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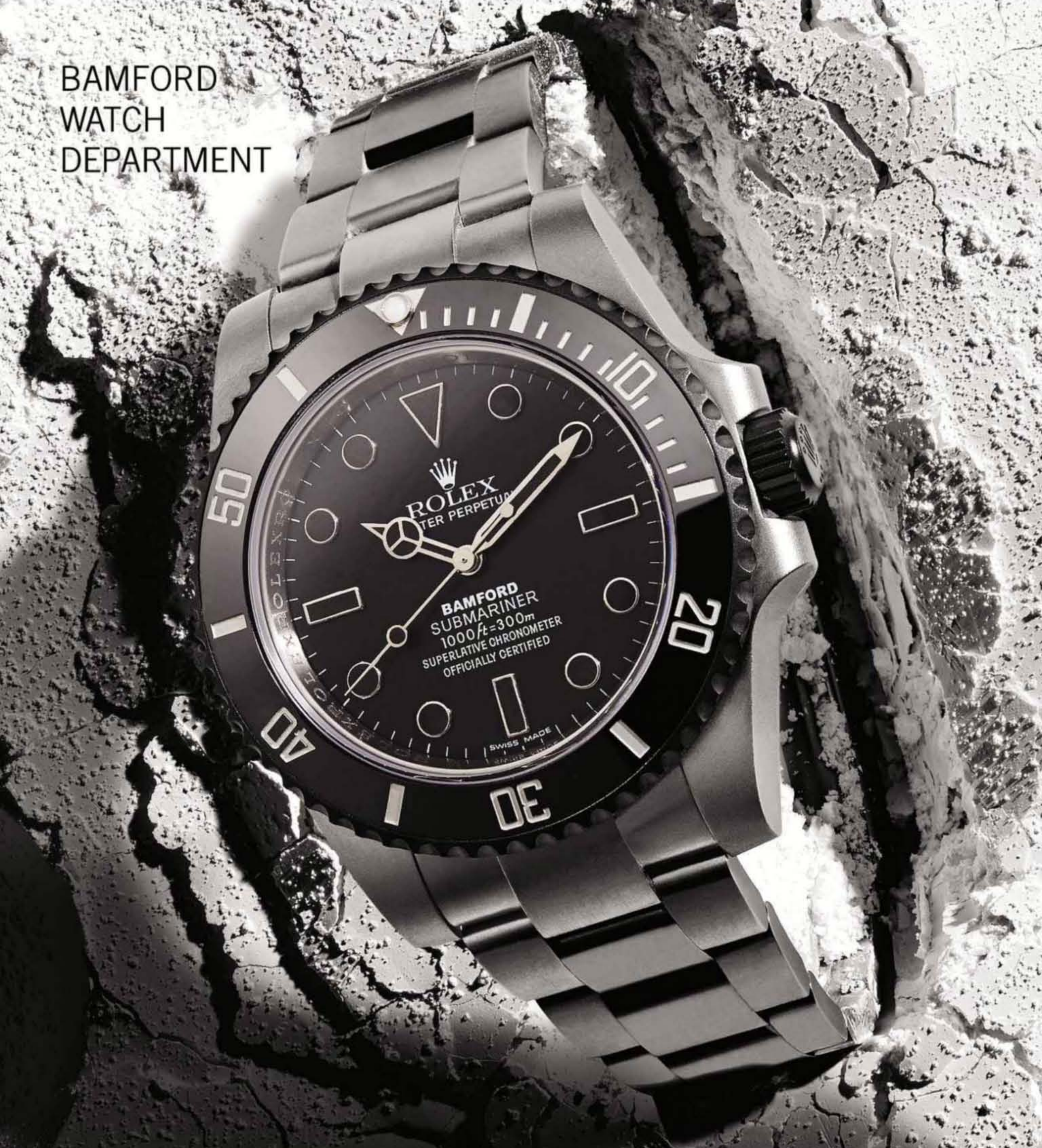
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MARK DIXON

Let's off-road! All of us...



THERE'S A WALL in the Land Rover factory on which visitors are invited to write about their first ever encounter with a Land Rover, and it got me wondering how many of us have messed around with a Landy at some point in our lives. I bet it's a remarkably high proportion.

My first experience was with a Series IIA on a college friend's farm. It was around 1988, I think, and there was no value whatsoever in old Land Rovers. Consequently this one had been abandoned in a barn for years, but a battery and a bit of fresh fuel soon had it running, and a day with the angle grinder and MIG welder sorted out the chassis for a perhaps slightly dubious (in hindsight) MoT. Not that it mattered too much because it never went much further than the local pub – but what a brilliantly basic and enjoyable machine it was.

More recently I've been lucky enough to try Land Rovers of all ages on- and off-road. The early ones are almost unfeasibly slow and noisy, but huge in character and immensely capable. The new ones are even more capable and much faster and quieter – though deeply flawed by today's standards, which is why this is the last year of production.

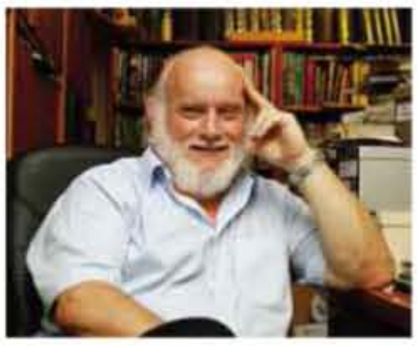
Somewhere between the extremes of the Series I and the 2015 Defenders will be a vehicle for you, if you have a soft spot for these amazing machines. For me, heart says Series I, but dial in a smidgeon of logic and another IIA would be the choice. A concerted effort to use my brain might overrule that too, and take me into a nicely scruffy Defender, ready to go anywhere. Does it actually matter which? Not really. Every single one is a classic, and every single one of us should sample one at some point in our lives. **David Lillywhite**

Featuring...



AN EMINENT HISTORIAN

Karl Ludvigsen has been an author and historian for more than five decades. All of the four dozen books he has written or edited are about cars and the motor industry – and, as Karl once worked for the Ford Motor Company, he was best placed to explain the life story of the obscure 1962 Ford Mustang 1 Concept. Find out more from page 144.



...AND ANOTHER

'I was ten when I saw a sketch of Moss and Jenks teetering round a mountain hairpin, winning the 1955 Mille Miglia for Mercedes-Benz,' says Doug Nye. 'That image helped shape my life, and in the 1960s I got to know Moss and Jenks. For this 60th anniversary we dug deep in the Mercedes archives.' Our Mille Miglia celebration begins on page 112.



...PLUS A MAN FROM HISTORY

'I chafed my way through boarding school, having contrived not to learn much,' says Martin Gurdon. 'I certainly didn't discover headmaster Peter Elbra's time with the Rootes rally team. Thirty-five years on, I finally found out about his unusual career digression.' Read about this Monte Carlo rally works navigator from page 152.

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The motor car that takes the breath away*

Mercedes-Benz C 111 – an eternal object of desire without equal



1969 will go down as a special year for Mercedes-Benz. Rumours had been circulating for a long time that the inventor of the motor car was working on a sensation. At the International Motor Show in Frankfurt the secret was finally revealed – and it really is a sensation: the C 111, a super sports car with gullwing doors and a Wankel rotary engine. The industry was dumbstruck, the press couldn't get enough of it and the public were bowled over. Not long after, in the spring of 1970, the even more attractive and even more powerful variant of the C 111 experimental vehicle was unveiled – and it quickly became the unrivalled dream car of an entire generation.

*Source: 'DAZ', issue 20, 1969

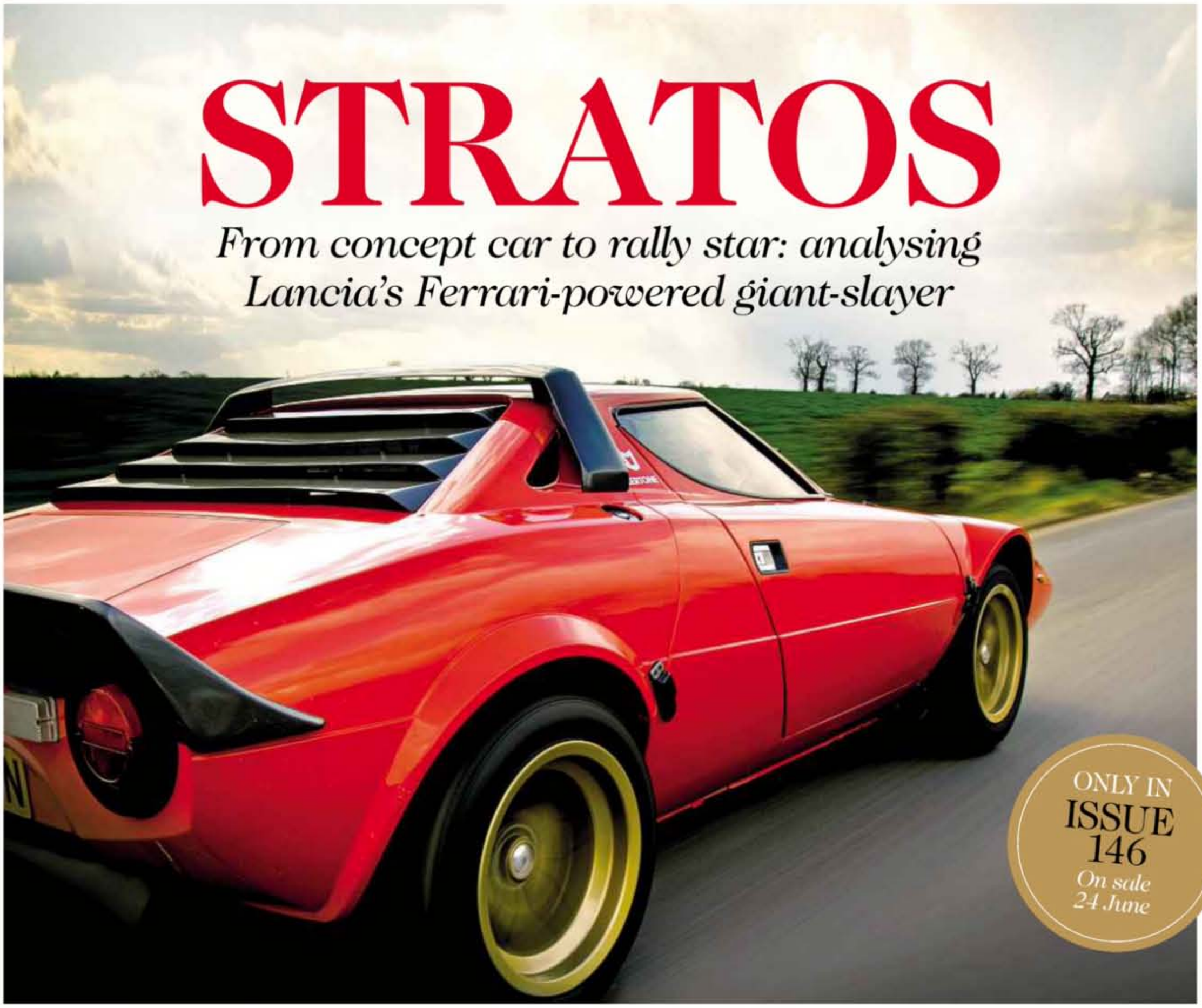
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STRATOS

From concept car to rally star: analysing Lancia's Ferrari-powered giant-slayer



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Plus

- Exclusive! In the hot seat of the 28-litre Fiat S76 record-breaker
- Unseen Ferrari factory pics from the 1980s • Drag racer Don Garlits
- Hales tests racing Anglias • Mercedes-Benz C-111 on engineers' test route

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NORMAN DEWIS OBE
At the Palace as Jaguar legend is honoured *p23*



THE SEASON IN FULL FLOW
Tour Auto, Essen, Flying Scotsman, La Jolla... *p26*



NEW CARS TESTED
Caterham 7s, Mustang, Audi RS3, Jaguar XE driven *p42*

MOTOR SPORT GOES TO THE MOVIES

After Rush and Senna, now come four new films celebrating McQueen, Lauda, Newman and the Targa Florio

Words Julian Kirk

FANS OF MOTOR SPORT on the big screen are in for a treat, as four new titles are set for general release. Their focus on Le Mans, the Targa Florio, Niki Lauda and Paul Newman means there is a wide range of iconic track action to enjoy.

STEVE McQUEEN: THE MAN & LE MANS
This documentary goes behind the scenes as McQueen filmed his seminal movie *Le Mans* in 1971. Described as 'Senna meets Bullitt', the film features never-before-seen clips of McQueen as he battled to save his troubled release from ending up on the cutting room floor. As with the original film, expect a glorious soundtrack from Porsche 917s and Ferrari 512s.
Due in cinemas: November



RICHARD GEORGE

LAUDA: THE UNTOLD STORY
Hot on the heels of 2013's *Rush*, this film focuses on Lauda's near-fatal crash at the Nürburgring in 1976 and then follows his miraculous recovery to be back in action at Monza just weeks later. The film also investigates the impact the crash had not just on his own life but on the sport as a whole. Contributions come from Lauda and his family, Sir Jackie Stewart, David Coulthard, Mark Webber, Lewis Hamilton, Nico Rosberg, Hans-Joachim Stuck and Jochen Mass.
Out on DVD: 6 July

PISTONS, PASSIONS, PLEASURES – A SICILIAN DREAM
Alain de Cadanet and Franceso da Mosto present this story of wealthy brothers Ignazio and Vincenzo Florio and their motor racing exploits at the turn of the last century, which led to the creation of Sicily's legendary Targa Florio road race. It features plenty of original Targa entrants, including the Fiat that won in 1907, as well as tours of the epic mountain course on the island.
In cinemas: late 2015

WINNING: THE RACING LIFE OF PAUL NEWMAN
If he wasn't such a nice bloke (he's donated millions to charity over the years), you could quite easily dislike this handsome, wealthy movie star. He's even handy behind the wheel, for goodness' sake. This film examines his racing career, which saw him win four national titles as a driver and eight IndyCar championships as a team owner. Features contributions from Mario Andretti, Robert Redford, Patrick Dempsey, *Octane*'s own Jay Leno and Robert Wagner.
In cinemas: now (in the US)

Clockwise from far left
Paul Newman, not as film star but racing driver; Steve McQueen behind the wheel at Pre-Sebring warm-up, Holtville USA, February 1970; Niki Lauda – say no more; Targa Florio-winning 1907 Fiat.



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OBITUARY

Denise McCluggage 1927-2015

Automotive Hall of Fame inductee, racer, writer and bon viveuse who rubbed shoulders with Moss, McQueen and more

Words Richard Heseltine **Photography** Bettmann/CORBIS

LEGENDARY JOURNALIST and racer Denise McCluggage passed away in Sante Fe, New Mexico, on 6 May. As friends and colleagues were quick to point out, she had lived every day of her life as if it were her last. One thing is for sure: she packed more action and intrigue into her 88 years on Earth than seems feasible.

