's an interesting read, not least the section covering WW2 vehicle production and the more memorable concept cars. However, your eyes will be assaulted by much of the photographic content: we dare you to look at the Mitsubishi-based Challenger and try not to weep. As for the abominable Aries...



Italjet Ascot E-Cycle

£3200. www.italjet.co.uk

LOOKING THE part is essential at the many revival race meets held nowadays, so this retro bicycle makes an ideal paddock bike companion for that period pitlane feel. You won't have to ruin the look by getting out of puff while pedalling thanks to the Ascot's 250W electric motor, which can waft you around at speeds of up to 15mph (and will last for up to 50 miles, depending on use and rider). And if you're competing in a night race there's an LED headlight to illuminate your way to the pits. There's also a Brooks twin-sprung leather saddle with matching frame-mounted leather battery bag, handlebar grips and yoke-mounted LCD readout.



Ferrari 250GTO print

£49. www.historiccarart.net

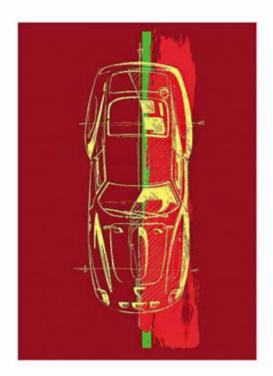
CAR DESIGNER Julian Thomson (Lotus Elise, Range Rover Evoque) is also a dab hand at illustrating and this 250GTO print is one of his Designer Art collection, which also includes a GT40, E-type and 911 Turbo. Limited to 50 prints, each is signed by the artist. A separate Designer Notes collection again features GTO and E-type, but adds Ferrari 512 and Porsche 917 for some early '70s race glamour.



Mirabeau Monaco t-shirt

£25. www.t-lab.eu

IT'S SAFE TO assume that Lewis Hamilton won't be first in the queue to buy one of these – it will stir up a few sour memories of qualifying at last year's Monaco Grand Prix when team-mate Nico Rosberg locked up on the approach to Mirabeau and brought out the red flag. As a result, Nico secured pole and won the race, while Lewis fumed. For everyone else, this latest *tricolore* design from T-Lab will make an ideal addition to one's summer wardrobe.







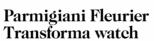
Me and My Car Midi Bonnie racer

£30. www.meandmycar.co.uk
THIS VINTAGE-inspired toy race
car is far too nice to give to the
kids – they'll chew it, throw it
down the path, lose it, or all
three. So instead, let's call it a
desk ornament and enjoy the
retro styling, gloss paintwork
and real rubber tyres with
over-sized knock-ons. Other
colours and car styles are
available, priced at £25-45.

Holden leather toolbag

£234. www.holden.co.uk

CARRYING A tool kit is a
necessary evil with classic car
ownership, so why not keep your
spanners and screwdrivers safe in
this toolbag? Made of chocolate
brown leather with hand-stitched
seams and brass buckles,
its vintage styling will fit in
with most eras of cars.



£20,900. www.parmigiani.ch

THE LATEST addition to the Parmigiani Fleurier range is the Transforma which, as its name suggests, transforms from a wristwatch (finished in steel with alligator-skin black strap) to a pocket watch at the press of a button – handy if you still have crumpet in the pitlane recording your laptimes the old-fashioned way. However, unless you're a FIFA executive, the price may be something of an issue.

Moto Lita Carroll Shelby wheel

£328.80. www.europaspares.com

MOST OF US lack the skill behind the wheel of Carroll Shelby, so this new limited-edition wooden-rim steering wheel from Moto Lita is perhaps the closest we'll get to the Texan legend's driving talents. The 14in-diameter wheel comes with CS Racing logo and Carroll's signature on the spokes. It is designed to fit the six-bolt boss adaptor (although other boss fitments can be made to order).





PRICE £279.95 MATERIAL Premium diecast QUALITY ***** VALUE *****

YOU'LL HAVE heard of the expression 'damning with faint praise'... Bear it in mind when we say there's lots to like about Minichamps' latest offering. It's undeniably impressive, even if the two-tone colour scheme is the very definition of 1959-62 'bling'.

It's also extremely expensive, however. Its price tag is knocking on the door of market-leader CMC's exquisite models, yet its quality is only on a par with, say, the 1:18 Daimler 250 V8 by Paragon that we featured in *Octane* 141. And that retails for less than £85.

Plus points? A very fine interior, with red flock 'carpeting' that looks acceptably close to scale. Decent shutlines for the opening boot, bonnet and doors. A good imitation of the Bentley grille, which has separate slats for the correct see-through look.

Against this are a basic, plastic representation of the V8 engine, tyres that appear too modern and undersized – although this may be an illusion caused by the white bands – and some dodgy masking of the two-tone paint divide. Acceptable at £85 but not at £280.



1:43 SCALE

1 // CHAPARRAL MK1
BY MARSH MODELS PRICE £197.95
MATERIAL Resin & metal handbuilt
QUALITY ***** VALUE *****

Only 25 examples have been produced by UK-based Marsh Models of Gary Wilson's 1964 Road America 500 entry.

2 // ASTON MARTIN LAGONDA BY SPARK PRICE £47.50 MATERIAL Resincast QUALITY ***** VALUE *****

This fine model of the 'stretched' Aston represents the 1974 Earls Court Motor Show car, in its current restored form.

3 // FERRARI 250GT DROGO BY BEE BOP PRICE £119.85 MATERIAL Resin & metal handbuilt QUALITY ***** VALUE ***** UNCLITY **** VALUE ***** Holice their berraris any colour but red, this is a well-priced handbuilt of the '64 Spa 500km racer.

4 // CHEVROLET CORVETTE DP BY DVA DOLERMO PRICE £192.55 MATERIAL Resin handbuilt QUALITY ***** VALUE ***** It's a Corvette, Jim, but not as we (usually) know 'em... A superb model

5 // ALFA ROMEO 6C 2300B BY ALFA MODEL 43 PRICE £122.95 MATERIAL Resin & metal handbuilt QUALITY ***** VALUE *****

of the 2014 Daytona 24 Hours winner.

Limited to 200 pieces and nicely made in Italy, this is a good value handbuilt of the 1938 Berlin motor show car.

6 // JAGUAR MKVII BY OXFORD PRICE £21.95 MATERIAL Diecast QUALITY **** VALUE ***** Fantastic value, this offering from UK company Oxford of Stirling Moss's 1952

7 // MACRANSA TIII BY EBBRO
PRICE £57.60 MATERIAL Resincast
QUALITY ***** VALUE *****
A beautiful little model of the 1966
Honda S800 special built by the founder
of Dome, Minoru Hyashi, as it is now.

Silverstone winner is a great model, too.

8 // MASERATI GHIBLI BY BBR PRICE £117.50 MATERIAL Resin & metal handbuilt QUALITY ***** VALUE ****** Little to fault with this fine replica of today's Jag/BMW/Audi challenger.

9 // VW T1 DELIVERY VAN
BY SCHUCO PRICE £35.95
MATERIAL Diecast
QUALITY ***** VALUE *****
Who could resist this hugely appealing
Vee-Dub? It's excellent value, too.

■ CLASSIC MODELS



Wolseley Police Car by Budgie Toys

BUDGIE might seem a strange name to choose for a range of diecast road vehicles but at least it allowed the makers to use the catchy slogan 'They speak for themselves'.

Launched in 1959, the range concentrated on commercial vehicles rather than cars and showed a lot of originality in the choice of subjects. Who else would have thought of a Foden 'Pluto' Aircraft Refuelling Tanker or a Seddon 'Jumbo' AA Mobile Traffic Control Unit? Nevertheless, Budgie faced an uphill struggle in competing with the big players like Dinky, Corgi and Matchbox, and only a few of the models survived beyond 1966.

The reason for the inclusion of a Wolseley in this range dominated by lorries and construction equipment is that Budgie absorbed a number of earlier models that had been marketed under the Morestone and Modern Products names. The Wolseley 6/80 was initially sold under the Modern Products name in 1955 and supplied in a colourful picture box, which showed the car arriving at a jeweller's shop that had just suffered a 'smash and grab' raid. By the standards of the day it was a good model, enhanced by a

roof-mounted loudspeaker and a radio aerial.

In 1960 the Wolseley reappeared as a Budgie, and a third version was to emerge much later – in 1983, in fact – when some of the old Budgie tooling was put back into use, mainly to supply souvenir and gift outlets. In a desperate attempt to modernise the ancient Wolseley, the central windscreen pillar was removed and the loudspeaker replaced by spotlights. Worse still, the body was painted light blue to look like a Panda car!

Even today, you can still purchase the Wolseley in kit form, making it one of the very few models still being made from the original tooling six decades after its first appearance.





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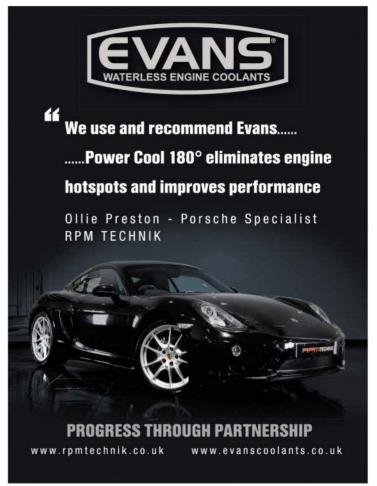


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Cooper T51 - Stirling Moss



This finely detailed diecast model by Schuco features opening rear and removable front bodywork to reveal full chassis and engine.

The model depicts the Rob Walker Cooper T51 of Stirling Moss as he won the Italian Grand Prix in 1959, soundly thrashing the Ferraris on their home soil!

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1:18 diecast model - £210.95 post free*

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Heaven is an Austin at Goodwood



HRDC ACADEMY 1958 AUSTIN A35 DAVID LILLYWHITE

I SEEM TO BE ON on a car 'high' at the moment. The MGB GT continues to provide fun-but-reliable motoring whenever I feel the need for noisy, bumpy travel, the Citroën SM improves with every session of fettling, and I'm head-over-heels in love with my newly purchased Impreza wagon.

To top it all off, I had the incredible privilege to race at Goodwood's 73rd Members' Meeting in the HRDC Academy Austin A35.

Of course, I spent the weeks before Goodwood pondering all that could go wrong in a race full of more powerful cars, many driven by pro racers, on a famously fast, unforgiving circuit in front of a crowd of thousands (and with a strong chance of rain). Waking in a cold sweat? Been there...

It was only after an HRDC track day that I started to relax: just sitting in the A35 reminded me how at home I'm beginning to feel in this brilliant little car. Come the Members' Meeting a week later, and there's me in the A35 for Saturday morning practice, as the likes of Andy Wallace and Robb Gravett saunter confidently across the assembly area to their steeds. Outclassed, me? Gulp!

The HRDC Academy A35 produces 85bhp, which I think made it the least powerful car in the entire meeting (though it was a close one with the lovely little two-stroke PBA-DKW Formula Junior in the Taylor Trophy). I was fully expecting the A35 to be the slowest car in my race, the Sopwith Cup. But within the first lap, I could tell I was quicker than several cars. What a relief! I qualified 23rd in a grid of 30, with the three cars immediately ahead of me all within 0.3 of a second of my time. I was on a high for the rest of the day, topped off by the fantastic Members' Meeting visitors' party on the Saturday night. 'I think we're in heaven!' I excitedly exclaimed to anyone who would listen.

The race on Sunday morning started in a panic, when we were called unexpectedly early to the assembly area and final drivers' briefing, but nerves turned to excitement as the flag dropped and the melée of pre-1960s saloons headed for the first corner. From that moment the race was

full-on, with constant battles against Rover 100, Ford 100E, A35 and A50 and two Alfa Giulietta TIs.

On the last lap, TV chef James Martin in his red-and-gold 100E got his own back for an earlier cheeky manoeuvre and blasted past me, pushing me back to 21st – but what a race! What a car! Huge thanks to CS Racing and the HRDC, as well as Motobuild, CCK, Type 2 Detectives, the Grindalls and everyone else for all the help and camaraderie. My in-car video is on the *Octane* Facebook page.

In other news, a discovery by Citroën SM man Andrew Brodie that my car's distributor is faulty – and probably has been since new – has yielded extra performance. On the MGB, I'm convinced that exhaust fumes are being pulled in through a gap in the boot seal, but haven't had a chance to prove it yet. And the Impreza clocked up 2000 miles in its first two weeks with me, only to be driven into at low speed, damaging every offside panel – but it's the excuse I need for a full bodywork revamp.

Finally, I was saddened to hear that super-fast Caterham racer Peter Fortune, who dominated the 2012 season that I competed in, passed away from natural causes aged just 56 during a track day. My sincere condolences to his family and friends.



1



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
1996 Subaru Prodrive Impreza



ROBERT COUCHER

International editor 1955 Jaguar XK140 1973 Porsche 911S 2.4 Targa 1991 Range Rover Vogue



GEOFF LOVE Publishing director 1989 Maserati Biturbo



MARK DIXON

Deputy editor

1963 Ford Galaxie Country Sedan
1964 Chevrolet Greenbrier
1970 Lamborghini Espada
1989 & '91 Land Rover
Discoverys
2001 Honda Insight





Range Rover braves the elements



1991 RANGE ROVER VOGUE ROBERT COUCHER @OctaneRobert

LAST ISSUE I noted that the winter months are not much good for using classic cars, but my Range Rover is the exception. It is brilliant in the rain, sleet and snow. The original Range Rover four-wheel drive system is one of the best, with its viscous coupling and high- and low-ratio transfer box. It seems the old Ranger will climb up any incline you present it with, unlike some more modern 4x4s.

Come the ski season, my wife insists we head for the Alps to indulge in a bit of controlled falling down mountains. We sling the skis into the back of the Ranger and head east. Being a 1991 model, it is equipped with all modern conveniences like an auto 'box, ABS and effective heater/demister. On the long motorways through France it is relaxed and quiet.

Nowadays the French police are very active in pulling over British-registered motor cars that are speeding so I cruise in the Ranger at 80mph with a relaxed 2500rpm showing on the rev counter. At this speed it does around 22mpg, which is just fine. Speed up just a tad and the consumption increases exponentially.

Once we reach the mountains the Ranger really comes into its own. I can't believe how it can chug up an ice-covered road with such determination and without snow chains – the fresh Michelin Latitude X-Ice winter tyres do make an incredible difference. I have as much fun in the Ranger as I do skiing down the pistes.