Kansas-born McCluggage began her career with the *San Francisco Chronicle* and, while covering a yacht race, she met future America's Cup winner and car builder/entrant Briggs Cunningham. Theirs became a friendship of long standing. An influential one, too: she acquired an MG TD from Kjell Qvale shortly thereafter and began competing in sports car races. In 1954, she moved to Greenwich Village after being hired by the *New York Herald Tribune* as a sports journalist. The MG made way for a Jaguar XK140 and increasingly more exotic machinery as she set about promoting motor sport in print.

As a woman, she often rubbed up against officialdom in what was a less-enlightened time. In some instances she was obliged to compete in 'ladies only' races, which were popularly derided as 'powder puff' contests. More often than not, she won. When her gender wasn't an issue, she often belied her slight physical stature to show well in marques as diverse as OSCA, Porsche, Lotus and Volvo on circuits that ranged from airfield tracks, delineated by hay bales, to the Nürburgring. She claimed 1961 Sebring 12 Hour class honours aboard her own Ferrari 250GT SWB Berlinetta (alongside Allen Eager) and took a category win on the 1964 Monte Carlo Rally in an Alan Mann-tended Ford Falcon.

McCluggage wound down her racing career in the late 1960s, just as her 'day job' was coming into its own. She founded *Competition Press*, which in time morphed into *AutoWeek*, and she continued to contribute until recently. She also wrote extensively about her other great love – skiing – for a variety of publications. She was a keen and successful competitor, other non-automotive interests including bungee-jumping and skydiving.

Above
McCluggage surrounded by Fangio, Moss, Rodriguez, Innes Ireland, Ronnie Bucknum, Gurney, Roger Ward and Jack Flaherty.

She also wrote books, the brilliant *By Brooks Too Broad For Leaping* taking its title from an AE Housman poem. This compendium of her *AutoWeek* musings covered everything from her relationship with a pre-fame Steve McQueen to her one-year marriage to the actor Michael Conrad. It also encompassed the politics behind her not being allowed to race at Le Mans in 1958, to what it was like rubbing shoulders with the likes of Moss, Fangio and so on as both friend and fellow racer.

More recently, McCluggage was inducted into the Automotive Hall of Fame and awarded the Dean Batchelor Lifetime Achievement Award for her writing. She was an in-demand guest speaker at countless car club functions, though her increasingly frail voice was often drowned out by the audiences' laughter. An intelligent and independent woman, McCluggage lived a life less ordinary and lived it well.



OBITUARY

Geoff Duke 1923-2015

Remembering the motorcycle racer turned racing driver

Words Richard Heseltine

FOUR-TIME 500cc motorcycle World Champion Geoff Duke OBE died on 1 May. He was 92. The Lancashire-born star was one of the smoothest riders of his generation, and rose to prominence during the 1950 World Championship. He won the first round – the Isle of Man TT – for Norton, and was a frontrunner during what was only the second year of the series, but hopes of following previous year's champion Les Graham as a repeat British winner were dashed. He lost out by just one point to Umberto Masetti.

Unbowed, Duke cleaned up the following year before making a controversial switch to Gilera in '53. He claimed that year's 500cc World Championship by 14 points. He would round out his stellar two-wheeled career with BMW and Norton in different classes before calling it quits in '59, by which time he had accrued 33 frontline wins from 89 starts, plus six wins on the Isle of Man TT course.

Like many motorcycle stars of the period, Duke also tried his hand at racing cars. He was invited to drive for Aston Martin in 1952, only to trip over a backmarker while leading that year's Sebring 12 Hours and incur stinging criticism from co-driver Peter Collins. He returned to racing cars in 1960 aboard a works Gemini Formula Junior, team principal Graham Warner recalling in 2012: 'He was a potential World Champion in the right car.' He never found it. A nasty crash aboard a Cooper at Karlskoga, Sweden, in 1961 ended his motor sport career.



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In brief



X-RAY CLASSICS ON SHOW
Ever wondered what a Matchless motorcycle and rider would look like if X-rayed? British photographer Nick Veasey has, and the results are being exhibited at the MB&F M.A.D Gallery in Geneva. The photographs, which also include a VW Beetle, are taken using radiographic imaging equipment in an ex-Cold War spying station in Kent – the location chosen for its remoteness due to the high levels of radioactive material used in the process.
www.mbandf.com/mad-gallery



SURTEES BUYS BUCKMORE
John Surtees has bought the Buckmore Park Karting venue in Kent – where his late son Henry first raced and where Lewis Hamilton and Jenson Button competed. It's where the Henry Surtees Foundation Kart Challenge is held.
www.buckmore.co.uk



LAND ROVER HERITAGE
Owners of classic Land Rover models will benefit from a new parts service launched by the manufacturer. Land Rover Heritage will supply warranted parts for a variety of models that have been out of production for ten years or more. Parts will be available for Range Rover Classic, Series I and II Discoverys plus Series I, II and III Land Rovers.
www.landrover.co.uk



GOLDEN ANNIVERSARY
A fleet of gold Ford Transits is touring the UK to mark 50 years of the iconic van range. The first left the line at Langley on 9 August 1965, and almost eight million have since been built.



ALISON COLE

Place your nominations...

Voting will soon get underway for the 2015 International Historic Motoring Awards – and you can nominate entries for the shortlists

THE INTERNATIONAL Historic Motoring Awards are back – and nominations are now invited.

The 2015 awards, supported by EFG and now in their fifth year, will take place on 19 November at London's stunning St Pancras Renaissance hotel. The event will be hosted by TV sports presenter Steve Rider.

The judging committee has long included such distinguished historic car stalwarts as Nick Mason, Derek Bell, designer Peter Stevens, racer and journalist Tony Dron, US collector Bruce Meyer, former Pebble Beach concours head judge Ed Gilbertson and historic race organiser Murray Smith. It was expanded last year to include US market expert and *Octane* columnist Dave Kinney, the Royal Automobile Club's Ben Cussons and *Octane* Japan editor Shiro Hori.

Award categories will include: Car of the Year; Restoration of the Year; Personal Achievement of the Year; Museum/Collection of the Year; Publication of the Year; Club of the Year; Motoring Event of the Year; Motorsport Event of the Year; Race Series of the Year; Rally or Tour of the Year; Specialist of the Year and Lifetime Achievement.

The organisers are inviting nominations for each category, so please get in touch with yours. Tickets will be available for the awards and dinner, and *Octane* readers will be able to vote for the Car of the Year. Find out more by visiting **www.historicmotoringawards.com.**





Dewis honoured

Palace recognises Jaguar legend's achievements – then it's off for a snifter with Sir Stirling and Lady Susie Moss



JAGUAR'S MUCH-CELEBRATED test driver Norman Dewis has been awarded his OBE, accompanied by son Graeme, daughter Linda (both pictured with Norman, right) and *Octane* editor David Lillywhite.

Norman was awarded the Order of the British Empire medal by Prince Charles for services to the motoring industry in a ceremony at Buckingham Palace. Having worked for Jaguar since 1952, overseeing the development of every model from the XK140 to the XJ40, racing a D-type at Le Mans and achieving a record 172.4mph in a streamlined XK120, Norman provided no shortage of subjects for Prince Charles to question him about.

'He asked me all about the cars,' said Norman after the ceremony. 'I told him about developing the disc brakes [on the C-type, the first car to be fitted with them] and he asked me how long it had taken. I said four months and he said "Could they do that now?"'

After a brief pause for snaps outside the palace – the ever-active Norman shunning the long queue for the official photographers – the four called in on Sir Stirling and Lady Susie Moss for a congratulatory drink (gin and tonic, no ice for Norman; white wine for Stirling), where they were joined by Ben Cussons of the Royal Automobile Club.

'I first met Stirling 60 years ago at Silverstone when we were racing 500s,' recalled Norman. 'Then we did the Mille Miglia together in 1952' (pictured below). The pair were soon chuckling at various unrepeatable anecdotes (if you ever meet Norman, ask him about the transvestite...) and after an hour of banter it was time to head to the Royal Automobile Club for a celebratory lunch, before Norman was whisked back home to Shropshire by Jaguar XJ.

Octane congratulates Norman Dewis OBE.







Great plans for 2015 Concours of Elegance

Roll up at Edinburgh's Holyroodhouse on 4-6 September

DETAILS FOR this year's Concours of Elegance (at Scotland's Palace of Holyroodhouse, following those at Windsor, St James' and Hampton Court) are being confirmed – and entries invited for the Octane Tour.

Alongside 60 of the world's finest concours cars will be the largest collection of Ecurie Ecosse racers – the Jaguar D-type 'Long Nose' Ecurie Ecosse racer that finished second at Le Mans in 1957, just behind its winning team-mate, is pictured left at the venue. Sir Jackie Stewart will exclusively display his three Formula 1 Drivers' Championship-winning cars, and a further homage to Scotland's motor racing heroes will include two Jim Clark F1 cars and Johnny Dumfries' Le Mans-winning Jaguar XJR-9.

The Octane Tour gathers early-morning on 6 September at Dalmeny House on the Firth of Forth for a 2½-hour drive to the Palace through all the grandeur this region offers; there exclusive display parking awaits. Entry costs £175 per person and includes breakfast, decals and maps, concours admission, a three-course marquee lunch with wine, and afternoon tea. Email jeremy@gtoevents.com for an entry form.

The event will raise funds for Walking With the Wounded charity. Visit www.concoursofelegance.co.uk.

In brief



ISLE OF MAN MUSEUM OPENS
The Isle of Man has a new museum to house the collection of father and son Denis and Darren Cunningham. The purpose-built 70,000sq ft facility in Jurby will be a permanent home to more than 100 vehicles amassed over a 30-year period. The collection has a focus on rare vehicles – highlights include a 1954 Humber Super Snipe built for the Queen, an ex-White House Lincoln Continental limo and a 1954 GM Scenicruiser Greyhound coach.
www.isleofmanmotormuseum.com



SILVERSTONE TR CELEBRATION
A trio of Triumph TRs will be marking anniversaries at the Silverstone Classic (24-26 July). It's 60 years of the TR3, 50 years since the launch of the TR4A and 40 years of the TR7. Plenty of examples of all three will be on display.
www.silverstoneclassic.com



NEIL FRASER

FERRARIS TO BENEFIT RNLI
The Royal National Lifeboat Institution could gain millions after a benefactor bequeathed two Ferraris in his will. Late Northamptonshire businessman Richard Colton left the charity his right-hand-drive 1960 250GT SWB and 1967 275GTB/4. They will be sold by H&H Classics at Duxford on 14 October.
www.classic-auctions.com



CELEBRATING F1 FAILURES
The Goodwood Festival of Speed will feature a new category this year. 'Fearless but Flat Broke' celebrates F1 teams who were rooted firmly at the back of the grid, with runs from the likes of Tecno, Lec, Coloni and Life.

Join Octane in France

Exclusive five-day luxury tour, based at the famous Hotel de France, takes in Le Mans and explores Loire Valley countryside

Words Julian Kirk









OCTANE HAS teamed up with EFG and Classic Grand Touring to offer readers the chance to enjoy five days of luxury classic car touring through some of the most beautiful scenery in France.

The tour, hosted by *Octane*'s international editor Robert Coucher, will be based at the Hotel de France in La Chartre-sur-le-Loir (long associated with Le Mans racing teams and drivers), so expect relaxed, scenic driving along some fine French backroads.

The tour begins on 30 September with an overnight crossing (including dinner) from Portsmouth to St Malo, heading south for coffee and croissants at the Manoir de l'Automobile – and an amazing private collection of cars. Then it's off to the Hotel de France for dinner.

The following morning guests head to the Château de Chenonceau for lunch before driving back to the hotel for an afternoon of wine tasting.

After another fine dining evening, the tour heads to Le Mans for a tour of the museum and a special photo opportunity on the circuit, before an early-evening blast to the stunning Château du Lude for a spectacular final dinner.

There's a final leisurely morning before travelling north to Caen to check-in for the ferry home.

The tour is priced at £1095 per person (based on two in a car and sharing a twin/double room; single room supplement £195). This includes return sailing with Brittany Ferries, including a Commodore cabin on the outward journey, three nights at the Hotel de France, dinner with wine on all five evenings, all visits and transfers, as well as the services of an experienced tour manager.

For further details contact Thomas at Classic Grand Touring on +44 (0)1483 281282, email thomas@classicgt.co.uk or visit **www.classicgt.co.uk**.



Above and below
Hotel de France in La Chartre-sur-le-Loir is part of Le Mans folklore – luxury food and accommodation features throughout the tour.

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1989 Aston Martin V8 Vantage X-Pack coupe (ex-Geneva Motor Show)
1989 Porsche 911 Speedster ● 1991 Ferrari F40 (ex-Otis Chandler, 4,923 miles)
Please note that to respect client confidentiality not all motor cars available may be shown

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TOUR AUTO

France by the scenic route

From Paris to Biarritz via beautiful scenery and special stages on closed roads and famous race circuits

Words Brett Fraser

20–25 APRIL
Paris to Biarritz, France

THE 2015 TOUR AUTO was another triumph for Patrick Peter and his organisation. The route this year was from Paris down through western and central France, arriving in Biarritz five days later. The two general categories, Competition and Regularity, were both won by French entrants, from a field of more than 230 cars. JP Lajournade scooped the Competition prize in an E-type 3.8; the Regularity was won by JF Nicoules in an Alpine A110.

Indeed, the Tour Auto is turning into a French Mille Miglia, with hundreds lining the routes and cheering and waving as competitors arrive at halts and checkpoints in the most stunning of rural French villages and towns.

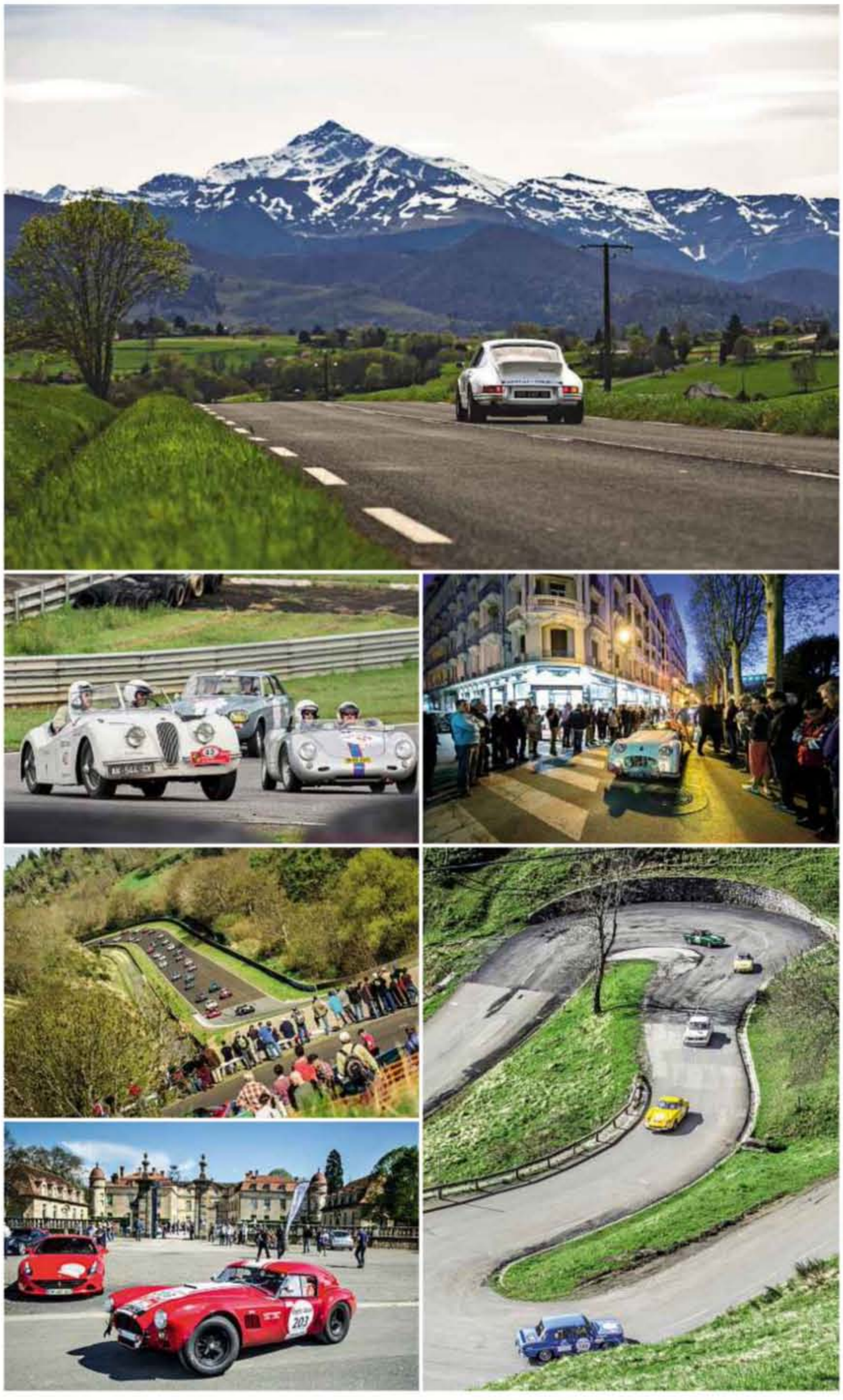
There was the usual mix of racing circuits and tricky hillclimbs, and the attrition rate was high this year with many Competition cars coming off and many Regularity entrants suffering breakdowns. The Anthony Pozner/David Forfar Ferrari 275GTB/4, alas, was no exception and was trailered to a Bosch specialist to rectify an electrical fault; still, the 275 made it to Biarritz. The circuits this year were Magny-Cours, Charade, Albi and Pau Arnos. These tracks were all tricky but largely suited the more nimble cars such as the 911s and Alpines.

The French fashion aficionado François Pourcher and his co-pilot, Duran Duran star Simon Le Bon, had a fantastic week in a 1950 Old English White Jaguar XK120. Le Bon was on his first classic car event – he absolutely loved it, commenting: 'I just finished Le Tour Auto. Paris to Biarritz via Vichy, five days, four circuits, seven hillclimbs in a 1950 Jaguar XK120 – no top, no power steering, drum brakes all-round, Moss crash gearbox and steel racing pipes. My ears are ringing.

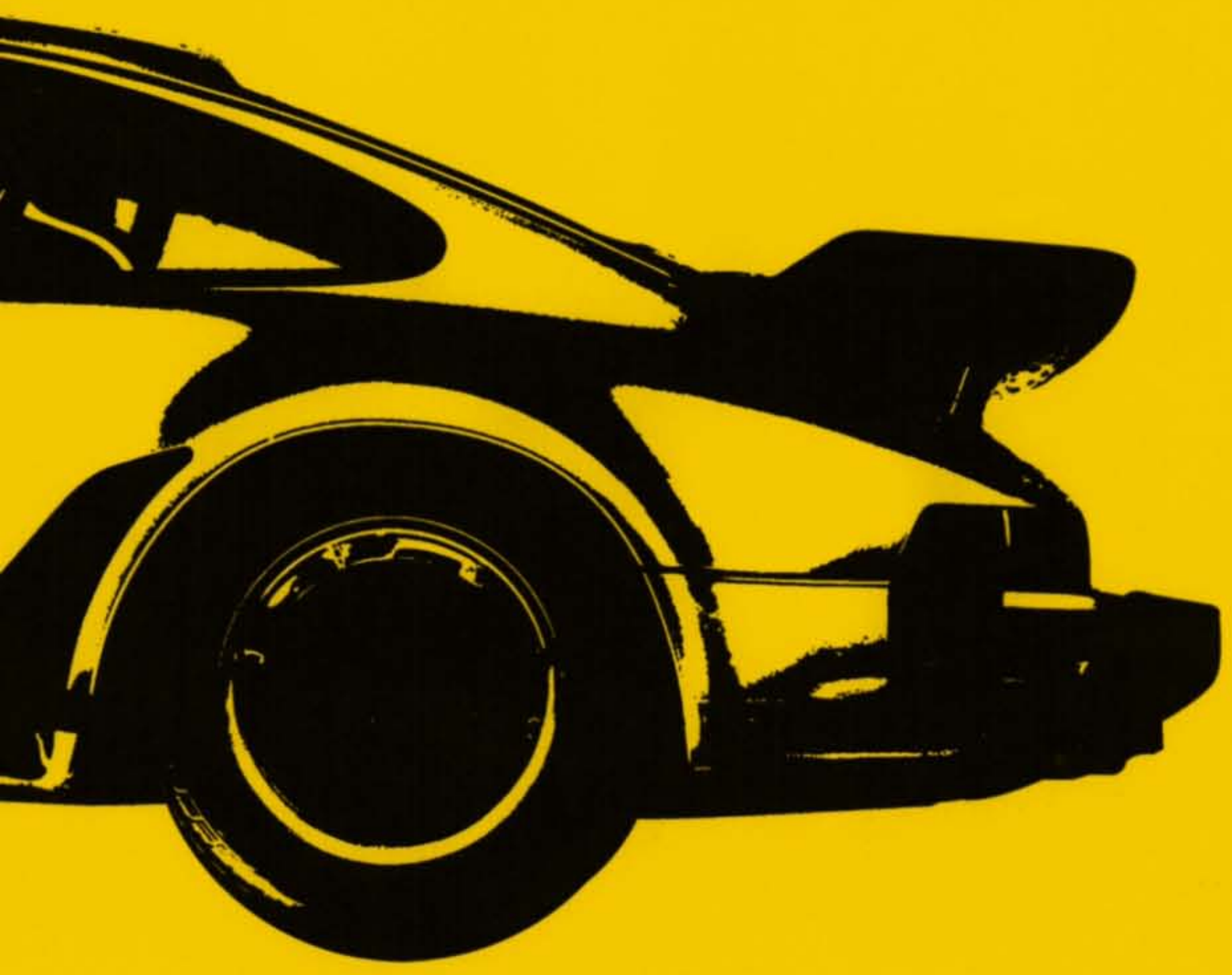
'With my driver, François Pourcher, we did the whole thing without technical support, but did not break down once. We saw plenty of other competition cars by the roadside with bonnets up, or on low-loaders – their rallies over. We looked after the car and she looked after us.'

In very British style, Le Bon had his *pilote* screech to a halt while travelling along the route, ten or so cars behind also coming to a halt as there was no room to overtake. Why the sudden stop? Well, how could you not stop to take a picture of a road sign that announces you have arrived in St Pee/S Niffle.

With its beguiling mix of closed road stages, challenging circuits and glorious scenery (plus, this year, spectacularly good weather), the Tour Auto has become one of the best competitive classic car events in the world. Next year marks Tour Auto's 25th anniversary, so expect the organisers to be in celebratory mood.

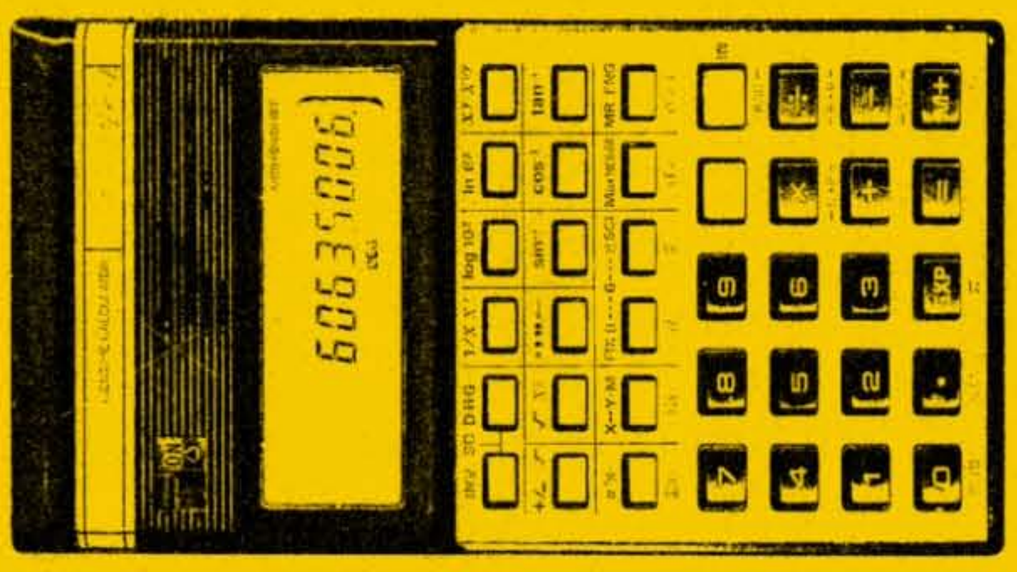


Right
Scenery offers great beauty and variety – as did the entry list, with the driving conditions favouring the nimble. Jaguar XK120 (centre, right of text) was co-driven by Simon Le Bon of Duran Duran.





Insider dealing made legal



"Indispensable – I'm hooked! But why aren't you charging more for it?" Gerhard Berger, 2015

"Knowledge itself is a power" Francis Bacon, 1597

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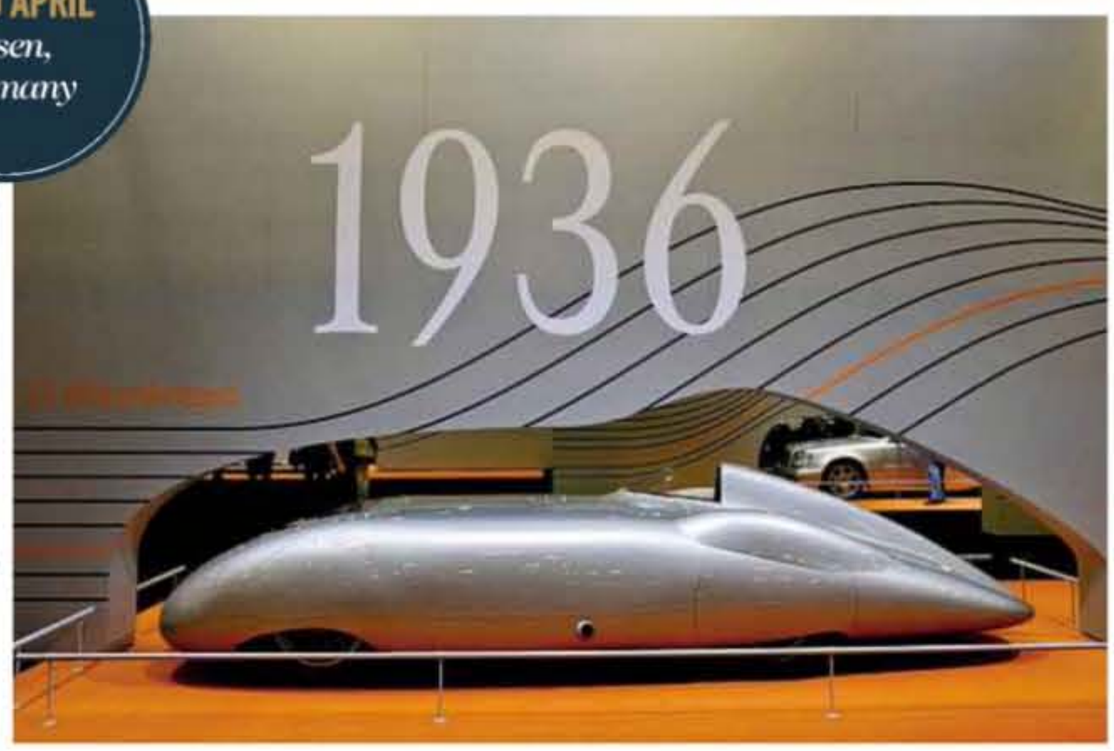






15–19 APRIL
Essen, Germany





Clockwise from above
Mercedes went big with its aerodynamics-themed exhibit; Opel Studie CD concept part of a GT display; probably not original paint...; Porsche 911-based HLS, a university project from 1966; flat-nose Turbo was author's favourite.

TECHNO-CLASSICA ESSEN

Extraordinary is ordinary

Techno-Classica has become synonymous with excess, but in a way that you can strangely approve of

Words & photography Delwyn Mallett

IF YOU ARE A regular visitor, Techno-Classica Essen is the kind of show where, unless you are in the market for one, you tend to ignore the Gullwings – the number for sale usually runs well into double figures, so they feel a tad too common. That's Essen for you, where the exotic feels commonplace. If you haven't visited before, it's jaw-dropping and ultimately exhausting for mind and body. From the mundane to the marvellous, and from the motorised Zimmer frame that is the Seat 'Popemobile' to the extrovert metalflake excess of a topless Miura, Techno-Classica 2015 had it all.

Manufacturers see Essen as an important showcase for polishing their heritage credentials and Mercedes-Benz, as has become its habit, mounted an extraordinary display of its wares in the huge Hall 1. This year's theme was aerodynamics with a selection of 'streamliners' bisected in giant silver facades bearing wind tunnel airflow graphics. The cars ranged from the 1909 'Blitzen' Benz to the modern CLA45 Shooting Break, with the 1936 W25 record car, the recreated 1938 540K Streamliner saloon, a W196 Formula 1 car and the amazing diesel-powered, minimalist wedge of high-speed technology that forms the 1978 C111 record car, among others.

Skoda has put on some impressive displays in recent years but in this, its 120th year since it was established as Laurin & Klement, the company pulled out all the stops. Bicycles, motorbikes and some magnificent vehicles from the early years of the 20th century, plus a clutch of 110 and 120R competition cars celebrating 40 years of rallying success, were enough to erase any lingering memories of the notorious Skoda 'joke' days.

Opel celebrated 50 years of its GT concept cars, including the quite breathtakingly beautiful Studie CD from 1969 with its extraordinary wraparound pillarless windscreen and side glazing. The boxy but neat Corsa Spider reminded me that, when I first saw it in the 1980s, it almost persuaded me to chop the roof off my GTI.

Prices continue their upward surge with Porsches in particular significantly more expensive than last year. One dealer had seven Speedsters on his stand, ranging from pitted-paint barn find to pristine restoration (the barn find, incidentally, being priced at around twice that of a restored model). That's more Speedsters together than would ever have appeared in a showroom when new. In the entire five-year production run, the British importer managed to sell just four...