All was going well until the Ranger decided not to start one morning. It would spin over but not fire. Oh dear. The car was parked up a steep, snowed-in lane. My classics are insured with Hagerty International, which offers full breakdown recovery. So I called and was informed the recovery would be over, forthwith.

Sure enough, three-quarters of an hour later a smart safety-orange recovery lorry arrived with a chap called René at the wheel. 'You drive ziss old car here?' he enquired quizzically. He then popped the bonnet, unplugged the HT lead and told me to crank the engine. No spark. He then wiggled the sensor mounted on the side of the distributor and bingo, immediate start. 'It happens all ze time in ze cold,' he said, and jumped back into his lorry and was off. I resisted the impulse to kiss him...





SANJAY SEETANAH Advertising director 1998 Aston Martin DB7 Volante



GLEN WADDINGTON

Associate editor
1983 Porsche 944
1989 BMW 320i Convertible



TONY DRON

Test driver

1932 Austin Seven



ANDREW ENGLISH Contributor 1960 Triumph TR3A 1965 Aston Martin DB5



JOHN SIMISTER
Contributor

1934 Singer Nine Le Mans
1961 Saab 96

1961 Saab 96 1987 Peugeot 205GTI 1.9



RICHARD MEADEN Contributor 1992 Porsche 911 RS



Delwyn's seeing red



1957 FIAT ABARTH SPERIMENTALE DELWYN MALLETT

AS PROMISED in the last issue, my Abarth 'Goccia' is now resplendent in its new red-and-black livery — with coachlining in gold. In fact, everything has now been painted and final assembly is underway.

Wheel colour was the final tricky decision. I have an early colour picture showing what could be my car with silver wheels, but other period photographs suggest that the Mille Miglia car could have had black rims. Offering up a silver wheel convinced me that it didn't in any way enhance or complement the body colours, so I've opted for black with a fine red line around the rim. I think the red accent looks good, even though some might perceive it as slightly bling.

I also spotted what no-one else seems to have noticed amongst the

countless modelmakers who have produced miniature Goccias, which is that the top surfaces of the engine cover 'wings' were also painted red.

Mechanically, everything is ready to go. The all-new brake system is bled and braking. Fuel lines, new fuel pump and Filter King are in place but, irritatingly, at the time of writing I've been waiting more than a week for some small components in the chain to arrive, and their absence is stopping me from starting.

Also, the fuel and temperature gauges in my expensively sourced instrument pod don't work. I bought it on Italian eBay but the vendor would not sell it out of Italy so a friend in Switzerland paid for it and had it delivered to a friend of his in Italy. From there – a bit like a downed WW2 RAF pilot – it gradually made its way across the Continent: from Italy to Switzerland, on to France and Classic Le Mans into the hands of another friend, and then across the Channel to Blighty. The fact that, after all that, it doesn't work, really irks.





OCTANE CARS



History lesson



1963 FORD GALAXIE COUNTRY SEDAN

MARK DIXON @OctaneMark

APOLOGIES TO Frankie, but the Power of Love ain't got nothing on the Power of Facebook. Shortly after taking delivery of my 1963 Ford Galaxie Country Sedan, I posted a photo of it on an American Facebook page dedicated to 'longroofs'. Within a couple of hours, a US member had commented: 'Hey, that's my old car!'

At first, I thought it couldn't possibly be the same car and that the poster, Jonathan, must simply mean that he used to have one like it. But from his Facebook profile, I could see he belonged to another FB group based in Huntsville, Alabama – and I had found an old newspaper from Huntsville while I was clearing out the car...

Within 10 minutes, we were chatting on the phone. Listening to my recording of the conversation now, we make an amusing pair – Jonathan's Southern twang contrasting with what I'm sure sounds to him like my Downton Abbey accent – but, comedy value aside, it was a hugely useful point of contact.

'That car was originally sold here in Huntsville at the local Ford dealer, and I think I was only the fourth owner,' Jonathan told me. 'I hate that I ever got rid of it! It took me three years to buy it from the previous owner, and I had to trade a '68 Firebird to get it. It was my fishing car, because I could leave all my rods and reels in the back.'

Jonathan also solved the mystery of why the 390ci big-block V8 has a two-barrel carb whereas, according to the brochure (below) that I picked up from eBay, the 390 option always came with a four-barrel. 'That car originally had a 352, but the last owner put in a 390 truck motor that he'd freshened up,' he explained.

Coincidentally, the brochure shows a Galaxie with the same colour-and-trim combination that mine wore when it was new – although it's hard to tell now, thanks to the heavily patinated bodywork. Even so, there's hardly any rust apart from in the floorpans, where damp carpets have trapped moisture against the metal, and I'll shortly be removing the seats so that my local welder can sort that.

Meanwhile, the Galaxie is luxuriating next to the Espada in my 'garage within a garage'. I rent a lovely big unit on a farm near the *Octane* office, but it's not exactly free of the dust and chaff that go with the territory. For 50 quid each off eBay, I bought two large garden marquees which fit perfectly lengthwise across the unit. David Lillywhite and I spent a couple of hours putting them up and I'm delighted with the result – the translucent plastic lets in plenty of light and it will keep the cars protected from any airborne dirt.





MARTYN GODDARD

Photographer
1963 Triumph TR6SS Trophy
1965 Austin-Healey 3000 MkIII



DELWYN MALLETT

Contributor

1936 Cord 810 Beverly 1946 Tatra T87 1950 Ford Club Coupe 1952 Porsche 356 1955 Mercedes-Benz 300SL 1957 Porsche Speedster 1957 Fiat Abarth Sperimentale 1963 Abarth-Simca 1963 Tatra T603



SARAH BRADLEY

Contributor

1929 Ford Model A hot rod 1952 Studebaker Champion 1956 Chevrolet 3100 pick-up 1969 Plymouth Roadrunner Various motorbikes



MASSIMO DELBÒ

Contributor

1967 Mercedes-Benz 230 1972 Fiat 500L 1980 Ferrari 308GTB 1982 Mercedes-Benz 500SL

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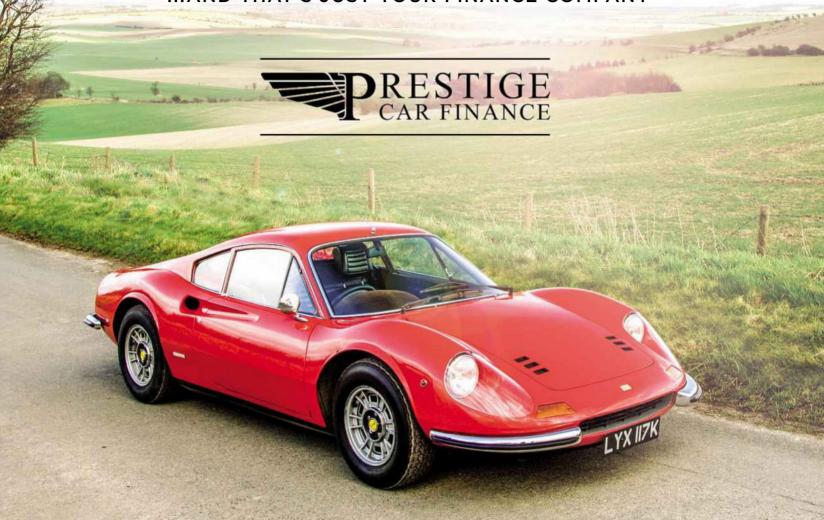
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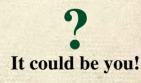


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HERO Poppy Regularity Rally 2

20-22 March Ypres, Belgium

THE POPPY REGULARITY Rally attracted 58 starters to Belgium for the latest round of the 2015 HERO Cup. Starting out from Poperinge, the action took place initially on an old kart circuit and it was a lower-seeded crew that set the pace – Jean-Christophe Hendrickx and Aswin Pyck in a Lotus Elan S4 stating their intentions through the first day as they heaped pressure on the front runners.

First to fall out of the event were John Abel and John Dennet, fresh from the recent Tour of Cheshire, when their Sunbeam Tiger parted company with its crankshaft pulley, terminally holing the radiator. Another fancied crew, Jan Ebus and Jan Berkhof (Porsche 356), had a rare slip on a driving test and dropped down the order early in the event. Delighting the crowds were Peter Naaktgeboren/Bart den Hartog (Escort RS1600), who were embroiled in a real tussle with Irish rallycross legend Dermot Carnegie and Paul Bosdet in an Escort RS2000.

Heading into lunch it was clear that the fourth running of this event was going to be as close as ever. The Lotus of Hendrickx/Pyck was out in front but receiving a strong challenge from John Bateson/Iain Tullie (Mercedes-Benz 300SE) and previous winners Peter Horsburgh/Anthony Preston (Mini Cooper S).

After lunch on the Belgian/French border, it seemed that the food had weighed down Sybert

van Groot and Jaap Jongman in their Datsun 240Z – a mistake in the popular Watou driving test costing them dearly. As the event neared supper at Proven, a secret check on a not-as-map junction caught no fewer than nine crews napping after not reading the instructions to the letter – their indiscretion costing them two-and-a-half minutes for not reporting to a control.

Leaving Proven and heading into the night for a regularity exercise before a time control section, the wheels came off (not literally) for Hendrickx/Pyck with an excursion into a field demoting them down to 44th. This handed the lead to fellow Belgians Dominique Holvoet and Bjorn Vanoverschelde in their Toyota Celica, Bjorn returning after his triumph on the 2013 edition. The time control sections allowed the night event specialists to shine – Kevin Haselden and Ryan Pickering (Mini Cooper S) coming out on top.

As the final day dawned, the relentless nature of the event meant most competitors only managed around five hours' sleep before the traditional pre-breakfast regularities. The final sections were incredibly close, the day starting with the top three separated by just 25 seconds.

Bateson/Tullie were the first to crack, dropping a further two seconds on the first regularity and then losing 12 seconds on the following tests, and the coup de grâce came on the second-to-last test

where Vanoverschelde booked in 18 seconds early and Tullie 25 seconds late. However, Holvoet/ Vanoverschelde held out to take the win, followed by Bateson/Tullie and Horsburgh/Preston.

Among the classes, Noel Kelly and Leigh Powley took Class 1 in their Volvo 122S, Jans Ebus and Berkhof picked up Class 2 in their Porsche 356, while Kevin Haselden and Ryan Pickering scored Class 3 in their Mini Cooper S. Class 4 was won by Jonathan Hancox and Richard Lambley in their Triumph PI, Class 5 by David Maryon and Neil Worsfold (MGB), Class 6 by Richard Prosser and Peter Blackett (Reliant Scimitar), Class 7 by Peter Naaktgeboren/Bart den Hartog (Escort RS1600) and Class 8 by Paul Crosby and Andy Pullan in their Porsche 911.







EFF BLOXHAM

BRSCC Silverstone Easter weekend

4-5 March Silverstone. UK

THE BRSCC hosted a huge season opener at Silverstone over the weekend with full programmes of racing on both the National and International circuits.

On the International circuit, Saturday saw an interesting mix of VW Fun Cup, Formula Ford and HRDC Touring Greats and AllStars, both pictured above. The Touring Greats pre-1960 saloons looked to be a dead-cert for Peter Burton's Jaguar Mk1 until Matthew Moore came tearing through to take the lead in his three-wheeling black Austin A40 (above left) - like a 'stealth bomber' as was later claimed during prizegiving.

In the AllStars, the peoples' favourite was surely the JCB Team MGB driven by Andy Newall (above right), though he finished a creditable third to the winning Cobra, driven by John Young, and Mike Whitaker's Mustang.

On the Sunday, the timetable was yet more diverse, with more Formula Ford, Formula Junior, the Alfashop Alfa Romeo Championship and two kart races. Both of the Alfa races were won by Graham Seager's GTV, with second and third places swapped between Chris Snowdon and Bryan Shrubb, both driving Alfa 33s, across the two races.

Over at the National circuit, the racing was just as varied, though less historic, with Fiesta Championships, the Mazda MX-5 Championship, Honda VTEC Challenge and Formula Jedi. We've said it before and we'll say it again – hardly anyone spectates at these events, yet entry is cheap and the racing highly entertaining.

VSCC Herefordshire Trial

14 March Hereford, UK



THE BATTLE FOR the lead of the VSCC's 2015 Trials Championship could hardly be closer after three of the four spring rounds.

The Herefordshire Trial saw David Golightly in the Ford Model T Special (above) follow up a fine win on the previous weekend's John Harris (Derbyshire) Trial with another win, this time without dropping a single

point. He was the only driver to score maximum points at the very muddy apple orchard stage. It was here that Don Skelton (Austin 7 Special), who finished second in Derbyshire, dropped seven points to finish second again.

Another front-runner, Matt Johnston (Austin 7 Special), who took fourth place in Derbyshire,



suffered cruel luck when a wheel caught a tree root on the first Sunday hill, pitching the car on to its side and dislocating Matt's shoulder.

The long-wheelbase class saw a popular win for Harriet Collings (above right) in her 3/41/2 litre Bentley with similar cars driven by Gareth Graham and Norman Lloyd in second and fourth places, separated by the Lea-Francis 12/40 of Graham White. Derbyshire class winner Paul Jeavons dropped to fifth here in his Vauxhall 30-98.

The next round takes place in Lanarkshire before the summer break; the championship reconvenes in the autumn.

In brief

LYONS MADE CHAIRMAN

Frank Lyons has been named as the new chairman of the Historic Sports Car Club. Well-known as a racer, Lyons has been involved in the promotion of Formula 5000 racing as well as competing in sports cars, Historic Formula 1 and Historic Formula 3. He joined the club as a novice Historic Formula Ford racer in the early '90s. He takes over from Chris Sharples, who steps down after nearly ten years in office. Chris Alford continues as vicechairman. Lyons said: 'I hope to be a good custodian and take the club into its 50th anniversary season next year.



RON FAULKNER TRIAL

David Brand (pictured above) enjoyed the perfect start when his newly restored Cannon took overall honours at The Southsea Motor Club's Ron Faulkner Trial held in Petersfield. After the first lap of the hilly course he was involved in a three-way fight with Frank Lyons and Mark Howse, the latter also enjoying his first time out in a freshly restored Cannon. After the second lap Brand had taken the lead outright, building enough of a cushion to outweigh his performance on the final lap which saw him lose nine points. Post-historic honours went to Richard Rowe in his Concord.