This year *Octane* was privileged to join the small team of international journalists charged with the next-to-impossible task of judging a concours d'elegance and finding the 'best' car from the around 2500 vehicles for sale.

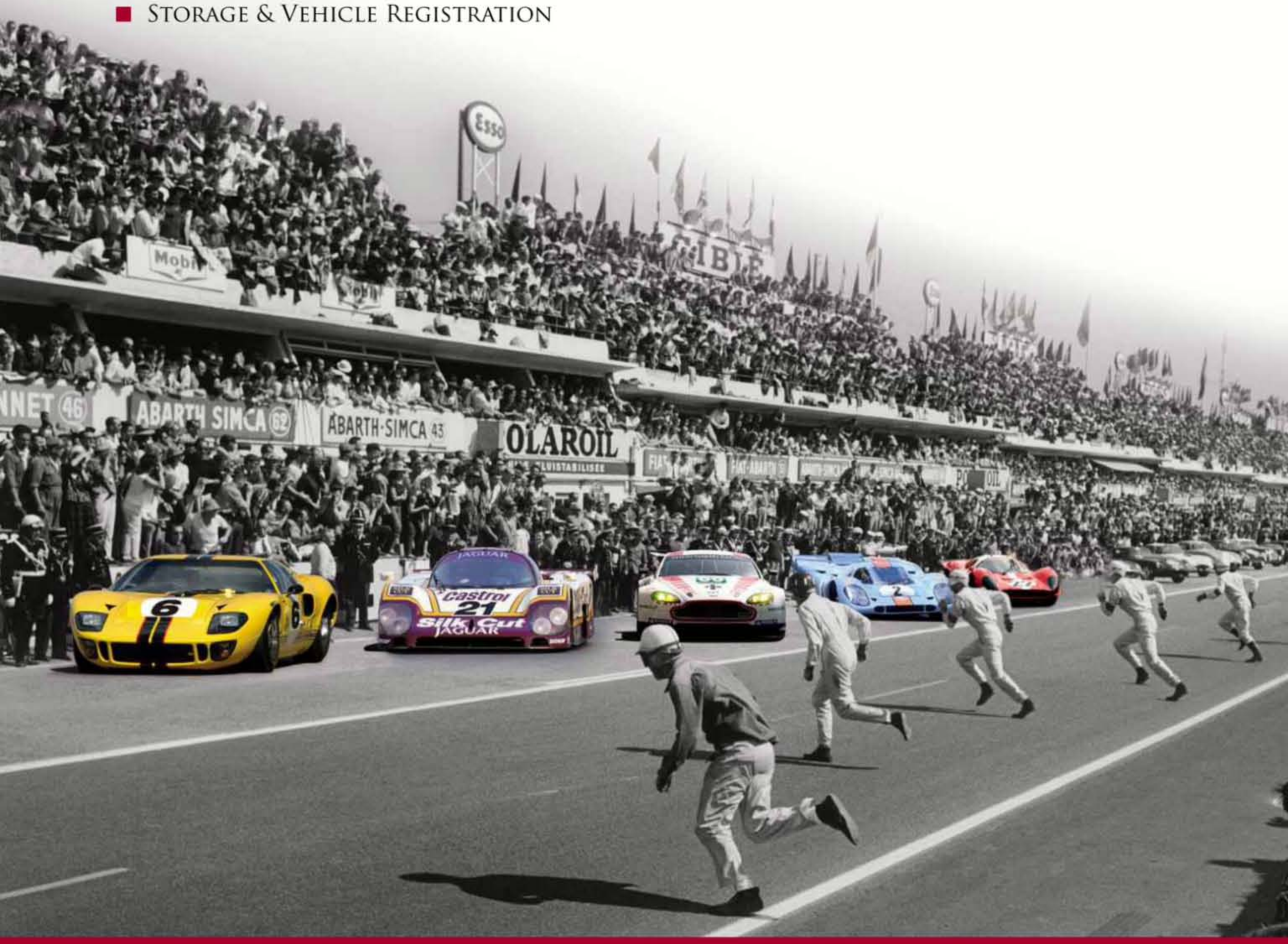
Given the astonishing variety of desirable metal it soon became apparent that we would have to resort to the tried and tested formula – 'which would I like to take home?' Best in show was eventually awarded to the Ferrari 250GT Pinin Farina Cabriolet up for grabs from Axel Schütte. A fine choice but the car that I would have driven home to add to my ever-increasing fantasy collection was the 1983 Porsche 930/935 flat-nose Turbo commissioned by Mansour Ojjeh of TAG fame and the very first car built by the Porsche Exclusive division. An absolute super car in every respect.

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ERA FLYING SCOTSMAN

Scotch froth

17-19 APRIL
Leeds to Gleneagles, UK

Hardcore endurance rally event exclusively for vintage car enthusiasts

Words and photography Gerard Brown

THE SUN SHONE on this year's Flying Scotsman Rally as the 110-strong field of pre-war cars battled it out over 750 miles from Leeds to Scotland's Gleneagles in three days. It was William Medcalf, last year's winner, with navigator Tony Brookes in the 1925 Bentley Super Sports, who raised the winner's cup at the finish line of what has been called the most demanding short pre-war rally in the world.

William said: 'This is a really tough event where you have to push the car to the limits to manage your position. It's full-on for the navigators and there is stiff competition, as the event's reputation for being expertly organised has resulted in serious rally entrants from all over the world.'

Second place went to Bill Cleyndert and Dan Harrison in a 1928 Ford Model A, who also won their class, with David Thomson and Alan Smith in a 1936 Talbot 105 Alpine taking third. Sue Shoosmith and Trina Harley in a 1926 Bentley 3/4½ secured fourth and the class win; with the Netherlands' Olaf Pothoven and Piet van Leusden, in a Derby Bentley 3.5, finishing just one second behind in fifth.

There were also class wins for Brad Mottier and William Hoff in the Riley Bigley Special, and Martin and Lesley Neal in an MG TA Sports. Both team awards went to Bentley crews, while the Spirit of The Rally award went to George Melville and Steve Gipson in their Ford Model A Sports Coupe. The Concours d'Elegance award went to Robin and Helen Rainsley in a Ford Model A.

The Flying Scotsman, established in 2008 by the Endurance Rally Association (ERA), started out on the Friday morning from Oulton Hall in Leeds, with an estimated £25-million worth of motoring heritage in the car park. It is the only long-distance rally incorporating several timed stages and off-the-road time trials to be aimed solely at vintage car enthusiasts.

Fred Gallagher, vice-president of the Endurance Rally Association, said: 'This is a full-on event that was made harder by the recent loss of Philip Young, but the ERA team did him proud and delivered an exceptional event, as they will continue to do with future rallies on the calendar.'

The next Flying Scotsman takes place on 14-17 April 2016. The next ERA event sees the team move Stateside, however, as 50 crews rally from Halifax, Nova Scotia, to San Francisco in June. For the latest updates, visit www.endurorally.com.







Clockwise from top
The 1931 Ford Model A of Matthew Abrey and Jasper Hulscher roars through the heather; Julian and Georgina Riley's Riley Lynx Sprite 12/4; the overall winners, William Medcalf and Tony Brookes, in 1925 Bentley Super Sports.



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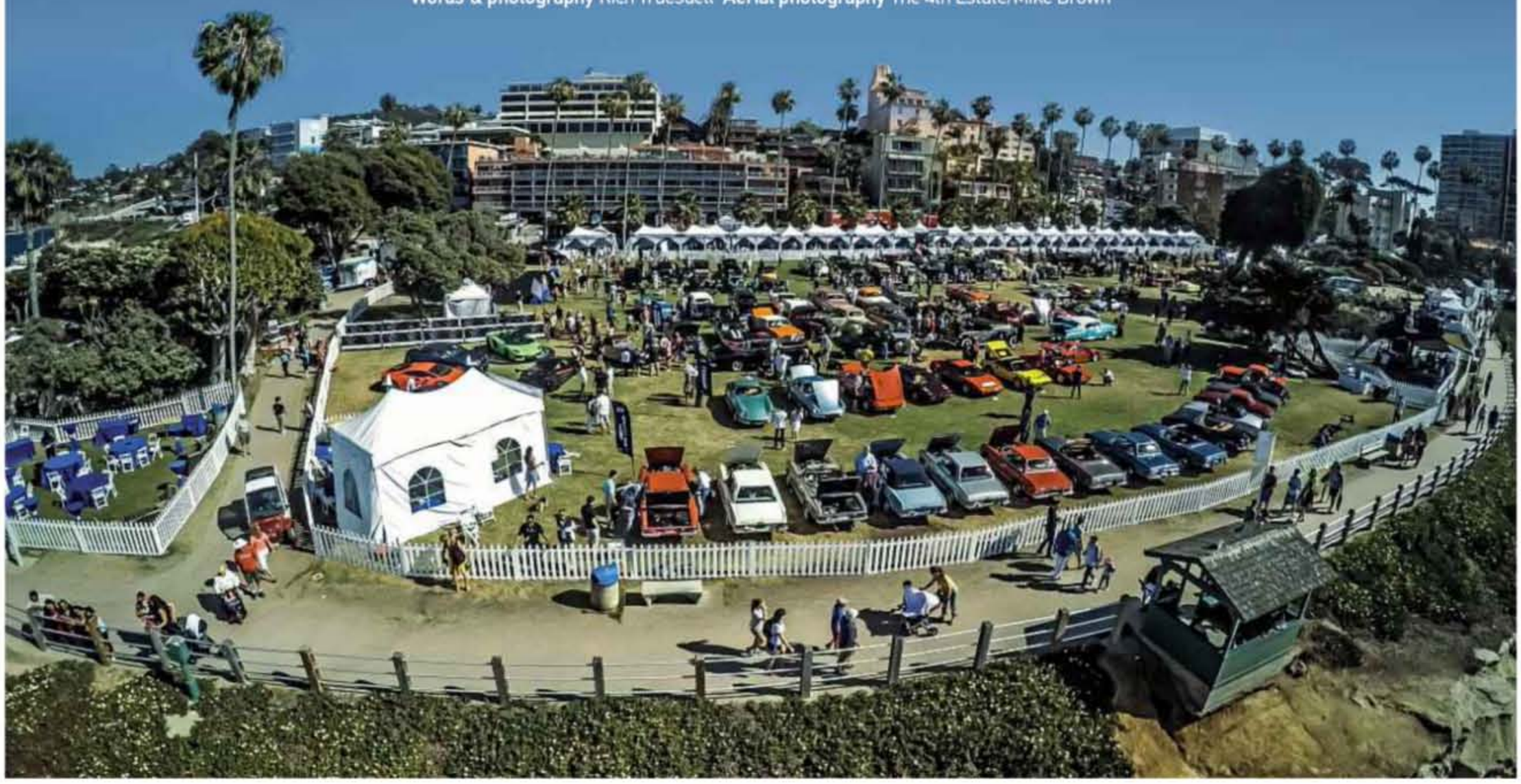
LA JOLLA CONCOURS D'ELEGANCE

The Spirit of Ecstasy flies

Featured marque Rolls-Royce picks up a couple of key awards

17–19 APRIL
La Jolla, California, USA

Words & photography Rich Truesdell **Aerial photography** The 4th Estate/Mike Brown



THE 2015 WEST COAST concours season got off to a roaring start at the 11th annual La Jolla Concours d'Elegance, attracting an outstanding field of cars spanning almost the entire history of the motor car, from 1905 to 1990.

Featured marque was Rolls-Royce, a show highlight being the display of the 1925 Rolls-Royce Phantom I Aerodynamic Coupé, part of the Petersen Museum's Margie and Robert E Petersen Collection, and winner of the Chairman's Award.

And there was a surprise as the prize for the top car in the post-war category was awarded to an unrestored 1967 Rolls-Royce Phantom V Landaulet State Limousine, entered by John Ellison Jr of San Diego's Calumet Collection, beating off a very strong field of fully restored cars. The companion award, for pre-war cars, went to another Rolls-Royce, a massive 1925 Silver Ghost Piccadilly Roadster entered by Aaron and Valerie Weiss. The award for the event's most elegant car went to Frederick M Lax for his 1930 Cadillac V16 roadster convertible.

Best of Show – and exhibiting the finest pre-war French design – was awarded to Peter Mullin, for his 1937 Peugeot Darl'mat Cabriolet. 'The La Jolla Concours d'Elegance is a great show. Each year when we decide where to put our cars, and more importantly, our energy, it's always at the top of our list,' enthused Mullin, founder of the Mullin Automotive Museum specialising in cars from the Art Deco period.

'This car was one that I had my eye on for a number of years. It's from the Schlumpf Malmerspach collection, one of 60 cars we acquired and one of the 30 we kept that fit our collection criteria. It's significant because of Emile Darl'mat, a very important Peugeot dealer in Paris, who believed that his cars should perform like a race car at the price of a touring car. And it's significant that it was designed by Georges Paulin and built by Marcel Pourtout of Carrosserie Pourtout.'





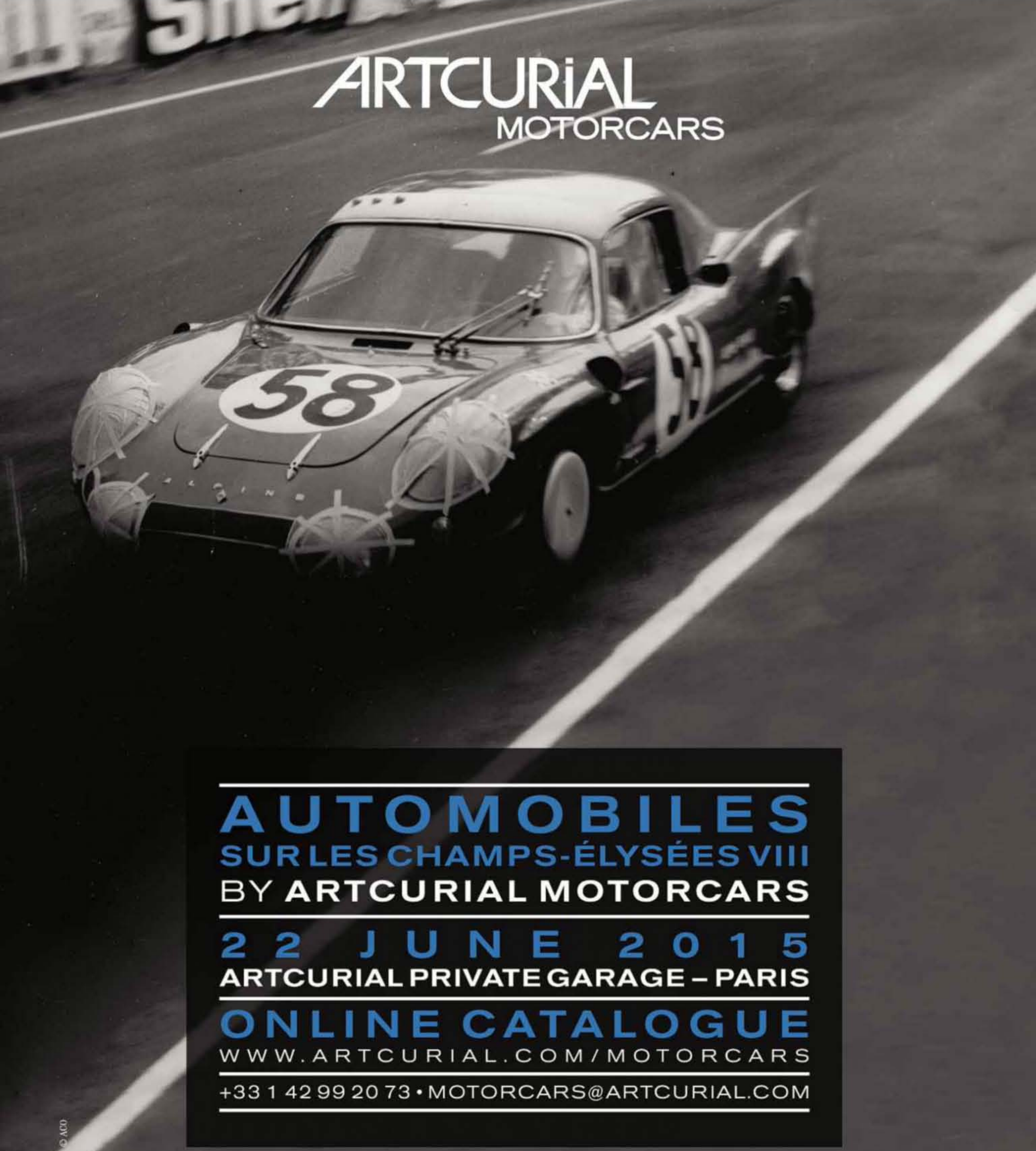
Walking the show field at La Jolla is always a treat as it's quite possibly the most relaxed top-tier concours d'elegance in North America; the selection of vehicles is exceptional, being well balanced between pre-war and post-war cars, and those built in the US and elsewhere around the world.

The earliest car on display was the 1905 Rio two-cylinder five-passenger Detachable Tonneau owned by Dr Craig Venter. Another especially notable pre-war car was the 1911 Mercedes 38-70 owned by Bill Roper, recipient of the Mercedes-Benz Star of Excellence.

Marjo Millera's 1948 Packard Station Sedan won the La Jolla Historical Society's Preservation Award, while the San Diego Automotive Museum Director's Choice Award went to an owner-restored 1964 Chevrolet Bel Air Station Wagon owned by Rene Gomez. The Spirit of Motoring Award's recipients were Jack and Margaret Brown for their 1965 Alfa Romeo Giulia Sprint Speciale. The award for a Well Preserved Car of Historical Significance went to the 1966 Lamborghini 400 of Perry and Judith Mansfield, while a '66 Ferrari 275GTB owned by Malcolm and Naomi Barksdale took home the prestigious Honorary Judges' Choice Award.

Clockwise from left
Unrestored Rolls-Royce Phantom V Landaulet State Limousine was top car in post-war category; Best in Show belonged to the 1937 Peugeot Darl'mat cabrio. La Jolla has great diversity of cars, and sunshine...

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ESPIRITU DE MONTJUÏC

Spanish racing spirit

Barcelona circuit reverberates to the wonderful noise of historic Formula 1, Group C and GT cars

Words Richard Meaden **Photography** Charlie Wooding

THERE WAS SOMETHING for everyone at the fifth annual running of the Espiritu de Montjuïc historic festival on the Circuit de Catalunya, but if you could watch only one thing it would have to be the spectacular FIA Masters Historic Formula 1 race. The wall of sound generated by the raucous grid of 33 F1 cars had to be heard to be believed, spectators' expressions shifting from pain to wonderment as the eclectic mix of 1970s and 1980s machines provided a vivid reminder of the days before Grand Prix sounded like Satan's vacuum cleaner.

The racing matched the aural drama, with the Tyrell 012 of Martin Stretton and the earlier 010 of series debutant Loic Deman locked in battle with Greg Thornton's evocative – and rapid – ex-Elio de Angelis Lotus 91/5. Battles were being fought throughout the field, more Tyrrells mixing it with a swarm of Williams, plus rare-groove representation from March, Ensign, Shadow and Hesketh. Race 1 saw Thornton win ahead of the battling Deman and Stretton, with Michael Lyons taking the pre-1978 class in his Hesketh 308E. The following day Race 2 was all about new boy Deman, who overtook pole-sitter Thornton to build an unassailable lead before the race was red flagged due to an incident.

Fans of big-banger sports prototypes were kept entertained by the thundering grid of Lolas, McLarens and more that fight for the FIA Masters Historic Sports Car Championship. Qualifying was dominated by veteran historic racer Leo Voyazides and the ballistic Simon Hadfield in their Lola T70 Mk3B, but overnight rain made the early phase of the race somewhat challenging; a fact highlighted by an early spin from the similar machine of Carlos Monteverde/Gary Pearson.

The race continued to throw up surprises when Voyazides pitted before the driver change window with suspension woes, before returning several laps down to complete his stint. Meanwhile Jason Wright and Chris Beighton (also in T70 Mk3Bs) forged ahead, but with Hadfield now in hot pursuit. At the flag Wright held on for a classy win, with Hadfield hot on his heels in a fighting second place.

Voyazides and Hadfield starred in the 90-minute Gentleman Drivers race, which also incorporated the 60-minute Pre-66 Touring Cars race. The duo's awesome Shelby Daytona Cobra set a comfortable pole ahead of the Michael Gans/Andy Wolfe Cobra. Third on the grid was a real David among the Goliaths, in the diminutive form of the Lotus Elan 26R driven by owner Grant Tromans, and Richard Meaden (yours truly).

Come the start, Voyazides and Gans immediately engaged in a heated battle for the lead, while Carlos Monteverde used his Cobra's V8 grunt to out-drag Meaden into the Turn One chicane. Like an annoying fly, the little Lotus buzzed around the Cobra, eventually finding a way by, then pulling away in hopeful pursuit of the leading pair.

Once all the driver changes had been completed the Voyazides/Hadfield Cobra was untouchable, all-but lapping the entire field by the flag. A broken oil breather robbed the Gans/Wolfe Cobra of a strong second-place finish, while the Tromans/Meaden Elan was looking set for a giant-slaying third place overall until oil dropped by an expiring Ford Falcon gave Tromans a scare and the time-consuming half-spin that allowed the Monteverde/Pearson Cobra to pinch the final podium position in the dying laps. In the Pre-66 Touring Cars race, Henry Mann took a popular win in his iconic red-and-gold Mustang, while Andrew Beaumont and Nigel Greensall secured the sub-2.0-litre class win in their Lotus Cortina.



Right and bottom right
Grant Thornton's ex-Elio de Angelis Lotus 91/5 battled in the FIA Masters Historic Formula 1 race; the Voyazides/Hatfield Daytona Cobra holds author Meaden at bay in Elan 26R.







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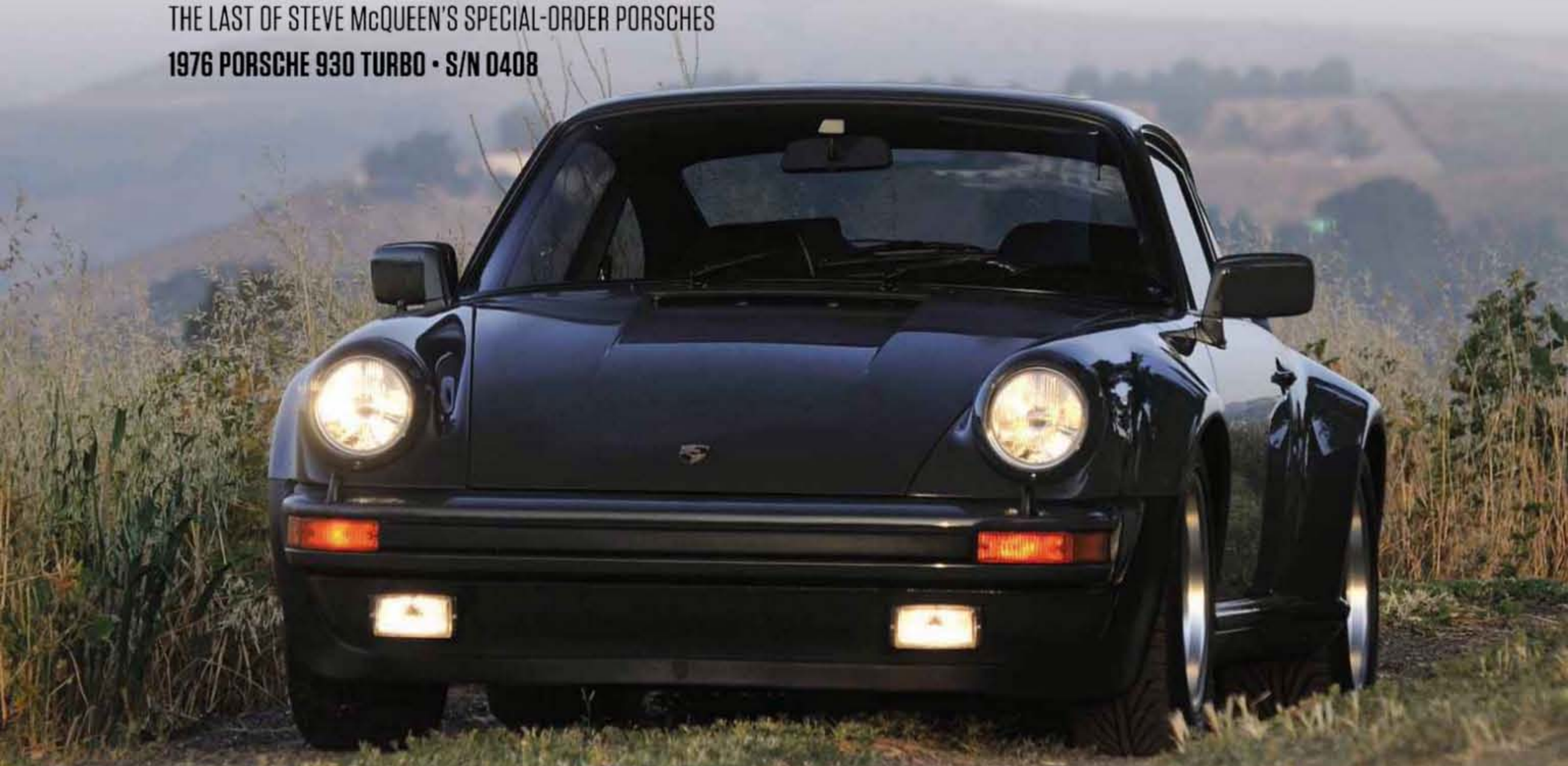
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VCC CREEPY CRAWLY RALLY

Less haste, less speed

The VCC's annual go-slow event attracts plenty of eager entrants from all around the world

Words & photography Neil Godwin-Stubbert

THE VETERAN CAR CLUB held this year's 'Creepy Crawly Rally' through the winding lanes of Bedfordshire and Huntingdonshire. With almost 100 veteran vehicles participating in the 80-mile trip, this 'run out' is the second-largest gathering of veteran cars on the road: only London to Brighton is bigger.

The Creepy Crawly was the brainchild of long-time member Bryan Firth, who first ran the event in Kings Lynn back in 1991, and is focused on only very early and lower-powered cars. Characterised by the lack of formality, it's the relaxed atmosphere and great hospitality of this VCC Mid East Section event that brings back entrants year after year, many from overseas.

This year's superb spring weather helped with the atmosphere but, despite the sunshine, a chill wind necessitated gloves and hats. With a route that wound its way (gradually) from Wyboston near St Neots, the first stop was the atmospheric Hinchingbrooke House near Huntingdon, where the first 25 cars to arrive assembled in the courtyard and the 70 or so others congregated around the grounds. This imposing country pile was the family residence of Oliver Cromwell and later the Earl of Sandwich, who created the famous light snack that bears his name.

Following only country roads and with a few challenging hills included, the route then wove past Grafham Water and on to the car enthusiast-owned Sharnbrook Hotel, where a hearty lunch was laid on: this also allowed time for any en-route fettling. After the Club dinner on Saturday night at Wyboston Lakes Hotel there were fewer miles to cover on the Sunday, as the cars set off for Old Warden and a coffee stop at the village pub.

As with the London to Brighton, this run attracts participants from all over the world, including American car collectors Nick Grewal and friend Dan Ghose, aboard Nick's splendid 1904 8hp Cadillac. Rotterdam resident and veteran car restorer Gilbert Warning and his father brought over their 1897 4½hp Peugeot. This two-cylinder, solid-tyred marvel was rapid, with Gilbert constantly being asked by fellow competitors for a ride.

Laurens Klein whipped along in his rorty-sounding runabout-bodied 1909 Jackson, showing how far designs had progressed since the turn of the previous century, with the low-slung racer far removed from its heavily-bodied forbears.

With designs of every shape and type, veteran cars in flight are a joy to behold. If you ever want to be waved at by cheery, excited pedestrians, then try riding in a veteran car; everyone seems to love them – as this event proved.





Clockwise from top left
The Creepy Crawlers gather outside Hinchingbrooke House, where Tim Moore fettles his 1900 Daniel Auge; Dan Ghose with friend Nick Grewel and his 1904 Cadilllac; Gilbert Warning and father with their crowd-pleasing 1897 Peugeot; hats and gloves applied – it's time to take to the country lanes of Bedfordshire and Huntingdonshire.

SILVERSTONE
AUCTIONS

1950 Healey Silverstone – sold for £212,750 at Silverstone Classic Show 2014



1991 Ferrari Testarossa – sold this year
for world record price £202,500



2010 Porsche 911 GT2 RS (997)
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Cholmondeley Pageant of Power

12-14 June Cholmondeley, UK



POWER ON LAND, water and in the air is – appropriately enough – the theme of this year's Cholmondeley Pageant of Power. Attractions that will ensure the eighth running of the event lives up to its name include a 1000bhp-plus class on track, special celebrations of Lotus, American muscle cars and 1980s supercars, plus further exciting races, stunts, competitions and displays.

This family-friendly three-dayer, which last year attracted a record 67,000 people and is staged in parkland against Cholmondeley Castle's stately backdrop, will also feature the world's most powerful Group B rally cars and '80s turbo-powered Formula 1 machines. Two-wheeled thrills will come courtesy of a range of 200bhp bikes. Meanwhile, the world's only flying Cold War-era Avro Vulcan strategic bomber will take to the skies on the Sunday, and the Red Bull Matadors will entertain the crowds with an aerobatic display.

On the Friday of the Cheshire event, Lotus fans will be thrilled by the first-ever parade of all production Lotus models – starring the only MkII, built in 1949 – and a special concours on the same day. These will be overseen by Clive Chapman, son of marque founder Colin. A dedicated class will be on the track throughout the event.