GET SET FOR BRIGHTON

Entries have opened for the annual Brighton Speed Trials, with places at the event on 5 September being awarded on a first-come, first-served basis. Organiser the Brighton and Hove Motor Club is expecting more than 200 cars and motorbikes (both road and competition machinery can enter) to particpate in the event, which involves timed runs along the seafront on Madeira Drive. Full details of entry criteria (everyone needs a competition licence to take part) and the safety equipment required, along with entry forms, can be found at www.brightonandhovemotorclub.

MOTOR SPORT CHOICE



Rampaging rookies

Radical says its SR1 Cup is the UK's fastest novice race series - here's how to join in words: Paul Hardiman

RADICAL, THE MAKER of lovingly created sports-racers since 1997, reckons its SR1 Cup, now in its third season, is the UK's fastest novice racing championship. These cars – splitting the weight difference between a kart and a Caterham – rev to almost 11,000rpm, make nearly 400bhp per tonne and thanks to downforce can generate more than 2G in corners. And everyone's on a level playing field on the same treaded control tyres.

One-make 'supply and drive' novice series aren't new, but Radical claims its support package is the best in the business, offering full training 'from rookie to racer'. The £45,000 (including VAT) package includes a new SR1 fully built and ready to go, Alpinestars race suit and a comprehensive training and race programme. This begins with the race licence procedure (for those who need it), followed by two instructor-assisted trackdays, then a separate timed event so you can see how quick you really are, followed by eight races on UK circuits.

Unlike other 'novice' series, drivers are allowed to take part for a second year before graduating to something faster. A used SR1 is worth in the high £20,000s, to offset against the cost of next year, or simply to get some of your money back. A used SR3 is in the high £30,000s.

According to Roger Green, Radical's head of sales and marketing: 'It's what drivers wanted. SR1 is a

stepping stone – some drivers want to go up to an SR3, and some want to keep their SR1. As the cars are so equal, you can see the difference between those who have raced a season and the new drivers. The front half of the grid tends to be full of those with some experience, and the back half is of newcomers who are catching up.' Even before the season's start, more than 20 drivers were signed up for the 2015 SR1 Cup.

'The SR1 weighs only 410kg [minimum 480kg race weight with driver] so with 185bhp they're fast enough to feel quick, and because they're on treaded Dunlop tyres, specially developed for us, they move around a bit more than a car on slicks, but it's very predictable. There's enough downforce that you can feel, and the chassis is adjustable, but not so much that you get lost. You can adjust ride height and therefore rake, and there's a choice of two anti-roll bars. They're very easy to drive with a clutchless sequential gearshift [or optional paddleshift] and the 1340cc Suzuki Hayabusa engines are very reliable, but we have staff and a spares truck at every race to help.'

Tyres cost about £150 each, but there's a limit of eight per season to keep costs down. Because the SR1 is physically small, all you need is a modest-sized trailer and a garage to keep it in, and Green reckons about half the field do just that, the other

half opting for trucks, or the services of a race support team.

After the ARDS course at any MotorSport Vision circuit, including a medical (for those already holding a race licence the cost of the 2015 renewal will be covered), there are two trackdays, at Snetterton and Silverstone – both circuits that feature later in the season. Instructors guide the drivers not just through the driving, but talk through everything that happens during a race weekend, from signing-on to taking the chequered flag. Even practice starts are covered, so nothing is a surprise come race day.

The first competitive event, 'How Fast' at Bedford Autodrome, is like a trackday with a twist. After a one-hour practice session each car is fitted with a transponder and sent back out one at a time for two flying laps – the fastest of which counts – to give drivers a taste of qualifying.

Races are held at Silverstone GP, Snetterton,
Oulton Park and Brands Hatch GP. For those eligible
to upgrade to a National A licence (having completed
six races) there's also the opportunity to contest the
non-championship Radical Festival at the daunting
and fast Spa-Francorchamps circuit in Belgium –
probably the best venue for a first taste of
international motor racing.

// www.radicalsportscars.com



Hamburg · Berlin



Rolls-Royce Phantom VI Presidential Landaulet, 1975, one of only 3 LHD drive cars ever built, delivered to the President of Ivory Coast, original title.



Mercedes 22/40 HP, 1909, very sporty and elegant, fully documented history, ex Mount Batten, original Mercedes- Simplex 5.6 l engine.



Ferrari 365 GTB/4 Daytona Coupe, 1972, only 1284 Coupes ever built, ex Price Collection, restored some years ago, original owners manual, low mileage.



Alfa Romeo 6C 2500S Touring Coupe, 1939, famous first ownership, very fascinating history, Villa d'Este class winner and Best of Show at Salon Privé.



Alfa Romeo 1900 C Sprint Series I Coupe, 1952, Mille Miglia competitor, FIVA Identity Card, restored.



Mercedes-Benz 300 SL Roadster, 1960, origiginal engine, frame off restored, well documented history.



Ferrari 330 GT 2+2 Coupe Series II, 1967, very original condition, carefully restored.



Mercedes-Benz 280 SE Cabriolet, 1970, extensively restored on original basis, beautiful interior.





Mercedes-Benz 190 SL Roadster, 1957, completely restored, well documented, "matching numbers".

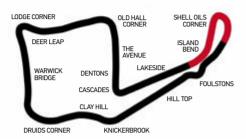
Alvis Silver Eagle C&S Tourer, 1936, brown leather hide. Aston Martin DB 6 MK I Volante, 1967, RHD. BMW 503 Cabriolet Series II, 1958, power steering. BMW 328 Sportroadster, 1937, restored, very orig. Jaguar XK 120 Alloy Roadster, 1949, LHD, "frame off". Jaguar SS 100 2,5 I OTS, 1937, rest., old Log Book. Mercedes-Benz 300 SL Coupe, 1955, "matching". Mercedes 16/40 "Knight" Tourer, 1912, restored.

Many more interesting cars in stock - please ask or visit our website: www.thiesen-automobile.com

Hispano-Suiza H6B / H6C Open Tourer 8 I, 1925.

Island Bend and Shell Oils Corner

MARK HALES ON THE JOY OF BLENDING A PAIR OF CORNERS AT OULTON PARK



THIS SERIES IS intended to be more about great corners on the race circuits of the world, and less about the technique of driving them. Trouble is, these days it's hard to avoid the latter when you talk about the former. The evolution of the competition car ensures how you tackle those corners and the line you take depends a great deal more on what you are driving than it once did. The modern variety has ever-more effective brakes, while better aerodynamic performance has meant the grip has usually been focused at the front end, simply because their engineering predecessors couldn't do that, but now they can.

Understeer, to paraphrase the dear-departed Jean-Pierre Beltoise, is something which afflicts all cars, and the Modern Way is to eliminate as much of that nosing wide as possible and allow a driver to get to the apex sooner via a shorter route. On fast corners, a straighter line allows you to carry more of the speed you already had on board. For hairpins, you accept that the middle of the corner will be tighter and slightly slower, safe in the knowledge that the bigger bonus was taken on the way in.

Car development has also affected the tracks and any place that has to accommodate a modern formula car will have lots of hairpins to slow them down. It's why Goodwood remains so classic – there's only the one, and it was put there in 1950 – and one of the main reasons why Snetterton was changed. The single-seaters and Le Mans prototypes that used the place for testing could do most of it flat-out, so it wasn't much of a test.

Elements of this car development have been applied to historic race cars of late, fortunately with limited success. As long as the cars are required to wear Dunlop's treaded best, the amount of grip is finite; and aerodynamics that limit the lift on the car's nose were completely unknown to race car designers before the late 1960s. The point is that the aforementioned difference in the way you tackle certain corners has grown more acute if you drive a Shelby Cobra rather than say, a Radical SR8.



I've touched on this one before, so let us look at a sequence that perfectly highlights the different styles of performance: Island Bend and the Shell Oils Hairpin at the gloriously green and leafy Oulton Park. A very fast bend to the left, followed by a banked hairpin to the right.

I had a useful reminder a couple of years ago, in the then latest Radical Sports. The slower corners where the downforce was less were fine, but the faster ones where I had to trust the invisible hand which pressed the car to the track were less so. Island is the quickest corner at Oulton and the Radical approaches flat-out in sixth. I was staying over to the right, keeping the car straight while I gave the middle pedal a squeeze with my right foot, at the same time flexing the fingers to snick the left paddle and shift down to fifth, then back on the power to aim the car for an apex a few yards after the mid-point. The response was a vicious snap of the tail, saved only by the fact I had gone back on the gas and settled the rear end...

All of which said to me that it wasn't possible in sixth. The intention had been to exit Island further to the left, ready to brake in a straight line for the steeply banked Shell Oils Hairpin – a 180-degree curve that flattens in the last quarter. That's what I would have done in a TVR because if I didn't, either the nose would start to ease wide as soon

IN ASSOCIATION WITH



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as the road levelled, or the rear wheels would light up and kick the tail sharp left. It depended on whether we'd fitted the super-soft Oulton-spec springs and roll bars, but either exit would leave me vulnerable to attack on the drag race towards Britten's chicane. The point is that the exit from the hairpin was seen as the more important prize. Added to that, getting the TVR stopped from three-figure speeds was challenging, so it was important to have the car straight while you set about it.

A more modern car calls for a different approach. You leave it in sixth, allow yourself a slight lift beforehand if your head says you should, then ease in a shallower curve towards an earlier apex while keeping the accelerator pinned to the floor. You have to trust the car's ability to stop but there's no need to get right over to the left-hand side of the road for the entry to the hairpin. The middle will do, from where you fly at the banking with a foot still planted as hard on the brake pedal as possible; the regulars use their left (worth nearly a second round the whole lap) but that's another thing which is hard to learn in a day. As long as you commit while the front end is still pinned down, the aerodynamics ensure the nose will stick as you wheel round the banking. Meanwhile, the route through Island is shallower and the length of road you run is shorter.

Exact positioning still depends on the car and the available grip, but one thing's for certain: Island and Shell are a rare and exciting blast in anything.

MARK HALES

Octane's resident test driver is also a track instructor, and regularly races famous historic cars, including Nick Mason's Ferrari 250GTO.

HALL & HALL



1976 Shadow DN5B DFV From long term ownership. Perfect for FIA Masters and a very competitive car for Monaco in 2016. Quite stunning.



1974 BRM P201 V12 Ex-Beltoise. 2nd in S.African GP and the last BRM to score championship points. We can offer full back up for all BRMs and maintain a large inventory of parts.



1937 Bentley 4 1/4 Sports Saloon by Park Ward. Documented restoration to a very high standard. Amongst the very best Derby Bentley saloons.



1956 Lancia Aurelia B20 VI Series. Ex-Lancia press car. Retains the original registration 5 LME. Mille Miglia Historic participant. Nardi change



1962 Lotus 24 BRM #"P1" Ex-Peter Revson. Maintained by ourselves for many years. Fitted with a BRM 1.5 litre V8. A regular competitor at Monaco and Goodwood. "Mint"

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ENHANCEMENT PACKS: The Appearance pack (£3,995+vat) is aimed at the 67 Sport edition and includes panoramic glass, 20" black or anthracite alloys with Cooper LTZ tyres, upgraded side light, indicators and headlights. The Quest pack (£3,995+vat) adds a full length Hannibal expedition roof rack, winch, winch bumper, chequerplate wing tops, snorkel and dual battery split charger system.



2.2 TDCi 122 PS in Keswick green with Alpine white roof. Four or seven seat county station wagon. Remote locking and electric front windows. Air-con. Land Rover boost alloys refinished in Keswick green and alloy outer rim shod with Continental cross contact tyres. Black carpet throughout (Lincoln green carpet optional). Black mondas seats. ABS and traction control. Underside protection bar. CD radio with iPod Dock. White allov side runners, sill protectors, rear cross member cover plate and NAS rear step Satin silver windscreen brackets and door hinges with stainless steel bolts. Body colour side and top wing vents, Body colour front light surrounds. Limited Edition 1948 Series I Icon lattice mesh grille with classic driving lights. Icon aircon cowl and surround in Keswick Green. Classic Land Rover alloy grille plaque and numbered edition interior plaque. 48 Heritage exterior decal set. Melville and Moon Sand Canvas seat covers, dash pods, grab handle and centre cubby box with deep cushion arm rest. Body colour dash assembly, contrast alpine white clock face and centre panel. Icon classic steering wheel

110 7 Seater 48 Heritage Edition £39,995 90 4 Seater 48 Heritage Edition £35,995

2.2 TDCi 122 PS in Santorini black or Corris grey with contrasting roof and detailing. Four or seven seat XS county station wagon. Remote locking and electric front windows. Air-con. Black or grey sawtooth alloys and cross contact tyres. Black carpet throughout (lamb's wool optional). XS half leather heated seats. Heated windscreen. ABS and traction control. CD radio and iPod Dock. Satin black alloy side runners, sill protectors, rear cross member cover plate and NAS rear step. Satin black Icon classic bumper with daytime running lights Body colour alloy steering guard. Graduated privacy glass (clear glass option). Icon air-con cowl and sports grille with satin black Rhodium camel. Contrasting anthracite dash assembly clock faces and centre panel. Satin black leather with grey stitching on the dash pods, grab handle and centre cubby box with a deep cushion arm rest. Icon Trek sports steering wheel Icon. 67 Sport edition exterior decals

7 seat 110 67 Sport Edition- £43,995 4 seat 90 67 Sport Edition- £39,995

There will be only 67 Sport and 48 Heritage editions available. Left hand drive vehicles are available to special order for an additional £1,000

THE MARKET

BUYING // SELLING // OWNING



Blue-chip bikes race ahead

Auction records tumble as EJ Cole's extraordinary collection of motorcycles is sold by Mecum

MANY MUST have thought the day would never come. EJ Cole, builder of perhaps the finest collection of US-made vintage motorcycles in the world, for years resisted all overtures to part with his treasure trove – or indeed a single bike – but, on 20-21 March in Las Vegas, the 89-year-old offered his entire cache for sale. 'If my age hadn't gotten ahead of me, I'd still be out trying to add to it,' he noted.

Mecum was given the job of finding new owners for Cole's 218 machines (plus a handful of parts and items of automobilia), and unsurprisingly it was a very easy one: at the close of bidding, just shy of \$13.5 million had been raised.

In dollar terms the auction was the single biggest vintage motorcycle sale ever, and the previous mark for most expensive bike ever sold at auction was bested twice. A spectacularly original 1907 Harley-Davidson Strap Tank that held the title of most expensive auction bike back in 1993, when it made \$140,000, brought \$715,000. The 1915 Cyclone pictured

above, meanwhile, was won with a bid of \$852,500 (that sum includes both the buyer's premium and the ex-Steve McQueen premium), and in all 28 bikes topped \$100,000.

Not many people get out of Vegas after a long weekend flush with cash, but EJ Cole did alright here. The collection, by the way, began when Cole acquired a baker's dozen of old bikes back in 1979, intending to sell them on for a profit; ultimately he decided to hang on to them instead. What a wise move that proved to be.

TOP 10 PRICES

MARCH 2015

£4,326,500 (\$6,380,000)

1960 FERRARI 400 SUPERAMERICA SWB CABRIOLET BY PININ FARINA RM Sotheby's, Amelia Island, USA. 14 March

£2,492,500 (\$3,675,000)

1955 JAGUAR D-TYPE RM Sotheby's, Amelia Island, USA. 14 March

£2,238,000 (\$3,300,000)

1972 FERRARI 365GTB/4 DAYTONA SPIDER BY SCAGLIETTI

RM Sotheby's, Amelia Island, USA. 14 March

£2,237,000 (\$3,300,000)

1967 FERRARI 275GTB/4 Gooding & Co, Amelia Island, USA. 13 March

£2,051,500 (\$3,025,000)

1935 MERCEDES-BENZ 500/540K CABRIOLET A BY SINDELFINGEN RM Sotheby's, Amelia Island, USA. 14 March

£2,021,000 (€2,760,000)

1938 MERCEDES-BENZ 540K CABRIOLET A BY SINDELFINGEN

Bonhams, Stuttgart, Germany. 28 March

£1,692,500 (€2,311,500)

1931 MERCEDES-BENZ 770 CABRIOLET D (W 07)

Bonhams, Stuttgart, Germany. 28 March

£1,641,000 (\$2,420,000)

1931 ALFA ROMEO 6C 1750 GRAN SPORT SPIDER BY ZAGATO

RM Sotheby's, Amelia Island, USA. 14 March

£1,585,000 (\$2,337,500)

1938 BUGATTI TYPE 57C ARAVIS CABRIOLET BY GANGLOFF

RM Sotheby's, Amelia Island, USA. 14 March

£1,566,500 (\$2,310,000)

1971 LAMBORGHINI MIURA SV RM Sotheby's, Amelia Island, USA. 14 March



WHILE HEADLINE PRICES are good for making headlines, the reality of a market is a different matter. In March the HAGI F Ferrari index fell 1.7% to 293.99, which pitches it only slightly ahead of where it was when we last reviewed the segment in November 2014.

Indeed, by year-end 2014 the HAGI F had posted 17.53% annual growth, compared with 62.14% the year before. Now, one quarter into 2015, YTD growth stands at 0.98%. While price variability (more plainly: lack of performance) has been a characteristic of this segment over the last six months, volume, particularly in the private sector, is very strong. In most markets that equates with underlying confidence.

Emphasis remains sharply focused on rarity and quality, and on cars with clear histories. While euro buyers are struggling

to participate, interest is keen in the rarer right-hand-drive models, with demand driven by buyers in the UK and parts of Asia.

Despite the lacklustre 0.98% first-quarter performance, year-on-year growth for the HAGI F currently stands at 18.32%, which is ahead of the historic long-term average of just over 16% for this sector. Moreover, over three years the overall value of the asset-class Ferraris that comprise the HAGI F has nearly doubled, gaining 92.43% over that period.

Few who have positioned themselves in the market will complain about that. Indeed, those who take a long view would probably be far more concerned if growth levels remained anywhere near what they were in 2013.

Visit www.historicautogroup.com for further analysis. Dave Selby

Flaminia flashes onto the radar

RM Sotheby's, Lake Como, Italy 23 May

ULTIMATELY, WE SUPPOSE, it doesn't really matter. There are more important things to worry about, like the general election and the technological singularity and whether it's okay to eat our lunch before noon. Nonetheless, we have expended a great deal of energy trying to answer this question: why is the Lancia Flaminia Sport Zagato not universally considered one of the world's most desirable cars?

Values jumped in line with those of just about everything else back in 2012, but have generally been flat as yesterday's beer since then, even as comparably rare and Italian things have raced ahead.

That's most puzzling because, from the beginning in 1958, the Flaminia Sport was a car for the connoisseur, boasting typically excellent Lancia engineering and beautiful, Ercole Spada-penned lines. By the time the car below was built, in 1963, the combination of Zagato's lightweight bodywork and a 2.8-litre V6 with three carburettors meant that performance was more than reasonable; 125mph is fast enough for anybody who doesn't go to work in a Nomex suit.

This car, with its open headlights and long tail (early cars had faired-in lights; the Super Sport, launched in 1964 and often preferred, had a Kamm tail), presents in our favourite configuration. Just 33 such examples were built, and chassis 826 132-1013 has been well looked after by four owners.

Confirmed to drive and handle just as you'd hope, it is valued at €250,000-300,000, which suggests RM Sotheby's thinks the Zagato-bodied Flaminia might finally have made it onto the must-have lists of collectors – and it should be noted that there have been a couple of strong results for Super Sports recently. We don't necessarily welcome the car's appreciation but, when it reaches its top estimate, at least we'll be able to go back to worrying about our lunch.

// www.rmauctions.com



ONE TO WATCH

1957 Austin A35

Brightwells, Leominster, UK 13 May

IN MOTOR SPORT in 1953, Bill Boddy provided qualified praise for the Austin A30: 'In a car which goes along so willingly, handling qualities are of considerable importance... Steering it on a wet road in a strong crosswind, or at its terminal velocity



downhill, is rather like what we imagine walking a tightrope to be – all right if you keep going straight.'

Austin, of course, ignored his comments completely during the development of the A35, and created a car that exhibited the same quirks as the A30, but which went along even more willingly thanks to its larger, 948cc engine. It was, pardon the pun, a runaway success, and if cash-strapped families liked its simplicity, frugality and reliability, it was adored by racers, who twigged that the engine was endlessly tunable, the lightweight monocoque body exceptionally stiff, and the handling improvable with new tyres.

The same characteristics that once endeared the A35 to the likes of Graham Hill

and James Hunt today make it perhaps the most practical of all classics: it offers (relatively) impressive performance in an utterly charming package for very little money. That makes it a rare machine indeed, no matter how common a sight it once was on Britain's roads (and the consensus is that 354,607 of all types of A35 were built).

And when we say 'very little money', we mean it: this smart 1957 car, which has been fitted with a new carburettor and brake cylinder and with an electronic ignition system, is expected to bring £3000-3500. A35s are never going to become unaffordable, even if their presence in historic racing continues to grow, but why would you wait to buy?

ALSO LOOK OUT FOR...

We can't confirm whether or not this Barry Sheene helmet, set to be offered by Bonhams at its Spring Stafford sale on 26 April and estimated at £1000-1500, still emits the noxious smell of Brut 33, but we can tell you that it was worn by the two-time 500cc World Champion during the 1980s – and, judging from the marks left by a variety of sponsors' stickers, it is possible that it protected the dome of everybody's favourite aftershave salesman in both Touring Cars and motorcycle racing.



In brief

BRING A TRAILER

Bonhams, Newport Pagnell, UK 9 May

Almost certain to be the only fully restored vehicle sold for under £10,000 at Bonhams' Aston Martin Works sale in May, this swish 1970 David Brown 780 Selectamatic tractor is a reminder that the more agricultural DBs were, in their own incredibly slow way, as compelling as their Aston-badged cousins. With its white, red and gold paint scheme it cuts quite a dash (perhaps that's not the right expression), and it should pull as strongly as it did three decades ago thanks to the efforts of restorers D&R Services. Given the alleged quality of their work, the estimate of £5000-7000 seems fair.

// www.honhams.com



SPOUSAL SUPPORT

RM Sotheby's, Lake Como, Italy 23 May

French film director Roger Vadim was better at divorce than anybody we've ever come across. which is both an insult and a compliment. He was married five times, most famously to Jane Fonda and Brigitte Bardot. His union with the latter lasted only five years, but they remained friends following their split: in fact. Vadim gifted the starlet this 1959 Riva Florida, hull 341, two years after their divorce. Bardot kept the boat moored at her St Tropez villa until the early 1960s, when she sold it to a local restaurateur. Beautifully restored, it is expected to sell for €80,000-120,000 in May; consider what you'd pay for a contemporary car with similar badge appeal and history and it looks a bargain.

// www.rmauctions.com



TRIUMPH AND FAILURE

Brightwells, Leominster, UK 13 May

Though it didn't do the fortunes of the company much good at the time. Triumph's decision to focus on upmarket cars in the 1930s looks a fabulous one in retrospect, because it gave us this: the 14/65 Dolomite Roadster, one of the great underrated British classics. Its waterfall grille might have been pure Hollywood, but the car was in all other respects Coventry through and through, offering refined, gently sporting performance from its 1767cc straight-four. This restored 1938 example is one of around 200 made before Triumph entered receivership in '39 and is estimated at just £25,000-30,000 - which, adjusting for inflation, is little more than it would have cost when new.

// www.brightwells.com



Cleared for take-off

Motostalgia, Indianapolis, USA 12 June

THE WORLD'S fascination with barnfinds is such that headlines in the run-up to Motostalgia's inaugural Brickyard Auction are likely to be dominated by a collection recently discovered outside Austin, Texas, and featuring several excellent pre-war Cadillacs, but you can't have a sale at Indianapolis without a few interesting racecars - and Antonio Brunet and co have got their hands on a doozy.

Such a good car, in fact, that it was among the finalists for last year's IHMA Car of the Year award: the gas-turbine-powered Lotus Type 56 driven in the 1968 Indy 500 by Graham Hill.

It began that race from second, behind only the Type 56 of Joe Leonard, but was sadly back in the pits after 110 laps, missing one wheel and intimately acquainted with the concrete at turn two. ('I hit the wall rather smartly,' Hill explained to reporters later.) Following its outing at the Brickyard, Hill's 'Whooshmobile' was returned to Lotus for repairs but never raced again thanks to a concerted effort by the USAC to regulate turbines out of competition. Eventually it ended up in the hands of Richard Petty, who sold it to the current owner, Milton Verret, in 2012.

Verret returned the car to its Indv 500 condition, and anybody who has encountered it at a show in the last 12 months will have experienced the same wonder that was often apparent on the faces of racegoers in period. No cooling system; no conventional gearbox; exhausts pointing straight up towards the sky; engine sounding for all the world like it belongs there. It's an extraordinary piece of engineering and, considering it has previously failed to sell at \$1.2 million, it will take an extraordinary bid to convince Verret to part with it. // www.motostalgia.com





23-25 April Mecum Kansas City, USA

25 April

Oldtimer Galerie Toffen, Switzerland

25 April

Matthewenne Thornton-Le-Dale. UK

25 April

Worldwide Auctioneers Houston, USA

26 April

Bonhams Stafford, UK

29 April

Brightwells Leominster, UK

2 May

RM Sotheby's Fort Worth, USA

4 May

Shannons Melbourne, Australia

7-9 May

Auctions America Auburn USA

7-9 May

Vicari Nocona, USA

9 May

Bonhams Newport Pagnell, UK

12-17 May

Mecum Indianapolis, USA

13 May

Brightwells Leominster, UK

16 May

Coys Ascot, UK

18 May

Shannons Sydney, Australia 23 May

Silverstone Auctions Silverstone, UK

23 May RM Sotheby's Lake Como, Italy

23 May

Matthewsons

Thornton-Le-Dale, UK

24 May

Bonhams Francorchamps, Belgium

30 May

Dan Kruse Classics

Midland-Odessa, USA

30 May

Richard Edmonds TBC, UK

30-31 May

Lucky Collector Car Auctions Marymount, USA

31 May

Bonhams Greenwich, USA

5-6 June

Mecum Seattle, USA

5-7 June

Russo & Steele Newport Beach, USA

6 June

Historics at Brooklands Weybridge, UK

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INSIDER |

'There was also

evidence that

enthusiasm for 'barn

find' Aston Martins

might finally be

fading, with two

sad-looking DB6s

both being left

on the shelf'



UK AND EUROPE COMMENT

Simon de Burton on a topsyturvy month at the auctions

N THE INTERNET AGE, one wonders whether the location of an auction really matters anymore. But it looks as though the high-octane atmosphere at Goodwood's 73rd Members' Meeting might have encouraged some spirited bidding for the selection of competition cars offered by Bonhams at the event's inaugural sale.

The excitement of seeing old motors (and some equally old drivers) battling it out on the circuit must surely have had something to do with the fact that a Jaguar C-type recreation built by Pearsons Engineering soared above its £160,000 high estimate to fetch £259,000 – although a look at the attention to detail that went into the car actually made it seem something of a bargain. Cotton-braided wiring, Bluemels steering wheel, Dunlop disc brakes, B-series cylinder head... as 'recreations' go it was exceptional, and further benefited from being FIA certified.

Equally impressive was the £287,000 paid for a remarkably original 24,000-mile short-wheelbase 1985 Audi Quattro road car, thought to have been one of the original six imported to the UK. Surprisingly, the price exceeded the £247,900 paid for an ex-works long-wheelbase Quattro raced in the 1982 Monte Carlo Rally by Hannu Mikkola before ending up in the Anders Carlsson collection in Sweden.

The star lot, meanwhile, proved to be the deliciously pretty 1955 Frazer Nash Le Mans Coupe that graced the cover of the sale catalogue, and which

was tested by our own Tony Dron in the March issue. One of only nine built and the last Frazer Nash to race at Le Mans, which it did (for three hours) in 1955 with gentleman driver John Dashwood and team-mate Bill Wilks at the wheel, it drew £466,666 all-in – considerably below the £550,000 pre-sale low estimate.

Indeed, the sale was not entirely plain sailing with 28% of lots failing to sell, including three big-number cars in the form of a 1939 Frazer Nash-BMW 328 estimated at up to £750,000 and two recreations — Maserati Birdcage and Ferrari 250GTO — that were tipped to fetch around £500,000 apiece. There was also evidence that enthusiasm for 'barn find' Aston Martins might finally be fading, with two sad-looking DB6s both being left on the shelf.