Tickets start at £29 for adults and at £7 for kids.
www.cpop.co.uk





The Elegance at Hershey

12-14 June Hershey, USA

'A WEEKEND CELEBRATION of a bygone era when the automobile stirred our imaginations and quickened our hearts.' The Elegance at Hershey's rather poetic mission statement should resonate with classic car fans old and young, who won't be disappointed at this gathering of race and collector cars of the pre-World War Two and immediate post-war periods.

Taking place in the formal grounds of The Hotel Hershey, weekend activities include the two-day Grand Ascent hillclimb sanctioned by the Vintage Sports Car Club of America. This celebrates Pennsylvania's heritage as a hotbed of auto racing, and specifically the historic Hershey Hill Climb, which commenced in 1958 and ran until 1970.

The highlight of the Elegance at Hershey is Sunday's The Elegance, a concours in the finest garden party tradition. Countering this will be the Concorso Bizarro, a fun new event that brings together mechanical misfits, automotive abhorrences and the just plain tacky.

Fancy doing something a little more challenging than sipping Champagne while viewing beautiful (and not so beautiful) machinery? Sign up for the Elegance Challenge, a five-kilometre timed running race up the hillclimb course, with sponsorship and entry fees being donated to charity. All proceeds from the Saturday night gala party and auction will go the same way.
www.theeleganceathershey.com



Porsche 917 used in the film *Le Mans* is among the attractions at the St John's Wood Classic and Supercar Pageant on 21 June.

LISTINGS

28 MAY – 1 JUNE
Historic Acropolis Rally. Athens, Greece
historic-acropolisrally.com

30-31 MAY
Greenwich Concours d'Elegance. Greenwich, USA
greenwichconcours.com

31 MAY
Historic Marathon Rally Show. Gaydon, UK
historicmarathonrallyshow.com

31 MAY
Classic Ford Show. Podington, UK
classicfordshow.co.uk

2-7 JUNE
Modena Cento Ore Classic. Rome to Modena, Italy
modenacentooreclassic.it

4-7 JUNE
Giro di Sicilia. Palermo, Sicily
girodisicilia.it

4-7 JUNE
Jersey International Motoring Festival. Jersey
jimf.je

6 JUNE
Harewood Classic and Vintage Hill Climb. Harrogate, UK
harewoodhill.com

6-7 JUNE
Wilton Classic & Supercar Show. Salisbury, UK
wiltonclassicsupercar.co.uk

7 JUNE
Bromley Pageant of Motoring. Bromley, UK
bromleypageant.co.uk

7 JUNE
Goodwood Breakfast Club: Soft-top Sunday. Chichester, UK
grrc.goodwood.com

7-28 JUNE
Trans-America Challenge. Halifax to San Fransisco, USA
enduroralley.com

12-14 JUNE
Cholmondeley Pageant of Power. Cholmondeley, UK
cpop.co.uk

12-14 JUNE
The Elegance at Hershey. Hershey, USA
theeleganceathershey.com

13 JUNE
Cultra Hillclimb. Holywood, Northern Ireland
tsccni.info

13-14 JUNE
24 Hours of Le Mans. Le Mans, France
24h-lemans.com

13-14 JUNE
Classic & Vintage Commercial Show. Gaydon, UK
heritage-motor-centre.co.uk

13-14 JUNE
Bristol Classic Car Show. Shepton Mallet, UK
carsandevents.com

13-14 JUNE
Brooklands Double Twelve. Weybridge, UK
brooklandsmuseum.com

13-14 JUNE
Istanbul Concours d'Elegance. Istanbul, Turkey
istanbulconcoursdelegance.com

14-20 JUNE
Classic Marathon. Puglia to Brescia, Italy
heroevents.eu

20 JUNE
Flywheel at Bicester Heritage. Bicester, UK
bicesterheritage.co.uk

19-21 JUNE
Rolls-Royce Enthusiasts' Club Annual Rally and Concours. Stamford, UK
rrec.co.uk

19-21 JUNE
Vernasca Silver Flag. Vernasca, Italy
vernascasilverflag.it

21 JUNE
St John's Wood Classic and Supercar Pageant. London, UK
stjohnswoodnw8.com

25-28 JUNE
Goodwood Festival of Speed. Chichester, UK
grrc.goodwood.com

27-28 JUNE
Rétrofestival Caen. Caen, France
retrofestival.fr

27-28 JUNE
Grand Prix Historique de Bressuire. Bressuire, France
automobile-club79.com

1 JULY
Classics in the Walled Garden. Luton, UK
petermadden.co.uk

4-5 JULY
VHRA Pendine Sands Hot Rod Races. Pendine Sands, UK
vhra.co.uk

5 JULY
Shelsley Walsh Hill Climb. Shelsley Walsh, UK
www.vscc.co.uk

5 JULY
Brooklands Ton-Up Day. Weybridge, UK
brooklandsmuseum.com

11 JULY
Morgan Thrill on the Hill. Shelsley Walsh, UK
morgan-motor.co.uk

13-18 JULY
1000 Mile Trial. Epsom to Edinburgh, UK
heroevents.eu

15-18 JULY
Ennstal Classic. Gröbming, Austria
ennstal-classic.at

18-19 JULY
Classic Nostalgia. Shelsley Walsh, UK
shelsley-walsh.co.uk

19 JULY
Classics at the Castle. Sherborne, UK
classicsatthecastle.co.uk

22 JULY
Classics on the Common. Harpenden, UK
classicsonthecommon.com

24-26 JULY
Concours d'Elegance of America. Plymouth, USA
concoursusa.org

25 JULY
Festival of the Unexceptional. Whittlebury, UK
hagertyinsurance.co.uk

25 JULY
Rally of the Giants. Blenheim Palace, UK
pre50aac.com

25-26 JULY
Silverstone Classic. Silverstone, UK
silverstoneclassic.com

26 JULY
Brooklands RetroJumble & Car Show. Weybridge, UK
brooklandsmuseum.com

31 JULY – 2 AUGUST
Car Fest North. Little Budworth, UK
carfest.org

31 JULY – 2 AUGUST
Classic Days Schloss Dyck. Jüchen, Germany
schloss-dyck-classic-days.de

1-2 AUGUST
VSCC Prescott Speed Hill Climb. Prescott, UK
vscc.co.uk

1-2 AUGUST
Copenhagen Historic Grand Prix. Copenhagen, Denmark
chgp.dk

2 AUGUST
Goodwood Breakfast Club: Thoroughbred Sunday. Chichester, UK
grrc.goodwood.com



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Goodwood Festival of Speed

25-28 June Chichester, UK

WITH THE 2015 event set to feature exhibits from the dawn of the car to the very latest racing machines, the Festival of Speed will no doubt retain its crown as the world's biggest, boldest and most spectacular motoring event.

As if the annual extravaganza wasn't electrifying enough, Lord March and his team have dreamt up tempting new dishes to keep the motor sport menu fresh. This year's theme is 'Flat-Out and Fearless: Racing on the Edge', and there will be appearances by five leading F1 teams and their superstar drivers.

Americana will also be a huge draw, with Richard Petty and Don Garlits among the legendary NASCAR and drag racing names attending. Tribute will be paid to the UK's own Derek Bell, too, who took his maiden Le Mans victory 40 years ago; the Festival will feature several cars that have played a major part in his career.

Stirling Moss will be reunited with his 1955 Mille Miglia-winning 300SLR, on display alongside seven of only eight surviving SLRs. And if racing Mercs are too tame for you, the fire-breathing, 28-litre Fiat S76 dubbed the Beast of Turin – the world's fastest car over a flying mile in 1911 – will tackle its first public run in more than 100 years. Look out for an exclusive pre-Goodwood feature in the next *Octane*.

www.grrc.goodwood.com



GOODWOOD

VHRA Pendine Sands Hot Rod Races

4-5 July Pendine Sands, UK



JOHN ISAAC

PASSION, COMMITMENT AND sheer dogged hard work on the part of the Vintage Hot Rod Association's leaders and members caught the imagination of the classic car world several years ago, leading to surprise mainstream recognition for 2013's inaugural Pendine Sands Hot Rod Races.

For this, its third running, the International Historic Motoring Awards-winning event in South Wales' Carmarthen Bay promises to field an even more diverse selection of fast and furious, all-American machinery from the first half of the 20th century. Modified in period-perfect fashion, their stripped-down bodies and hopped-up engines will roar a tribute to high-octane pioneers such as Malcolm Campbell and John Godfrey Parry-Thomas, who sought World Land Speed Record success on that arrow-straight, seven-mile beach nearly a century ago.

Race entry is strictly for VHRA members driving pre-1949 cars, while the pits are open to a specified number of pre-1955 rods, classics and customs only, but the spectating opportunities are unlimited. Watch adrenaline-packed straight-line action as man pits machine against nature – the old-fashioned way. And wonder as notes are swapped, driving techniques refined, speeds compared and engines tweaked, all before the tide turns and the waves reclaim the hallowed track once again. See you on the sand...

www.vhra.co.uk



JERSEY INTERNATIONAL MOTORING FESTIVAL

4-7 June Jersey, Channel Islands

Amazingly for an island that measures only nine miles by five, with a top speed limit of 40mph, numerous 15mph zones and just one dual-carriageway, motoring and motor sport are hugely popular pastimes in Jersey. Of the 90-plus annual events staged for both two- and four-wheeled vehicles, the Jersey International Motoring Festival is the largest and most spectacular, attracting entries and visitors from far beyond the island's shores.

Main attractions for pre-1978 cars include the Moonlight Sprint along Victoria Avenue, part of the historic Road Race circuit dating back to 1947, plus exhilarating hillclimbs on Westmount and Mount Bingham. The event, which is run by the Classic and Vintage Motor Racing Club of Jersey, also features kart races and a huge and diverse static vehicle show. Truly a jewel in the Channel Islands' historic motoring crown.

www.jimf.je



VERNASCA SILVER FLAG

19-21 June Vernasca, Italy

The hills south of Piacenza are set to resound once again with the sound of pre-1972 race, touring and GT cars, sports machines, prototypes, *monopostos*, hill-climb heroes and pre-war survivors, as the Club Piacentino Automotoveicoli d'Epoca stages the Vernasca Silver Flag for the 20th time.

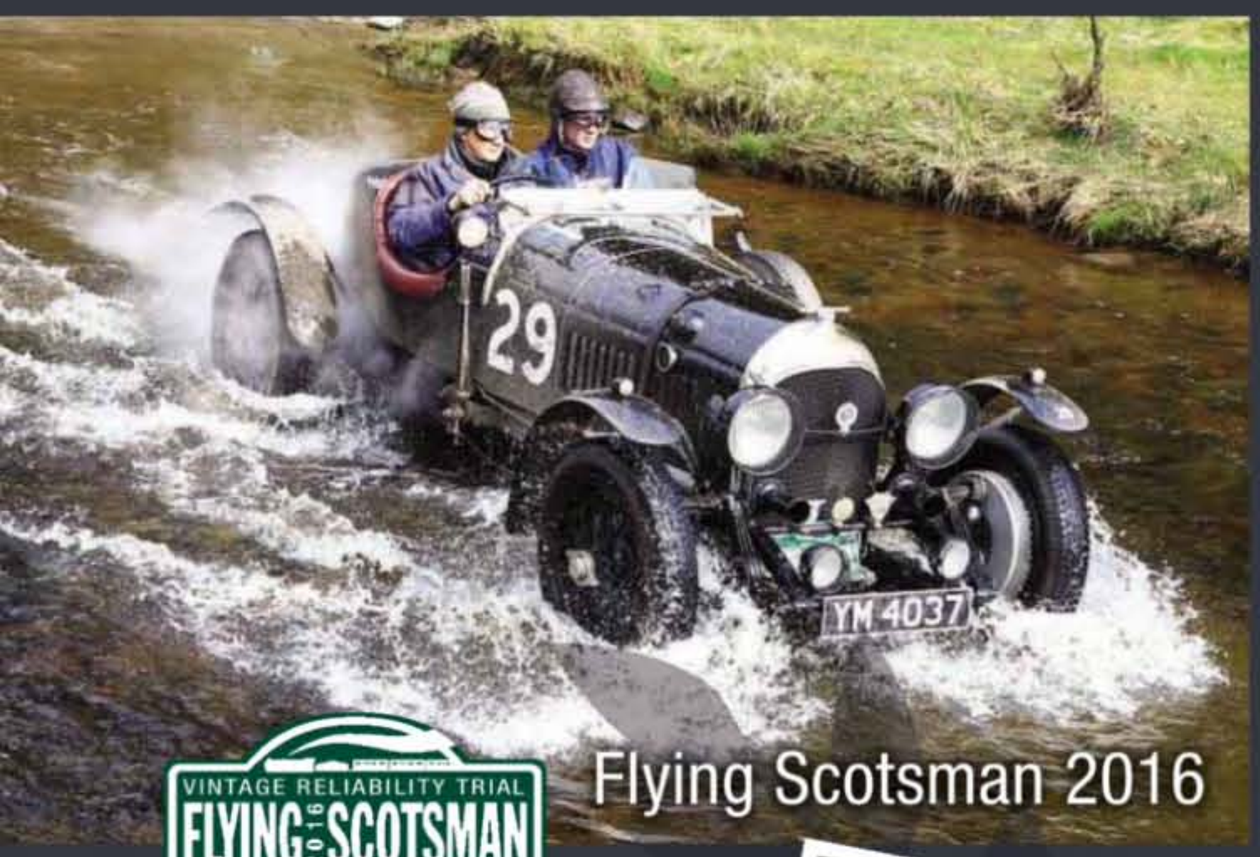
The historic hillclimb, which rises 290m over 8.5km, pays homage to the Castell'Arquato-Lugagnano-Vernasca uphill competitions that continued until the early 1970s. And to celebrate two decades since the Vernasca Silver Flag began, this year's event will bring together the premier Italian cars that have kept the country's name at the forefront of the automotive world for more than a century.

As well as prizes for the individual hillclimb categories, accolades will include Best of Show and Most Elegant Car.

www.vernascasilverflag.it

The Endurance Rally Association

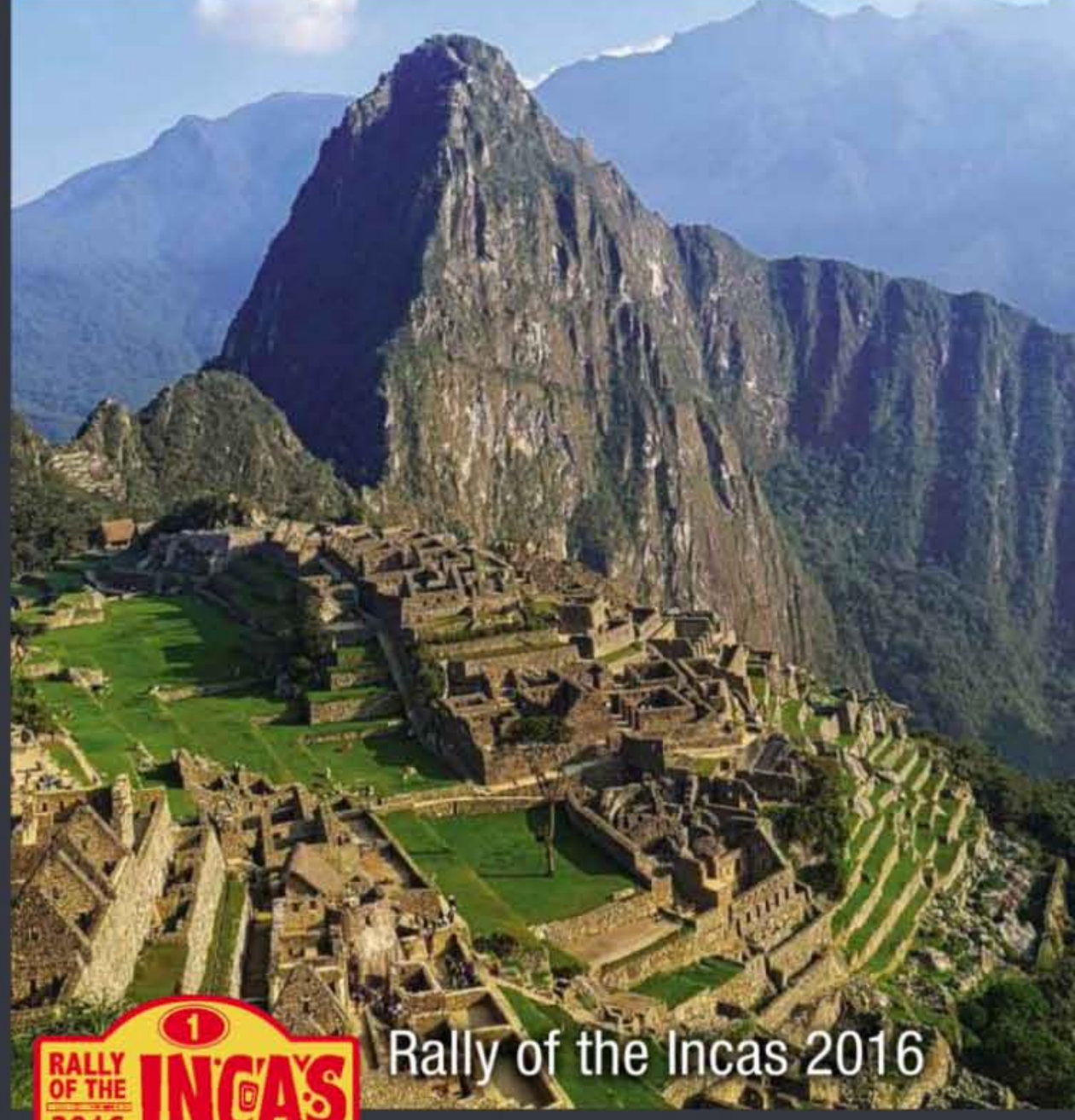
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Flying Scotsman 2016

Our hugely popular Great British vintage weekend rally runs for it's eighth year in April 2016. Entries open in July.





Rally of the Incas 2016

13th November to 9th December 2016

Starting in Buenos Aires, we travel south to whale watch and visit Fangio's museum ahead of some unforgettable days in the land of the Incas, including Cusco, the Nazca Lines and Machu Picchu. Finishing 27 days later in Lima, capital of Peru. Vintageants (pre-1941) and Classic cars of a type in production before 1975.

Alpine Trial 2015

Last few places available now

A three day event for pre-war vintage cars in the tradition of the original Coupe des Alpes. You can be assured of breathtaking scenery. Drivers get to tackle timed mountain motoring and challenging climbs, whilst the navigators grapple with maps and clocks. This September, 6th to 9th.



The Endurance Rally Association (ERA) specialises in long-distance rallies for vintage and classic cars. Adventure and great experiences underpin our events, making them hugely enjoyable and social, but also real challenges. Our routes are well researched by experienced planners and mechanical and medical support is provided throughout. The camaraderie is second to none and we welcome both newcomers and experienced crews. Contact us for more.

The ERA has organised over 70 major rallies, through more than 50 countries. With full entry lists for almost all* of our 2015 rallies and the iconic Peking to Paris in 2016, we are now well into planning future events, including the Rally of the Incas (see above). Find out what else is coming up on our website.

*At the time of writing there are just four places available for the 2015 Alpine Trial.

www.endurorally.com T: 01235 831221 E: admin@endurorally.com

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Three times Seven equals massive fun

Caterham's new mid-range 270, 360 and 420 models offer graduated degrees of insanity

Words Adam Towler

TWO MINUTES INTO driving the first Caterham of the day and I've remembered: there really is no substitute for a Seven. Whatever you're driving, regardless of price and power output, it'll feel comatose after one of these.

Right, with that out of the way it's time to consider the new five-car range. This aims to simplify the oft-bewildering line up, as well as to introduce the latest 1.6-litre Ford Sigma engine with its variable valve timing. That's found in the 270; the range is now bookended by the 160 with its diminutive 80bhp 'triple' and the vicious 620R at the top, but in between (as previewed in the last issue) are the new 270, 360 and 420 models, succeeding the 140 Roadsport/Supersport, 175 Roadsport/Supersport R, and R400 respectively.

The options have been simplified too, there now being S (Street) and R (Race) packs. The former contains such practicalities as a heater, weather gear and leather seats with squidgy squabs; the latter a limited-slip differential, sports suspension, sticky tyres and four-point harnesses, among many others.

With 135bhp from the 1.6-litre Ford engine, the 270 has a healthy power-to-weight ratio and a broad power band. This example features the wider Series 5 chassis (£2500 extra); and the more accommodating interior dimensions, coupled with the mild spec of rubber at each corner, the token carpeting and the unthreatening engine, make it an easygoing, weekend-fun sort of machine. The engine may be sophisticated, but it still goes *bwaaarp* and bangs on the overrun, and you quickly realise that the 270 engine allows you to get the most from the overall package more of the time.

This satisfies the soul until you drive the 360R. Then all such logic flies past the Seven's flimsy vinyl sidescreens. The 180bhp 2.0-litre Ford Duratec engine loves to rev, with shift lights blinking, the traditional Series 3 narrow Seven body feels shrink-wrapped to your body, and driving becomes an instinctive, almost telepathic experience that verges on the narcotic. The 360R is loud, intense, and much more aggressive in the way the chassis responds. This, you just have to conclude, is the Caterham experience that satisfies the head *and* the heart.

And it does. But – you guessed it – just don't then drive the 420R. With a dry-sump 210bhp version of the Duratec up-front providing a 0-60mph time of 3.8sec, the intimidation is obvious. Yes it is silly: no, there is no need to accelerate this quickly on the public road.

This, then, particularly as specified here, is the Seven for those who *really* want to drive quickly on a circuit. The uncompromising suspension set-up demands maximum concentration, and over 200bhp in a car that weighs well under 600kg



will always require extreme respect. One prod of the accelerator and you'll swear into the slipstream, but you'll find the devil really lies between 7000 and 8000rpm, where he tends to jump onto your shoulder and offer advice.

With the 270 costing £22,995, the 360 at £26,995 and the 420 from £29,995, the new Caterhams look reasonable value, but options-box-ticking at Caterham is a hazard comparable with that found in a Porsche dealership. The S pack is £2995, the R pack £3995, and then there's the £1495 for the optional six-speed 'box – well worth the extra for shift quality and ratio spacing – bigger brakes... and all the rest. This 420R demo car looked great on paper but included £11,180 in options – plus another £3000 if you want Caterham to build it for you! Now that *is* mad.

Never mind: the price is the last thing you'll be thinking about when those shift lights start blinking.



Left and below
Green is good: 180bhp 360R satisfies head *and* heart with its combination of fast-road performance and razor-sharp handling; it's flanked below by 270S (on left) and track-focused 420R.



Sneak peek: BMW

Concept car inspired by the 3.0CSL breaks cover at Concorso d'Eleganza Villa d'Este

BMW SPONSORS THE beautiful, if low-key, annual event on the shores of Lake Como and this is not the first 'hommage' (in BMW parlance) it's proffered there. The M1 concept car broke cover in 2008, looked great but didn't make production (we have the i8 instead), though last year's Mini Superleggera is expected to make it to reality. By the time you read this, Villa d'Este will have been and gone, and you'll be able to find out more on the CSL Hommage in the next issue. For now, this tantalising image of its rear three-quarter plus the promise of carbonfibre construction and a 'rigorously pared-down interior' must suffice. The windowline and C-pillar badge placement look familiar, and that wraparound rear wing translates the original CSL's into modern BMW design language, so the CSL Hommage ought to live up to its name.



Shanghai's (few) surprises

Europe's top marques outshine the local upstarts at the Shanghai motor show



McLAREN GROWS ITS RANGE
It looks identical to the 570S launched at Geneva (*Octane* 144), but the new 540C is billed as the 'most attainable' McLaren yet. Well, ahem, £126,000 means that's a relative term, but under the now-familiar skin is a 533bhp version of the twin-turbo 3.8-litre V8 engine, offering 199mph and 0-62mph in 3.5 seconds.



AUDI PREVIEWS NEXT ALLROAD
The Prologue Allroad concept debuts Audi's new design language, which will feature on the next A6 Allroad. Inside it features three touchscreen displays across the instrument panel – plus a 'butler' feature that identifies each passenger via their smartphone and adjusts the seats and climate control to suit them.

Less American, more transatlantic

Euro-friendly Ford Mustang at last has the sophistication to match its visual appeal

Words John Simister

LAST OCTOBER, Ford released its latest Mustang. It's styled with a strong sense of the 1960s, yet manages to look modern for all its retro references. It has proper independent rear suspension too (at last...) and handles with a hint of Jaguar F-type. And it's coming to Europe, with right-hand drive for us in the UK.

We've been trying the first few to make their way through Ford's operation in Cologne. The fastback with the 421bhp V8 we already know from our encounter with it in Los Angeles (see *Octane* 138). Not so the convertible, newly added to the mix, so here it is with, in this case, Ford's 2.3-litre Ecoboost four-cylinder under the long, double-hump bonnet.

The new range doesn't include the third body shape of the 1964 original, the notchback, but in profile the new convertible, with roof closed, hints at what a new notchback could look like. The roof powers open with impressive speed and stows itself almost flush with the rear deck, but the process lacks the sophistication found in most European convertibles.

You have to unlatch or relatch the roof manually from the windscreen header rail, fit a pair of 'beauty panels' manually either side of the folded hood to complete the flush look, and separately raise the electric windows when the roof is re-erected. And the Mustang must be motionless, so no roof-repositioning while edging forward in a traffic jam.

With the roof opened there's the merest hint of structural wobble over a bad bump, but most of the time the drop-top Mustang feels solid and precise. The fastbacks sampled in the US, both V8 and Ecoboost, had an annoyingly fidgety low-speed ride that would have been bad news for the more flexible convertible structure, but all Mustangs now have stiffer front dampers to control wheel movements better, and the Ecoboosts have slightly softer front springs. Now the ride, while still firm, has thankfully lost its jitters.

The Ecoboost engine, while endowed with plentiful power (321bhp) and torque (320lb ft), proved a rough-sounding unit in LA. Ill-judged electronic 'sound enhancement' through the loudspeakers was partly to blame; it uses strategically placed microphones and a sound processor. Now it has been recalibrated and makes the engine sound like a Subaru flat-four at low revs, perhaps because Mustang owners expect a beat to their cars' heart. You can't turn the system off.

Odd as it sounds, this is a fast and feisty engine able to haul its home to 62mph in 5.8 seconds with the help of a particularly sweetly shifting six-speed manual. Top-down at speed on the autobahn, however, the convertible takes on a violent wind-induced flutter in its cabin, which starts at 85mph and suddenly stops at 105mph as if you've just breached the sound barrier. The Ford engineers are baffled.

Maybe you can't expect perfection at £33,000 when European rivals of comparable power and pace cost far more. This open Mustang looks great, mixes the tasteful end of Americana with decent cabin quality, carries four people, is very enjoyable to fling through corners and doesn't guzzle an excess of gas.

And then there's the dashboard with its real-aluminium detailing, which includes a sat-nav system whose voice speaks in the dulcet tones of a BBC newsreader. Should she have an American accent instead? I just can't decide.





Above and below
Styling inside and out harks back to the Mustang's heyday. Its mechanical parts, thankfully, do not.

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Supercar in a hatchback wrapper

The RS3 has been a surprising success for Audi, and the latest version has quite extraordinary performance

Words Kyle Fortune

THERE AREN'T MANY cars on these pages that will reach 62mph in 4.3 seconds. That matches Audi's own outgoing R8 V8 with the S Tronic automatic, yet this is a 'sensible' five-door hatchback. Indeed, if you're one of the handful of R8 V8 buyers who has chosen to slot the stick through the gate yourself and work a third pedal then the new RS3 Sportback will leave you looking a bit silly.

Such is progress that the only thing faster than the RS3 – ignoring the RS6 and RS7 for a moment – are Quattro GmbH's sales, which hit 15,000 in 2014. That might be piffling compared with mainstream Audi models, but represents good business for its performance offshoot.

The last RS3 in particular caught Audi's product planners on the hop, as the UK ended up taking four times as many as Audi had originally allocated for it, while the rest of Europe demanded twice as many as anticipated. Little wonder, then, that Quattro GmbH's new boss, Heinz Hollerweger, talks of something of a shift in strategy for the firm. RS models will proliferate more of Audi's extensive range in the future and they'll be available sooner, whereas traditionally RS models have been something of a last hurrah for an outgoing model.

So this RS3 joins the Audi A3 line-up earlier than anticipated. Not surprisingly, given the success of its predecessor, Quattro GmbH has stuck with its proven formula. There's a turbocharged, historically correct five-cylinder 2.5-litre engine, which pushes out 361bhp and 342lb ft of torque. Both of those numbers are, of course, greater than its obvious AMG A45 and BMW M135i rivals. Neither is it surprising that, driving all four wheels, the RS3 Sportback is quick, indecently so – this relatively innocuous-looking hatchback is about as fast as you can conceivably go on the road.

Below and bottom
RS3's cabin is nicely made, although its styling is slightly over-wrought. Externally you'd never guess how quick it is.



Grip is huge, traction similarly so and the engine's abundant torque, which peaks from 1625rpm right around to 5500rpm, means instant, any-gear go. There are seven ratios in the twin-clutch, paddle-shifted S Tronic automatic, while Audi's Drive Select system allows you to fiddle with how quick it shifts gear, as well as the steering response, engine note and suspension – though the latter two require a circa-£1500 Dynamic Pack option that adds magnetic dampers and a cross-pipe sports exhaust with a pair of active flaps.

Go for all that and you could convince yourself you're Blomqvist, Röhrl, Mikkola or Mouton, such is the evocative five-cylinder sound. That naughty pipe crackles, bangs and pops more frequently than a sink estate around fireworks night. It's worth spending the extra money it demands (most RS3 buyers typically add 20% to the £39,955 list price in options anyway), as it's the most fun you'll have in the RS3. But while it's ludicrously quick, grips incredibly well and even offers a modicum of steering feel and a commendably good ride given its obvious focus, the RS3's so polished and so capable that there's actually little real fun to be had.