A week later, and the Bonhams team had shifted to Germany for what looks set to become its annual Mercedes-Benz sale. Such an event sounds like a good cure for insomnia in my book, but offering 45 examples of the three-pointed star on home soil in Stuttgart again proved to be a recipe for success, with the sale achieving a 92% sell-through rate (by value) and a €13-million total. Top lot was the 1938 540K Cabriolet with Sindelfingen bodywork that was shown on the catalogue cover. It just pipped its high estimate at €2.7 million, with a 1931 770 Cabriolet D following closely behind (in relative terms) at a low-estimate €2.3 million. It once belonged to the German actor and movie director Erik Charell, best known for importing sauce and nudity from the US to the German stage after WW2.

No fewer than four 300SLs – two roadsters and two Gullwings – demonstrated that these cars might have cooled from the £1-million high of a year ago, although at between £770,000 and £826,000 they're not quite in the bargain basement yet. A model that appears to be on the rise, meanwhile, is the 107-series SL, an attractive, robust and hitherto quite undervalued classic which remains perfectly suitable for daily use – although you'll

struggle to find one as good as the '500' model offered which showed 8000km and topped €100,000 as a result. (That said, Silverstone Auctions did sell a 9000-miler on the same day for £59,000!)

As Bonhams auctioneer Malcolm Barber wielded the gavel in his own, inimitable style in Stuttgart, Silverstone Auctions was offering a decidedly more eclectic mix of cars at Birmingham's NEC, where a more modest £2 million was accrued with 84% of lots selling.

It was certainly a good place to

look for a Porsche 911, with no fewer than 15 being on offer across a 42-year age range from 1968 to 2010. And it was a 997 GT2 RS from the latter year that drew the top price of the sale, selling for an impressive £236,250 to exceed expectations by more than 15%, while a 2003 996 GT2 also topped its high estimate by £10,000 to realise £86,625.

Other 'modern classics' included a BMW Z8 which, although conservatively estimated at £75,000-95,000, made the current ballpark figure of £123,750, while an example of the previously little-favoured Ferrari 348 reached £65,250, with an F355 Spider going for £72,000, double what it might have made just two years ago.

Most desirable of the restoration projects, meanwhile, was a 1960 Austin-Healey 3000 BT7 that had been in the same ownership for almost 50 years, during the last 44 of which it has been garaged. Up and running, a bit rough around the edges and fitted with a hardtop, it seemed like a good buy at £19,125 — especially with a probably genuine 30,000 miles on the clock.

SIMON DE BURTON has his finger on the pulse of the auctions and sales rooms, and was *Octane*'s founding market editor for five years.

European sale highlights

ANGLIA CAR AUCTIONS, KING'S LYNN, UK. 4 APRIL



Home-built 'specials' can often be aesthetically challenged – but this road and hillclimb car constructed by one Martin Vincent came out rather well, in our opinion. Registered as a Riley, and with a Riley grille, it was powered by a 1650cc Ford engine with big-valve head, Lotus con rods and twin Weber carbs, and a few more tuning parts were thrown in. Unique, nicely finished, lots of fun – and surely worth £8400.

BONHAMS, GOODWOOD, UK. 21 MARCH



Bonhams' sale opener at the 73rd Members' Meeting was this eye-catching 1989 Mini with 'leopard' paintwork. The car also came with an interesting history, having formerly belonged to Harrods proprietor Mohammed Al-Fayed, who is said to have given it to one of his daughters. With 59,000 miles on the clock and a bog-standard engine, it sold for £5750 – we'd like to bet it will soon be seen prowling the King's Road.

SILVERSTONE AUCTIONS, BIRMINGHAM, UK, 28 MARCH



The prize for the most eccentric classic to cross the block to date this year must go to this 1969 Rover P5B caravanette. Although the car itself seemed sound, the wooden frame of the home-built 'camper' part was said to be rotten – but the interior did have new wallpaper and fresh bedding. It made £3488; with those aerodynamics and the Rover V8's thirst, a weekend's 'glamping' might cost more than that in fuel.



1965 ASTON MARTIN DB5 SALOON • £750,000

Finished in Sierra Blue with Grey Hide. Lovingly maintained and in excellent condition with superb history





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1963 ASTON MARTIN DB4 CONVERTIBLE . £POA



1969 ASTON MARTIN LAGONDA 4 DOOR PROTOTYPE • £445,000



1967 ASTON MARTIN DB6 RALLY CONVERSION • £260,000



1966 ASTON MARTIN DB6 VANTAGE, COLOUR CHOICE . £POA



1986 ASTON MARTIN V8 VOLANTE AUTO EFI . £POA



1970 JALFA 1750GTV RALLY SPEC £30,000



35 Brunel Road, London W3 7XR

+44 (0)207 985 0111 sales@astonkensington.com astonkensington.com



2012 ASTON MARTIN DBS CARBON EDITION . £112,950



2009 ASTON MARTIN DBS 2+2 TOUCHTRONIC • £89,950



2001 ASTON MARTIN DB7 VANTAGE MANUAL- £35,950





INSIDER |

'A Ferrari 599 SA

Aperta sold for

£1,050,000 - well

over twice the list

price for this car. just

four years ago. Is

instant appreciation

another sign of an

overheated market?'



US COMMENT

Dave Kinney on the newer cars causing a stir at Amelia

MELIA ISLAND 2015 was a big deal. In fact, a *really* big deal. The concours, as usual, was a delight. The antistuffiness patrol was out in force and with classes such as 'Cars of the Cowboys', it was not possible to leave the field without a smile on your face.

But it's the auctions we are focusing on here. By auctions, we are talking about a new player, Bonhams. Without wanting to get overly technical, we might have to call this 'Bonhams' Return to Amelia Island'. When the company was known as Brooks, it held an Amelia sale in 2000. While things didn't go so great 15 years ago, this time things were much better.

Bonhams secured a location on what amounts to the main road into the concours by carving out a nice spot provided by the Fernandina Beach Golf Club. Thursday on

Amelia Island became a new auction day. Friday was Gooding & Company and RM Sotheby's had Saturday.

Bonhams' cars ran from the brass era to supercars, and at least two of them were perhaps perfect examples of their era. A 1908 American Underslung with a well-mellowed but still excellent restoration brought \$1,738,000 against an estimate of \$1.1-1.2 million. Great cars continue to bring great prices in this market, despite all the handwringing about pre-war cars having increasing difficulty finding buyers. Moving up

almost a century, a 2005 Mercedes-Benz SLR McLaren showing just under 7500 miles sold within its estimate, making \$191,400. Sports cars, young and old, both attracting spirited bidding and finding new owners.

It is certain that Bonhams is here to stay this time, and the numbers for this (almost) first-time event were quite good. It sold 64 of the 82 cars offered, a 78% sale rate. Total sales came in at \$13.8 million. Bonhams at Amelia Island becomes big deal number one.

That makes big deal number two the Friday Gooding & Company sale. This is Gooding's sixth year at Amelia, and its event was, until this year, the semi-official start of Amelia activities. A quick word about the professionalism of auctioneer Charlie Ross is in order here, as unexpected events made him even more of a star performer than usual – torrential rain knocked out the sound system in the Gooding tent, requiring Ross to use facial expressions and fingers to continue the sale. It made for fantastic auction theatre that was appreciated by most.

One of the cars that made a stir at Amelia was lot 74 at Gooding – a 2011 Ferrari 599 SA Aperta showing

under 400 miles. It sold for \$1,050,000 – that's well over twice the list price for this car, just four short years ago. Only 80 Apertas were built, but is instant appreciation in newer cars yet another sign of an overheated market? There are those that maintain that rare variations of popular models are driving this trend (2011 Porsche 911 Speedster anyone?). Time will tell.

The Gooding & Company Amelia numbers are a retreat from 2014 with just shy of \$27 million sold, versus a shade under \$31 million a year earlier. A strong sell-through rate of 85% helped, with 76 of the 85 cars changing hands.

The biggest deal at Amelia (outside of the magnificent concours) was the RM Sotheby's sale on Saturday. RM Sotheby's is the 'official' auction of the concours and it is held in the ballroom of the host hotel. So, how big a deal? This year, it exceeded \$60 million in sales and announced

a few days after the event that it sold every car that crossed the block. Officially, however, the final sale prices for the last three cars sold were not announced (nor included in the total sales number). One can only assume the folks at RM and Sotheby's are thrilled, as this was the first co-branded sale since the merger was announced in February. Last year's numbers for RM Amelia were just shy of \$36 million, with a 97% sale rate.

Since the topic of late-model Ferraris selling at huge prices has

come up, perhaps we should take a collective breath before reading this – a 3800-mile 599GTB, in black with black leather, sold for \$682,000; again, more than doubling its new price. This car's secret sauce was that it was one of just a reported 20 manual shift 599s sold in the US. The sale more than tripled the low estimate of \$200,000 and left quite a few punters scratching their heads. A later, unconfirmed report that this was the last manual-transmission 599 sold in the States might help some understand the hoopla, but...

It wasn't just Gooding that had some unusual excitement on the block. When lot 131, a 1953 Siata 300 BC, came on stage, it caught fire. Not figuratively, in this case: the car appeared to have an engine compartment conflagration that caused a minor stir. Auctioneer Max Girardo was quick to grab the fire extinguisher and within a few seconds the situation was in hand. The Siata sold, with the auctioneer's assurance that the damage would be repaired, at a below-estimate \$258,500. While a fire sale usually denotes cheap prices, for the most part the Amelia auctions were anything but discount.

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 SOTHEBY'S, AMELIA ISLAND, 14 MARCH



This 1959 Rolls-Royce Silver Cloud Drophead Coupé Adaptation – one of 13 built by HJ Mulliner – was ordered new by industrialist Norman Paul Butler of Illinois. He specified \$15,000-worth of options (in 1959, remember), including tachometer, power windows and top, dual fog lights and a fold-flat rear seat. It sold at \$715,000 – does this indicate a revival in interest in Cloud series cars? This might offer a clue...

GOODING & COMPANY, AMELIA ISLAND. 13 MARCH



When new in 1991, this F40 (one of 213 built for the US market) would have set its first owner back \$400,000. This one had a recent belt service, came with its fitted luggage still in the cotton bags, and was showing just 2500 miles on the clock. At \$1,622,500, this is a top-of-the-market price for a top-of-the-market price for a top-of-the-market price for some collectors.

BONHAMS, AMELIA ISLAND. 12 MARCH



BMW M1s are becoming more collectable with each passing day. This \$605,000 sale was a world record price at auction for an M1, beating the top estimate by just over \$150,000 which is, interestingly, the price you might have paid for one just four years ago. This was a most deserving car to take that record – white over black leather with chequer-cloth inserts and fewer than 7600 original miles.

PETER BRADFIELD LTD



1965 Iso Grifo A3/C

engine on a Holley, currently producing 520bhp on the dyno and geared to 176mph. De Dion rear suspension, BPA LSD, correct Dunlop brakes, full leather interior, Chassis B 0215 is the only right-hand drive A3/C with period competition history and a riveted aluminium body by Drogo. Fitted with a Pete Knight 5.3L Chevrolet This well-known car has been a regular entrant at all the most prestigious events including Goodwood, Le Mans & Spa but your mother wouldn't like it. HTP & FIA papers, road registered and with significant history file. Beautifully prepped by Stanton Motorsports and offered with spare engine, etc.

Also Available:

1958 Mercedes 300 SL Roadster (Kienle restored, alloy engine, hardtop, discs & luggage)

Phototography by Dave Ayres

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MARKET INSIDER



Simon Thornley Thornley Kelham Gloucestershire, UK

I AM A LUCKY enthusiast. My dad trained as an engineer but I did not inherit the gene – just his love of cars. I have my own collection, so I have been a customer too, which influences our company's approach. It is also how I met my business partner, Wayne Kelham, who has been restoring cars to Pebble Beach standard all his life.

Above all we are a restoration company, and we believe that it is our job to add value to the cars we work on; not just financially, but in terms of drivability, longevity, authenticity and fun. There are now 29 of us (originally we were four guys with a couple of cars to restore) and we do most work in-house to ensure we can control standards.

Any success we have enjoyed is the result of our insistence on doing only very high-quality work – something that was difficult to begin with as we had no reputation and no client base!

Early on we would track down and buy interesting project cars, offering them for sale on the condition that we carried out the restoration work. Several were Lancia Aurelias – we have a thing for Lancias – which are now beginning to be appreciated as wonderful drivers' cars.

Purchasing projects is still part of our business today; we aim to offer a 'cradle-to-grave' service to owners, including sales, servicing, storage and event support. We always have a handful of Lancias in stock, and currently awaiting new owners are three Aurelias and a potentially stunning barnfind Flaminia Sport 3C.

Perhaps the most exciting car we have restored to date is the ex-Giovanni Bracco Aurelia B20GT, which came second overall in the 1951 Mille Miglia and won its class at Le Mans the same year, and we are currently bringing back to life cars as diverse as a Mercedes-Benz 300SL Gullwing, a Ferrari Daytona and a pre-war Bentley 6½ Litre.

Although we're busier than ever before, our growth has little to do with the strength of the classic car market, even if rising values mean that more cars are 'viable' restoration candidates. Happily, our clients have always been proper enthusiasts; they don't need the market to tell them what their cars are worth.

www.thornleykelham.com

A rather special six-wheeler

Supercharged MG special was a competitor in the very first Goodwood Members' Meeting

THIS CURIOUS MG monoposto boasts not just an unusual six-wheel design but also an interesting history.

Starting life as a 1935 MG NA Type Magnette, she became the 'Bellevue Special' in 1937 when the Bellevue Garage in London decided to branch out into motor sport and needed a car to promote its raceshop business.

The new car finished third in the first of the Brooklands Easter Handicap races of 1937 and also competed in the Empire Trophy at Donington in the same year. Several

years later the car ended up in the hands of Basil De Lissa, who campaigned the car at the inaugural Goodwood Members' Meeting in September 1948; the following year it competed again in supercharged form and it is to this specification that the car has now been restored.

De Lissa raced the car extensively for the next two years, eventually selling it to MG specialist Toulmin Motors in 1950. It was at this time that a rather inelegant glassfibre body was grafted on to hide the supercharger. Thankfully, the car was bought by Norman Hart in 1972; he realised the car's history and commissioned Vintage Motor Car Restoration to recreate the car's pre-war offset single-seater body. It was then left sitting for 20 years, but has since been restored to its current state.

Priced at £180,000, the Bellevue Special comes with the original engine block and K3 front axle, spare built-up NA-type gearbox, six Amal carburettors and a spare magneto.

// www.tomhardman.co.uk



Dutch delight

IMPORTED FROM the US in 2008 and subjected to a no-expense-spared restoration completed in late 2013, this 1963 Volkswagen T1 Samba is in the most desirable 23-window Deluxe specification – one of just 3500 originally built.

The price of €132,500 reflects not only this model's rarity, but also the condition it is presented in and the features such as the large sunroof and delightful two-tone white-over-red paint. The grey interior has been completely renovated to original specification while the engine department has been well detailed for display standards.

Dutch dealer Lex Classics reports that the 1192cc flat-four engine runs well and has covered only 114km since its restoration.

// www.lexclassics.nl

SHOWROOM STAR

1972 Maserati Bora €300,000

THIS EARLY Maserati Bora has led something of a sheltered life, covering just 10,000km in its 43-year history. Originally registered in Italy, this 4.7-litre example (later cars had the Ghibli's 4.9-litre V8 from 1975 until 1978) is still wearing its original *rosso fuoco* paintwork, while the interior is completely original. Currently living in Marseille, its 100% original condition makes it one of the best, but if the vendor gets anywhere near the asking price it will surely be a world record. // www.gtc-collection-cars.com





PORSCHE 997 - GT3/TURBO / C4S / C2S / C2

2011 - 997 GT3 RS 4.0 GEN II (GRANDPRIX WHITE) 11,000 Miles 4.0 Ltr, Black with Red Sports Bucket seats, Red Seats Belts, PSM/PASM/PCM 3-Touch screen Satellite Navigation, Telephone, Chrono Pack, Sports Exhausts, Climate Control, 19" GEN II 997 GT3 Alloys, Full Service History

2007 - 997 TURBO COUPE MANUAL (COBALT BLUE) 73,000 Miles
Black ther intr, PSM/PKSM/PCM-Sat Nav/Telephone, Chrono Pack, Sports Exhausts, Heated/Memory/Fully
Electric Seats/SiOS-CC Changer, Alcantara Headlining, Sunroot
Porsche Crest Embossed on the Headrest, MF/S wheel, Rear wiper, Rear parking Assist
Xenons, 19¹⁷ Turko Alloy wheels, CHI Dirsche Service History

2007 - 997 GT3 (SPEED YELLOW) 48,000 Miles Black Leather Interior, PSM/PASM/PCM-5ar nay/Telephone/Recaro Sports Seats, Chrono pack, Sports Exhaust, Alcantara Headling, Roll Cage, Yellow Seat Belts, 19° GT3 Alloy wheel, Full Porsche Service History

2010 - 997 GEN II CAS CABRIOLET PDK (BASALT BLACK) 36,000 Miles
Black Lither Int, PSM/PASAM/PCM-PCM 3 Touchtscreen Sat Nay), Telephone, BOSE, CD Changer, Sports Exhaust,
Cruise Control, Sport Chrono Package with Launch control, Sports'
Heated/ Electric Seats, Milf Steering wheel, Porsche Crest on head rest, Sport Design Steering Wheel, Porsche
Vehicle Tracking System, Rear Wiper, Park Assist Front & Rear, Electrically Folding Mirrors, Bi-Xenons, 19" Alloy
Wheels, Full Porsche Service History

2009 - 997 GEN II CZS CABRIOLET PDK (SEAL GREY) 13,000 miles
Grey Lther Int, PSM/PASM/PCM3-Touchscreen Sat Nav, Telephone, BOSE, CD Changer,
Sports Eshaust, Cruise Control, Sport Chrono Package PULS, Sports/Heated Seats & Part-Electric Seats, Sport
Design Steering Wheel, Porsch VEY, Rear Wiper, White Dials, Xenons
Climate Control, 19" GEN II Alloy Wheels, Full Porsche Service History (Just been Serviced)

2009 - 997 GEN II CZS CABRIOLET PDK (WHITE) 30,000 miles
Grey Lther Int, PSM/PASM/PCM3-Touchscreen Sat Nay, Telephone, BOSE, CD Changer,
Sports Eshaust, Cruise Control, Sport Chrono Package PULS, Sports/Heated Seats & Part-Electric Seats, Sport
Design Steering Wheel, Porsche VTS, Rear Wiper, White Dials, Xenons
Climate Control, 19" GEN II Alloy Wheels, Full Porsche Service History (Just been Serviced)

2009 - 997 GEN II CZS COUPE PDK (BASALT BLACK) 16,000 Miles
Black Lither Int, PSM/PASM/PCM-PCM 3 (Touchscreen Sat Nav), Telephone, BOSE, CD Changer, Sports Exhaust,
Cruse Control, Sport Chrono Package with Launch control, Sports/
Heated/Electric Seats, M/F Steering wheel, Porsche Crest on head rest, Porsche Orque Vectoring Plus (PTV Plus),
Akcantara Headilning, Sport Design Steering Wheel, Porsche Vehicle Tracking System, Rear Wijner, Park Assist
Front & Rear, Electrically Folding Mirrors, Bi-Kenons, 13° Alloy Wheels, full Porsche Service History

2008 - 997 C4S COUPE TIPTRONIC (SPEED YELLOW) 26,000 Miles Black Leather Interior, PSN/PASM/PCM-Sar Nay, Telephone, CD Changer, White Dials, Switchable Sports Exhaust, WF/FS Wheel, Raar park Assist, Journoq X.enons, 19" Sports Design Wheels, Full Main Dealer Service History

2008 - 997 CAS COUPE MANUAL (BASALT BLACK) 46,000 Miles
Black Lither Intr, PSM/PASM/PCM-Sat Nav/Telephone/BOSE & CD Changer, White Dials, Sports Exhausts, Heated
Seats, Alcantara Headlining, Part Electric Seats, Rear Park Assist, Climate Control, 19" Turbo Alloys, Full Porsche
Service History

2004 - 996 TURBO CABRIOLET TIPTRONIC (BASALT BLACK) 70.000 Miles
Black (ther Intr, FSM/PCM-Sa Nav, Telephone, BOSE, CD Changer, Heated & Fully Electric Memory Seats, Climate
Control, Cruise Control, Rear Parking Sensors, Original Hardtop Available, Optional Wind Deflector Present,
18" Turbo Alloys, Full Porsche Service History, Detailed Invoices showing high level of maintenance, Extremely
Well-Kept Example.

2006 PORSCHE BOXSTER (987) MANUAL (BASALT BLACK) - 74,000 miles Black Leather Intrior, PSM-BOSE/CD Changer, Climate Control, Rear park assist, 19" Carrera S Alloys, Full Service History. One Dwarp Colu.

PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

1998 – 993 TURBO "S" COUPE MANUAL (SPEED YELLOW) 60,000 Miles Black Leather/Carbon Fibre Interior, Utronic Lights, Sports Seats, Electric Seats, Electric Mirrors, Yellow Dials, Porsche Radio & Ingile CD Changer, Yellow Seat Belts, Sunroof, Rear wiper, Yellow Callipers, 18" Turbo S Alloy Wheels, full Service History.

1997 - 993 TURBO COUPE MANUAL (ZENITH BLUE METALLIC) 79,000 Miles Beige Leather Interior, Sunroof, Sports Seats, Fully Electric Seats, Alphine Radio Player, Rear Wiper, Climate. Beige Leather Interior, Sunroof, Sports Seats, Fully Electric St Control, 18* Turbo Alloys, Full Service History

1996 - 993 TURBO COUPE MANUAL (MIDNIGHT BLUE) 21,000 MILES Grey Leather Interior, Sunnoof, Part Electric Seats, Electric Windows & Mirrors, Rear Wiper Air Conditioning, Becker Radio Player, 13" TURO Alloy wheels, Fall Main Dealer Service History

1995 - 993 TURBO COUPE MANUAL (ARENA RED) 31,000 Miles. Grey Leather Interior Wood Package Electric Surroof/Seats Sports Seats Cruise Control Uprated Becker CD Player/ Bluetooth/Speakers/Sat-Nav Compatibility Climate Control 18" Turbo Alloys (OPC Service History)

1997 - 993 CZS COUPE MANUAL (ARCTIC SILVER) 71,000 Miles Vanoram, Metropole Blue Lither Intr., Sunrod. White Dals, SON's Single CD player & Radio, Electric Window & Mirror, Air Bag, Air Conditioning, Factory Fitted Alam System 18¹⁷ Turbo Alloy, Furbo Spoiler, Fully Documented Service History

1997 - 993 C2S COUPE TIPTRONIC (ARENA RED METALLIC) 73,000 Miles Grey Lther Intr. Sports Seats, Fully Electric Seats, Sunroof, Rear Wiper, Original Porsche Radio, 18" Turbo Alloys, Full Grey Lther Intr, Spo Service History

1995 - 993 C4 CABRIOLET MANUAL (IRIS BLUE) 108,000 miles Iris Blue Caschwork, Martile Grey Lther Interior, Sports Seats, Semi-Electric Seats, Electric Windows, Electric Mirrors, 18° Turbo Alloys, Full Pistrick Service History

1994 - 993 C2 CABRIOLET (CABRERA WHITE) 103,000 Miles
ONE LADY OWNER ONLY, Metropole Blue Leather Interior, Manual, Part-Electrical Seats Climate Control, Blue Hood, 17°
Alloys, Full Service History

1994 - 993 C2 COUPE TIPTRONIC (BLACK) 93,000 Miles Black Leather Interior, Tiptronic, Sunroof, Becker Radio, Electric Seats, Electric Windows/ Mirrors, Rear Wiper, 17 " Alloy wheels, Full Proxime & Specialist Service History, Ulas been Serviced)

1987 - 993 CARRERA 3.2 CABRIOLET (650 GEARBOX)
126.000 Miles, Manual Gearbox (650), Matching Numbers Example, Immaculate Blue Metallic Exterior, Full Marble Grey
Intr., Matching Dark Blue Hood, Fully Electric Softtop, Electric Windows and Mirrors, Period Correct Fuchs Alloy Wheels,
Comprehensive Service History, Very Original Condition, 10 Years with The Same Owner, Kept with the same specialist

1984 PORSCHE 911 3.2 COUPE SPORT (BALTIC BLUE) 74,000 Miles Manual, Baltic Blue Metallic Coach work, Black Leather Interior, Sunroof, Electric Mirror, Electric Window, Factory Fitted AC, Factory Fitted Alam system, Fully documented service Bistory.

1990 - 964 C2 CABRIOLET MANUAL (MIDNIGHT BLUE) - 108,000 Miles Midnight Blue Coachwork, Marble Grey Leather Interior, Sports Seats, Fully Electric Seats Sony CD Player, 17" Alloys,

1993 - PORSCHE 964 TURBO 2 COUPE 3.3 (GLARD RED) 72,000 Miles Guard Red Coachwork, 3.3, Marble Grey Leather Interior, Surroof, Rear wiper, 12" Turbo Alloys, Full Porsche Service History, Exceptional Condition.

1989 - 964 CARRERA 4 COUPE MANUAL/GUARD RED) 127,000 miles Black Leather Interior, Sports seats, Semi Electric Seats, OD Changer, Alpine Stereo, Bluetooth, IPOD Connection, Rear Wiper, Sunroof, Electric Windows & Mirrors, 17" Alloy wheels, Fully Documented Service History, Immaculate Condition

FERRARI - MODELS FROM 1967 +

2010 - FERRARI CALIFORNIA (1) 2 PLUS 2 SPIDER 12,000 Miles
Grigio Silverstone with Sabbia, Crema Daytona Seats with Grigio Scuro Stitching and Piping, Nero Carpets,
Yellow Rev counter, Central Tunnel and Armers in Crema Leather, IPod Connectivity, Satellite Navigation,
Telephone Module, Elettor chromic Interior Mirrors, Front and Rear Parking Sentors, Reversing Camera, Adaptive
Headiliphs, Stability & Traction Control, Magneride Dual Mode Suspension, Tyre Pressure Monitor, Full Climate
control, Ceranic Brake Calipers, 19°Forged Diamond Wheel Rims, Scuderia Shields, Full Ferrari main Dealer
Service History

2008 - FERRARI 612 SCAGUETTI COUPE (NERO BLACK) 11,000 Miles Full Nero Black Ither intr, HGTC package, Sport Mode, Latest Software on Gearbox to enhanced speed of Gearchange, Sports Exhaust, 19th Modular Alloy Wheels (HGTC Special), Ferrari Ceramic Brakes, Second Generation Sat Nay, I-POD Connection, USB Connection, Telephone, From & Rear Parking Sensors, Electronic Chromatic wing mirrors, CD Changer, Enhanced Sound system (BOSE), Nero Daytona seats, Memory Seats, Lumbar support, Heated Seats, Tyre Pressure Monitoring System, Xenons lights, Full Climate control, Tracker System, Full Ferrari Service History

2008 - FERRARI F430 SPIDER F1 (Fully protected and wrapped in white) 20,000 Miles
Coachwork as New condition, Grigio Silverstone Coachwork, Nero Black Leather Interior with Red Carpet, Carbon
Fibre Tim, Ferrari Stereo with a telephone module, Manettino with Sports and track settings, Climate Control,

Ceramic Ferrari shields, Front & Rear Parking Sensors, Ferrari Crested Headrests, Full Ferrari Service History, Very Well Kept Example

1998 – FERRARI 550 MARANELIO COUPE MANUAL (SILVER) 53,000 Miles.

Navy Leather Interior Satellite Navigation with DVID ASTS Sports Mode 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 Black Int. Optional Sports Mode, Electric Seats, Electric Hood, Tonnau Cover, AC,
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1973 – FERRARI 365 GTB/4 DAYTONA RHD (ROSSO RED) 38,000 Miles.
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FERRARI 330 GTC COUPE – GRIGIO SILVER
Ferrari Classiche, Rosso Red Leather Interior, 86,000 Miles, Chassis No: 10157-GT, Engine No: 10157-GT, Extensive
Interior retrim-(photos available), All MOTS, Fully documented service history with many invoices over the years,
Original handbooks and Tool kit, Original sales brochures

CLASSICS - AC / BENTLEY / JAGUAR / PORSCHE 356

1991 - AC COBRA LIGHTWEIGHT (BLACK METALLIC) 5,000 Miles.

1 of 26 RHD Lightweights Black Leather Black Metallic Coachwork with White Stripes Full Black Leather Interior Full Weather Equipment Absolutely Stunning Condition Very Rare With Approximately ONLY 26 Vehicles Manufactured.

1997 AC COBRA MK IV (ROLLS ROYCE EBONY BLACK) - 1997
11,000 MILES, ROLLS ROYCE EBONY BLACK COACHWORK, HAND CRAFTED GREY LEATHER SEATS WITH MATCHING GREY LEATHER SEATS WITH SHAFCHING GREY LEATHER HEAD RESTS, LEATHER TRIMMED ALLMINIUM SEMIL LIGHTWEIGHT DASH WITH "SMITH" ORIGINAL STYLE INSTRUMENT FINISHED WITHBLACK CARPET WITH PIPED GREY LEATHER. FORD 5.0 LTR H.O. EFI Injection engine and normally aspirated 302 cubic inch V8 cylinder arrangement, 8.9.1 compression actio cast iron engine block with cast iron heads, roller canhaft, upgraded SVO lower Aluminium inlet manifold/upper Aluminium inlet manifold body with performance 65mm throttle body

1958 PORSCHE 356 A COUPE 1600cc (SILVER) LHD
73,000 Miles, Silver Coachwork, Green Leather Seats, Sunroof, 15" Wheels, Superbly restored, concours

1958 PORSCHE 356A SPEEDSTER (LHD) 1600CC
4,000 miles since restoration, Left hand Drive, 75 BHP, Light Blue Metallic, Linen Leather Interior, Wind Deflector, Excellent Service History, Fully restored in California to show standard, 12month Warranty

1972 PORSCHE 911 2.7 RS TOURING 72,000 MILES
7000 miles since total restoration by RUF, Canary Yellow, Black Interior, Left Hand Drive, Complete History of
Restoration, including Photos and invoices

1973 JAGUAR E-TYPE ROADSTER SERIES III AUTO 25,000 MILES finished in Carmen Red with Black hide interior and Crema soft top, Automatic transmission, stereo system. The finest Chrome wite wheels. Chrome exhaust system, Previous owner over the 32years, totally restored to a very high standard. Total miles is 25,000, Fortune spent on restoring this superb E Type drives like new.This car

1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,478 Milles.
Automatic Black Coachwork Red Leather Interior Power Assisted Steering Wire Wheels Recent Restoration To Virtually Concours Standard

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1936 - BENTLEY 4 1/4 PILLARLESS COUPE (MIDNIGHT BLUE)
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Gurney Nutting Chassis Completely Original Throughout



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Porsche 944

The 'poor man's Porsche' offers driving thrills at affordable prices. Get in quick, though...

IF YOU DON'T THINK the 944, and the truly remarkable price/performance package it delivers for MGB money, is a real Porsche, it begs the question: what is a real Porsche?

Let us not forget that the very first Porsche, the 356, borrowed heavily from the VW Beetle, which was designed by Ferdinand Porsche. Then there's the Porsche 924 – a significant machine, not merely because it saved the company from bankruptcy, but also because it offended Porsche purists.

What became the 924 had in 1976 started as a Porsche design project for VW/Audi. Then, when Volkswagen backed out, it become a Porsche assembled by Volkswagen with bits from the VW/Audi parts bin, including the Audi 100's four-cylinder engine. Not only was it water-cooled but, for the first time in a Porsche, it was put at the right end of a car.

The 924 served Porsche well, slotting in comfortably below the 911. In 1982, with the 924 still in production, the 944 was introduced to fill in a growing gap between the 924 and the base 911SC.

The floorpan was 924, as was the profile (although butched up a bit), but the four-cylinder engine was Porsche's own, essentially half the 928's V8 canted over. As with the 924, the gearbox was mounted in the rear transaxle to provide near-equal weight distribution. However, despite the common genes there's a gulf between the first 125bhp 924 and the initial 163bhp 944, with its sub-eight-second 0-60mph time and near-140mph top speed. The sub-supercar/hatchback/coupé had become a GT.

I suppose you should also know that it's a tight-fit

2+2 coupé and, although production was still contracted out, the 944 retained Porsche's famed build quality and came with a zinc-galvanised body.

It also evolved rapidly. The 944 Turbo of 1985 punched out 217bhp to hit 60mph in 5.9 seconds and top out at 152mph. In 1987 the 944 S, with 16-valve head, filled in between the 944 and Turbo. In 1989 the S2 increased capacity to 3.0 litres, and with 211bhp was only a little shy of the Turbo, although the Turbo S launched in 1988 brandished 247bhp. Then, for the last two years, there was a cabriolet, available with normally aspirated and turbocharged motors. That's only a precis, because along the way virtually every aspect of the 944 was developed and improved.

In its ten-year life the 944 sold 175,000 units and, along with the 924, helped restore financial security to Porsche – until Black Monday and the stock market crash of 1987 kicked the company into turmoil once more. Driving enthusiasts will tell you that the 944 is an extremely sweet performer and handles superbly, without that sphincter-tightening tendency to swap ends that 911 zealots so relish but which real-world motorists are relieved to live without. And as more people become aware of its talents – and more ratty ones head towards the scrapyard, increasing the car's rarity – so the 944's values are starting to rise.

Until recently the 944's problem was one of perception. Your man in the street carped: 'Yeah, but it's not a real Porsche.' But let's remember that they once asked that about the VW-Porsche 914...

PRICE POINTS

UK LAUNCH At launch in 1982 the 944 cost £12,999, bridging the gap between the base 924 at £9103 and the 911SC at £16,732. That also pitched the 944 just beneath the pacier £13,998 924 Turbo. For wider-world comparisons, Mazda's RX-7 came nearly four grand cheaper at £9199, while the Lotus Eclat was in base 911 territory at £16,750. Ferrari's Mondial was £24,500, just £750 less than the Porsche 928S.

944 EVOLUTION At launch in 1985 the 944 Turbo cost £25,311; the 944 S, appearing two years later, cost £23,977; and in 1989 the final evolution S2 was priced at £31,304.

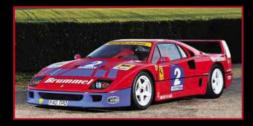
TODAY After decades in the doldrums, the 944's descent to the bottom of the values curve has ended and prices are beginning to bounce vigorously upwards for good-quality examples. Unlike air-cooled 911s, later-built models have higher values, on account of youth and model evolution. Most valued are Turbos and the last S2s: the highest online asking price in the UK trade is £24,995 for a low-mileage 1991 Turbo S; a rare 1992 Turbo cabriolet, one of 100 right-hookers, is on offer for £19,995. In Belgium there's a 68,000km 1991 S2 cabriolet, described as mint, up for £20,000. Amazingly, though, in the UK auction market, only two 944s have ever topped £10,000, and average 944 auction values over the past 24 months stand at just £4625. Away from the trade sales market, double that buys very nice examples of any but very superior Turbos, S2s and cabriolets. This is MGB money, for chrissakes, and it's buying you a whole load of dynamic excellence.



Ferrari 288 GTO

This 288 GTO has formed part of a very well-known European collection for many years. It is presented in the more desirable specification having A/C, electric windows and Rosso inserts. Having just received a DK Engineering 30 year service including an engine overhaul the car is understandably presented in superb condition throughout.

Additional Motorcars Available for Acquisition



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Ferrari 365 GTB/4 "Daytona"

This stunning, European "Pop-Up" headlight Daytona was originally supplied by the legendary Garage Francorchamps to the famous collector Mr Kroyman. Completely restored in 2006, the car is presented on wire wheels, with the desirable Air Conditioning option and in Concours condition.



Porsche 2.7 RS Touring

The 13th RS Touring Supplied, this very important RS was initially delivered to Portugal and is presented in its original colour of Light Yellow. Having recently been subjected to a no expense spared service this is a very significant example and one of the very earliest remaining RS Tourings.

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Top row: 1965 Facel Vega Facel II, 1955 Porsche 356 Speedster, 1959 Cadillac Eldorado Biarritz, 1965 ISO Rivolta. **Second row:** 1975 Lamborghini Uracco, 1927 Bugatti Pur Sang, 1937 Delahaye 135, 1971 Porsche 914-6. **Third Row:** 1939 Lincoln Zephyr, 1931 Cord L-29, 1923 Rolls-Royce Silver Ghost, 1934 Packard Twelve.



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Aston Martin

1960 DB4 Series I

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Aston Martin

1961 DB4 Series III

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1986 Aston Martin V8 Volante: Left Hand Drive

1962 Bentley S2 Continental Drophead Coupé: by Park Ward

2000 BMW Z8 Roadster: Left Hand Drive

1960 Ferrari 250PF Coupé: Right Hand Drive: Classiche

1972 Ferrari 365GTC/4 Coupé: Right Hand Drive: Classiche

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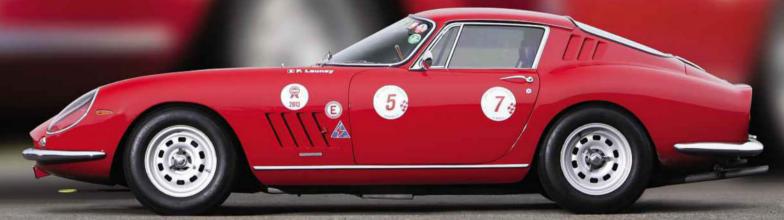




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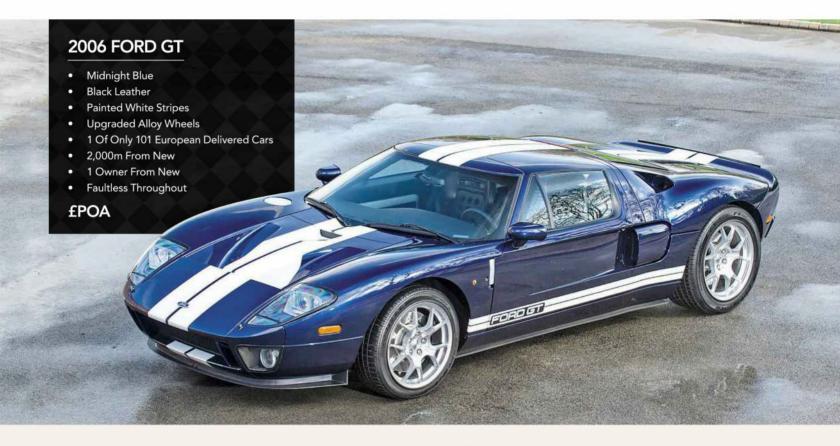


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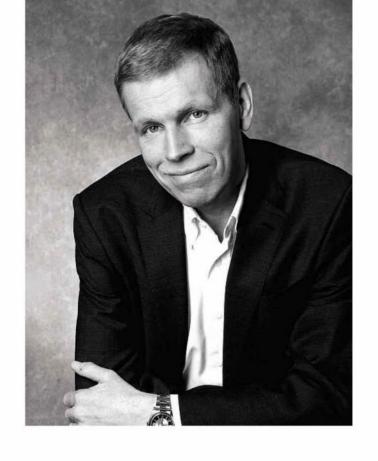


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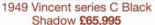
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Fiat 508 C barchetta LHD - 1938

Pre-war Fiat 508 C rebodied immediately after the II-nd WW into alloy barchetta by presumably Belgian coachbuilder. Found back in Belgian scrapyard in 1978 and now being totally restored by Italian specialist. Closely followed up by Italian FIVA inspectors. Charming photographic documentation about discovery and successive restoration. Will be ready this summer. Ideal and 100% sure eligible Mille Miglia participant!



Nardi-Danese 750 barchetta "Boby" LHD - 1947

First ever Nardi-Danese constructed! One-off model. Very impressive ancient racing history in Italy and USA: Coppa D'Oro delle Dolomiti, San Bernardo hill climb, Coppa Montenero, Watkins Glen, etc...Completely restored by leading specialist in Italy approx. 10 years ago, Extremely well documented. Features also with much attention in important books and magazines. A unique piece of Italian sportscar history! Price: 175,000 Euro



Stanguellini 1100 mono-albero Vignale Cabriolet LHD - 1951

One-off Stanguellini, being the only Vignale Cabriolet built on tubular chassis. Sold new to Belgian race enthusiast who participated at the Liège-Rome-Liège and Tour de Belgique Automobile in 1951.Later in life transformed into barchetta exactly as 1951 Mille Miglia Stanguellini barchetta participant. Participated in 2007 at Historic Mille Miglia. In excellent condition immediately ready for more historic competition fun. Well described in Stanguellini book by Orsini/Zagari. Price: 225,000 Euro



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One of the six cars built for the Scuderia Patavium of Padova. Tubular chassis designed by Pasqualin and fitted with Flat 750 engine upgraded with Slata and inted with Island 750 engine upgraded with State Type B cylinderhead. The team Gino D'Angeli/A. Gasparini participated at the 1952 Mille Miglia (foto at departure) with starting number 2400. Remained last 40 years in the hands of a Fiat mechanic and is today in good working order. Price: ASK



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Suffolk SS100 Jaguar Finished in black with claret red Connolly leather interior and Rosso Alfa red wheels. Low mileage 2 owner car. Jaguar XK 4.2 litre engine with 4 speed + overdrive gearbox, Salisbury differential, disc brakes with servo, independent suspension, heater, luggage rack, aeroscreens, windwings, full weather gear. Car will be sold with works guarantee and new MOT. Cherished registration number included.





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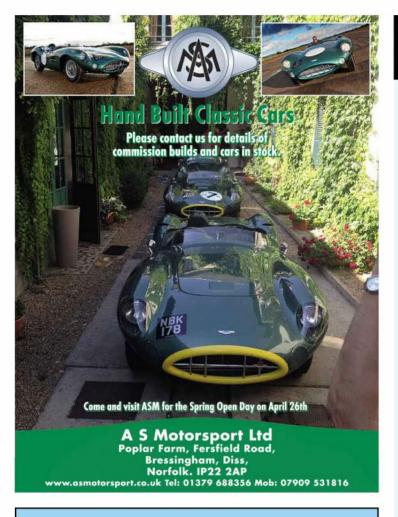


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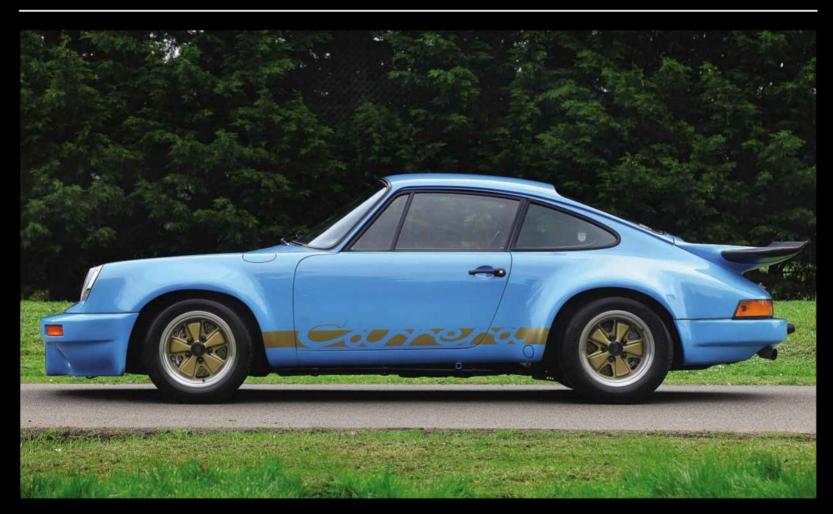


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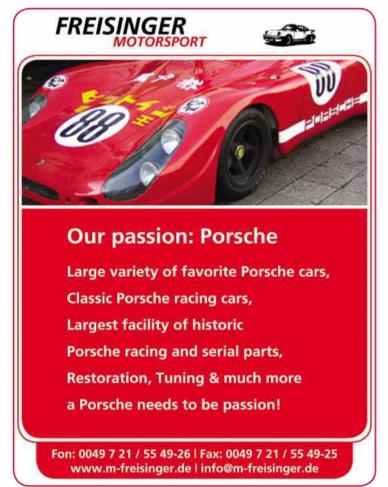
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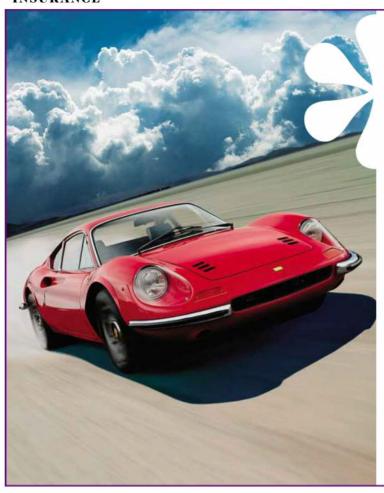
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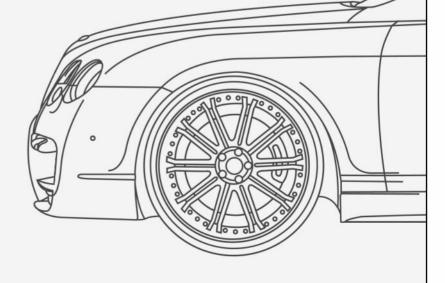
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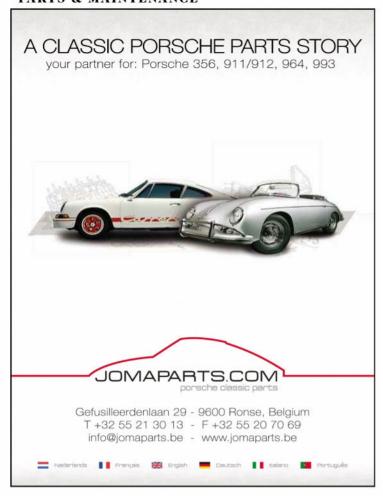
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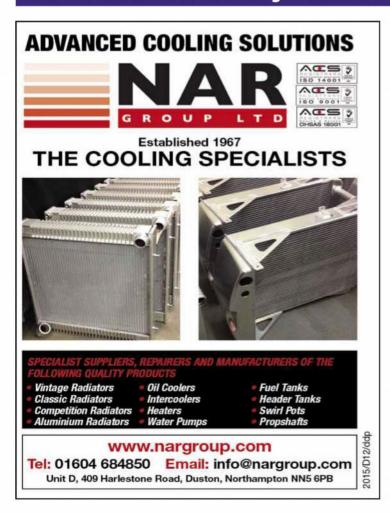


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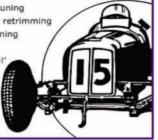
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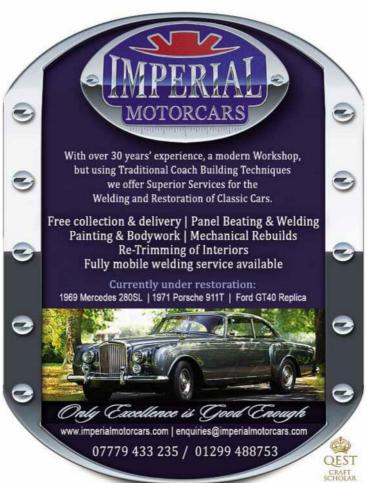
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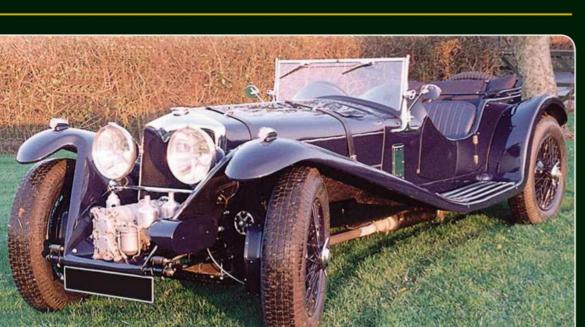


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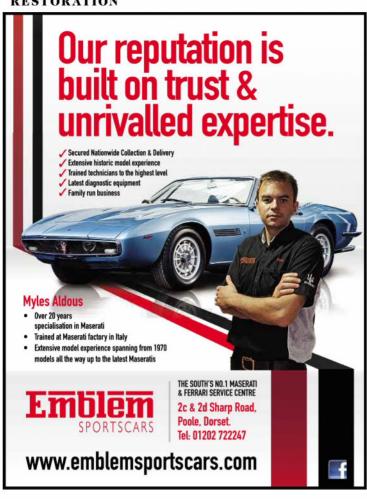
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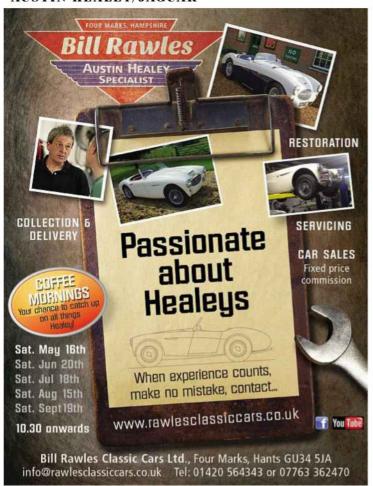
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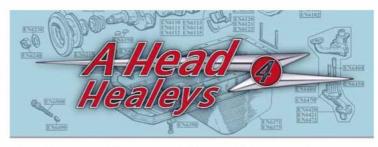
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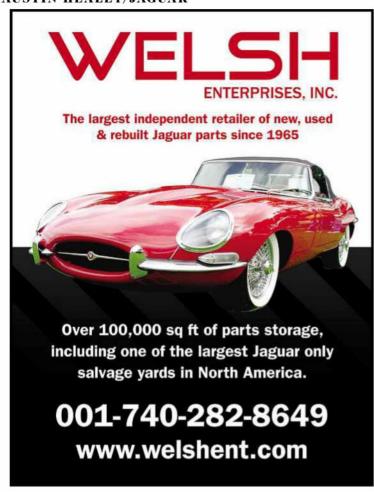




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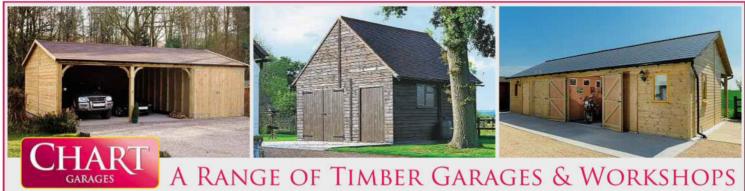
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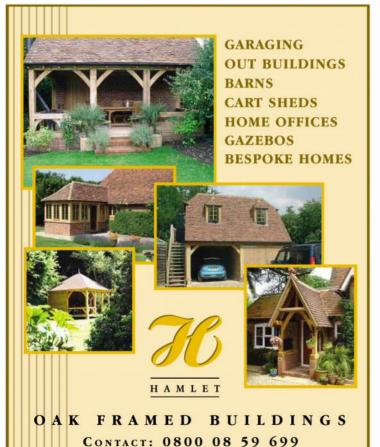




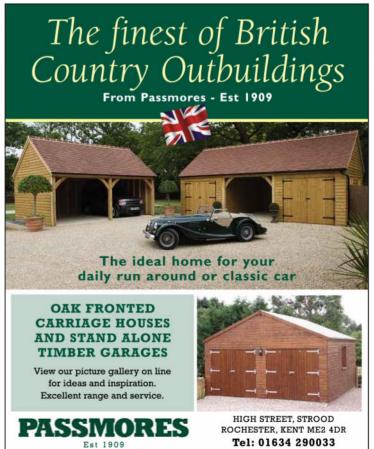








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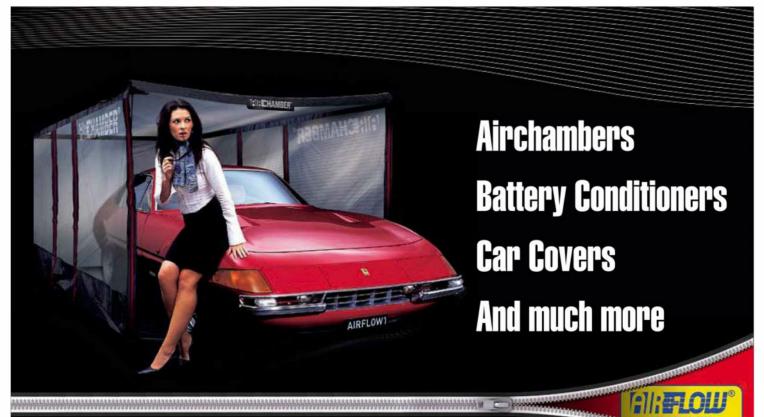


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DAY IN THE LIFE

INTERVIEW STEVE HAVELOCK



Ian Stanfield

The National Motor Museum's senior workshop engineer revels in working on some of Beaulieu's most technical exhibits

LIVE ABOUT 12 miles from Beaulieu with my wife Carol and our 15-year-old daughter Chloe. I'm generally up around 6.15am, have some breakfast and am usually at work between 7am and 7.30am. I don't officially start until 8am but I like that quiet time to do some paperwork and plan what we are going to do that day.

However, more often than not all those plans will go out of the window. It's usually bedlam. I am 55 and have worked here for the best part of 38 years. After school, I went to technical college studying mechanical engineering and in my spare time and holidays I came to work here. After college they offered me a permanent job. I spent two years as a museum attendant and then moved into the workshop. I started at the bottom and have mainly learnt on the job from some very clever, excellent engineers who unfortunately are no longer with us.

We are a very small team considering what we have to do. It's not just the maintenance and restoration of the vehicle collection, we are responsible for every nut, screw, bolt and washer within the complex. Beaulieu is a 364-day-a-year operation and we get involved with everything including unloading trucks with forklifts, fabricating frameworks and

mounts for new displays and exhibits, and maintaining the rides and drives. Every year the Monorail and the Wheels ride have to come apart for crack testing and inspection. Even our old bus, which was created for the 1978 film *The 39 Steps*, requires a lot of attention as it trundles around here all day. Parts are a real problem so we have to fabricate a lot of them.

We are currently going through a big redevelopment within the museum with the creation of a new Motorsports section. Just clearing the work area is a logistical nightmare. In fact, much of our time is spent in moving exhibits either within the museum, to events, or to other museums. That can involve a lot of work. For instance, we took our Land Speed Record breakers to the 2013 Goodwood Festival of Speed. It takes a day just to mount Bluebird CN7 onto its own special load frame before we can even move it.

We also looked after Bluebird V that came over from Daytona. That doesn't run on its wheels because the tyres are mock-ups, so we fabricated a castor system that bolted on underneath. The Americans were so impressed they bought it from us.

We recently transported the Golden Arrow to the Louwman Museum in Holland and had

'Our biggest problem is lack of funds and we are heavily dependent on donations'

to place it on top of a plinth. That wasn't easy with a four-ton, 30-foot long car with three inches of ground clearance.

We like to drive our cars in events as it does them good. Every year I do the Bean Car Club's Daffodil Run in either the Rolls-Royce Silver Ghost or the Alpine Eagle. For the last 25 years or so, I have driven on the London to Brighton Run, often accompanied by celebrities.

Just before the last event, I went to Kent to teach Paul Hollywood to drive our 1904 De Dion, but it wouldn't start. It had become another victim of modern fuels, which are the scourge of museums. The ethanol dissolves old deposits in the system which then turn into a shellac-like substance and gums everything up. In this case, an inlet valve stuck open but was easily fixed. The same thing happened to our Riley Falcon but the pistons hit and bent the valves. We've now started to add an ethanol stabiliser in the fuel.

Our biggest problem is lack of funds and we are heavily dependent on donations and the goodwill of industry and suppliers. The highlight of my career has undoubtedly been getting the 350hp Blue Bird Sunbeam back running in 2014 from a pile of bits, with no money and no information. Not having run since 1962, it was fired up in 1993 and its 18.3-litre V12 aero engine promptly seized and threw a con-rod out the side. Ten years ago, Lord Montagu said he wanted it fixed. If we'd had the money it would have taken six months, but we had to beg, borrow and steal everything and it took ten years. It was an honour to go to the International Historic Motoring Awards as it was nominated for Car of the Year.

Now that we are experts, we've started nibbling away at the 1000hp twin aero-engined Sunbeam but again, no budget. Fortunately, we do have some money for a freshen up of our BRM V16 engine as we were the chosen charity at the last Goodwood Revival.

We generally finish at 5pm. In the evenings, I'm either the dad taxi or trawling the internet for information or parts for our projects before going to bed around ten. It's been a privilege to work on some of our wonderful exhibits but it's been a struggle as well at times.

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