Still, if you need supercar pace in a practical hatchback body, it's difficult to fault.



ZOUTE CONCOURS D'ELEGANCE

by BANK DEGROOF

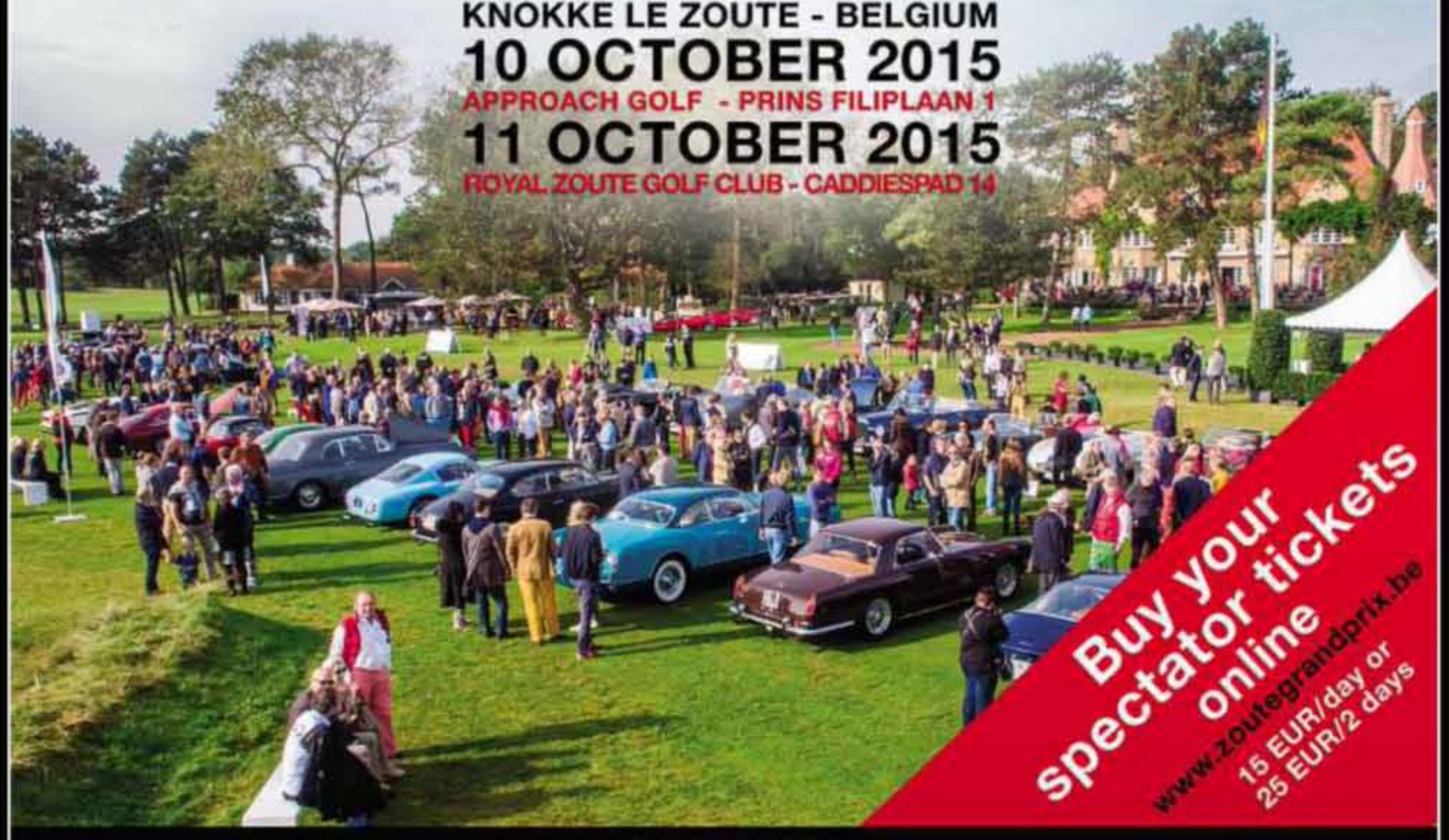
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Back for more

Jaguar gives XE the green light, Octane gives it the thumbs-up

Words Glen Waddington

IT'S A COUPLE of months since Jaguar invited *Octane* to Portugal to test pre-production versions of the new XE and give feedback (see *Octane* 142). Now we're back, this time amid the heart-stopping scenery (and appropriately epic roads) of the Navarra region of northern Spain for the launch proper, which includes all the model variants.

The range-topping 335bhp supercharged 3.0 V6 S, naturally, is still the star of the range, with an effortless power delivery allied to a well-honed eight-speed automatic transmission, which combine so you can exploit perfectly its massively talented chassis set-up – something the sinuous roads that snake up, over and between the craggy outcrops beg you to do. The S offers deliciously crisp turn-in, remarkable composure over camber changes, enormous enthusiasm for changing direction *quickly*, sweet steering and a super-smooth ride. A big hit, and no great surprise. The only improvement we'd beg for is a bit more music from its mechanical-sounding engine.

However, there's another version snapping at its twin tailpipes in terms of capability yet for rather less outlay (£33,090 plays £44,865). Although the 2.0i R-Sport runs a Ford-based 237bhp turbocharged four-cylinder until Jaguar's new petrol-fired Ingenium unit comes on stream next year, it's an extremely refined application that makes for a real sweet spot in the range. It's auto-only (eight-speed again) yet offers swift response to paddle commands and also manages always to be in the right gear at the right time in auto mode, the engine providing plenty of punch, spinning sweetly and sounding more encouraging the harder you rev.





Top and above
Jaguar design supremo Ian Callum is rightly proud of the XE's cab-rearward proportions; the 2.0i R-Sport offers 237bhp and perfect weight distribution, so this is a good place to sit.

According to Jaguar it's proving popular in early orders among private buyers and rightly so. Hope they enjoy the exquisite balance afforded by the four-cylinder car's 50:50 weight distribution (the V6 is slightly nose-heavy) as much as I did. This agile car really is light on its, er, wheels.

The 178bhp diesel versions make more sense for emissions-led business buyers, and Jaguar's promises that some acoustic issues in the pre-production cars were being attended to have led to what appears to be greater silence at idle and on take-off, though the engine still drones somewhat at higher revs. It suits the six-speed manual 'box well, rides comfortably and corners adeptly on the standard 'comfort' suspension.

An automatic version with active damping seemed subtly less impressive on certain roads, with too much vertical movement over undulations in Comfort mode and a little too much jiggling in Sport. Minor niggles common to all XEs include unintuitive sat-nav and the sense that its understatedly stylish interior might not quite match the depth of quality of finish its best rivals manage. That really is nit-picking, though.

If you can't stretch to the V6 S, spec the passive R-Sport chassis. Many people talk about a ride/handling compromise, and it's something that Jaguar has traditionally been extremely good at. On the evidence of this 2.0-litre turbo, there's no compromise at all. This could well be the finest-handling medium-sized saloon car you can buy today, and it has a fabulously supple ride too.

Top job, Jaguar: the XE is truly world class.

Photo: Francesco Rastrelli

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By BILL SHEPHERD MUSTANG

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JAY LENO

THE COLLECTOR

IF YOU ARE LIKE ME you probably consider yourself an expert on cars, or if not, somewhat of an authority. So imagine my shock when I stumbled across a vehicle I've not only never seen before, but also never heard of.

I was walking the grounds at Pebble Beach when I saw what I thought was a Tatra or some DKW. Something East German or Soviet Bloc. But it turns out it was made in Detroit and it was called the Hoffman X8 – so called because it had an eight-cylinder engine laid out in an X fashion.

The owner, Myron Vernis, is my kind of enthusiast. Into quirky, interesting engineering. Stuff like Panhard and Citroën and the kind of one-off oddballs of which most people are unaware.

Hoffman had given it to the Brooks Stevens Museum. The only thing changed since Hoffman had it was the colour: it was originally grey. Brooks Stevens insisted all his closed cars were painted blue. No history was passed on with the car, although in the '70s a magazine did a story on it. Hoffman would not talk about why he built it, so much of its origins are speculation, with but a few clues to help with the jigsaw.

There is no sure answer as to whether this was a Ford or Fisher prototype. A Fisher contract for prototypes from Hoffman exists, but then Henry Ford experimented with X8s, too. Even the year it was made is vague: its patent runs 1932 but it was titled 1935. The Hoffman X8 has unibody construction, independent rear suspension and an unusual order of the transmission – engine, transaxle and then hydraulic clutch at the farthest part of driveline.

This was no mock-up show car and was just about production-ready. The way it was made it looks like it was certain for production – I mean, who is going to cast engine blocks and transfer cases uniquely! The body was pressed at Budd Plant and, for all intents and purposes, it is showroom prepared.

Not even Henry Ford, with all his resources, could make his X8 engine work properly: plugs would foul, especially at the bottom. It's interesting that it's water-cooled with overhead valves, as most X8 engines are air-cooled. The Hoffman X8 is like four Harley-Davidson motors mated to each other two at a time and laid on their sides, and is an overhead-valve twin-cam. The combustion chamber has a flame path similar to that used by drag racers in the 1960s. So this engine was way ahead, and even has intakes cast in the block, so therefore has no manifold.

It can't have been inexpensive to produce, especially as it doesn't use any proprietary parts except a water pump from a Ford. It all seems to be cast, made specifically for this purpose.

Myron has had enough of the engine apart fully to understand its complicated workings. At first glance he assumed it was going to shake itself to pieces, but it is actually quite smooth. And it must have been fast – this was a pretty compact automobile, and rear-engined.

Myron has never had over 35mph. Compared with Myron's '36 Lincoln, it has much better ride and handling, he says. It drives amazingly well and the shifter on the dash slides in very easily. And with its 118-inch wheelbase and flat floor, the Hoffman seats six very comfortably – at Pebble Beach my old friend, Nissan design boss Nakamura, spent half an hour studying the packaging of the car, so it remains relevant.

> 'NOT EVEN HENRY FORD, WITH ALL HIS RESOURCES, COULD MAKE HIS X8 ENGINE WORK PROPERLY: PLUGS WOULD FOUL'

You can understand why Hans Ledwinka at Tatra was a free-thinker. He was on the other side of the mountains from the rest of Europe, in Czechoslovakia: he had no idea what the rest of Europe's car designers were doing. But Hoffman was in the middle of Detroit, surrounded by other car makers and designers, yet still he was a free-thinker with a totally unique concept.

So why did the Hoffman X8 never get made? Myron tells me there are a few possibilities. There's speculation Hudson Motor Car Company stock was owned by Queen Wilhelmina of Holland. When she heard Fisher Brothers was going to make a bid for the company she bought more stock. The value went up so Hudson became too expensive for Fisher and this car was a victim.

Another theory is that from a styling perspective the Hoffman was so revolutionary it maybe scared Fisher away: other cars in the 1930s with avant-garde design were badly received. Remember the Chrysler Airflow? A decade later and the Hoffman X8 might have stood a chance. We are lucky it survived, but only thanks to guys like Myron who have saved cars like this for the rest of us to enjoy.

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.

PORSCHE 962-200 The 1988 & '89 Derek Bell/Tiff Needell/James Weaver RLR lead team car

The Richard Lloyd team were first to go in their own direction with a Porsche, with the hugely successful bespoke, and unique to the team, Nigel Stroud designed honeycomb chassis. A new car was built for the 1988 season - 962-200 - for Derek Bell to lead the world championship programme. 4th overall at Jerez, with James Weaver, was a great start to the season. Additionally was a 7th place at the Nurburgring 1,000 km, with David Hobbs and Martin Donnelly, who also recorded the fastest overall lap at Spa. A podium at the Tampa world challenge, co-driven by Price Cobb, rounded off the 1988 season.

For 1989, there was CABIN sponsorship, with a 2nd place at the Super Cup round at Silverstone, 5th at Dijon and the final round in Mexico, after an early lead, saw a 4th place finish. For 1990, the team switched to a newly built car - 201 - to contest the world championship, and 962 - 200 was campaigned in the prestigous All Japan Sports Prototype Championship.

Owned by Nick Mason for 10 years, it was then sold in 1998 to Murray Smith, and enjoyed success in the HSR historic series. In 2003 it then joined our collection in the UK and went on to record a significant win at the 25th anniversary race at the Silverstone Classic 2007; Richard Lloyd being there to celebrate on the podium. A further win at Brands Hatch confirms this to still be a potentially dominant 962 in the series, that also boasts an excellent period history with fabulous driver line up. Recently stripped and refinished in it's 1989 CABIN Le Mans livery, the car once again looks outstanding.











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DEREK BELL

THE LEGEND

TO BELIEVE THE specialist press, Formula 1 is in a state of crisis. Motor sport's premier league is going to hell in a hand basket. TV audience figures are declining and we are in danger of losing more teams as costs continue to spiral. Oh, and we've seen a renaissance of the much-derided 'pay driver'. The thing is, I suspect you could pick up any number of track-orientated magazines from yesteryear and read much the same thing. Formula 1 is *always* teetering on the edge of disaster, according to the naysayers.

But is it time to press the reset button as is being suggested in some quarters? I ask this because that's the view of some insiders I've canvassed. There are legitimate concerns over the governance of Formula 1, not least the distribution of wealth the sport generates (clue: only a fraction of it goes to team owners and track operators), and the probity of those at the very top. And is it right that a hedge fund effectively owns F1?

Think back to the late 1980s and it wasn't uncommon to have 35 drivers vying for 26 places on the grid. Remember pre-qualifying? No? Well you're showing your age, or is it your youth? Whatever, the point is this: the barriers to entering F1 are nowadays beyond the comprehension of most people. And with good reason. There were moves to cut costs some years ago, but the supposed price cap didn't amount to anything as teams were simultaneously obliged to incur additional costs designing – or, in some cases, buying – KERS systems and suchlike. What's more, the prices of engines have rocketed in recent years, which has been a hammer blow for some of the smaller teams.

The counter-argument is this: do we really need the little guys? Aren't they just grid-fillers, tail-end Charlies who will never amount to anything? Don't you believe it. I remember Sir Frank Williams in the early days. He ran his cash-strapped team out of a public phone booth before upgrading to a caravan. Look what he went on to achieve. We all have to start somewhere. Some of today's minnows will never get near the podium, but at least they give much-needed experience to young hotshoes on the make. Don't believe me? Well, Fernando Alonso got his big break at Minardi, Sebastian Vettel left an indelible impression at Toro Rosso (formally Minardi) while Red Bull star Daniel Ricciardo learned the ropes at HRT a mere four years ago. Now look at him.

When I competed in Grand Prix racing, it was so much easier. First of all, you didn't need to spend hundreds of millions of pounds just to propel two cars around a track for a few hours every other Sunday. Nor did you need a cast of thousands to run them. Instead, a handy designer, a few hard-working fabricators, some experienced mechanics and a truckie would suffice. You could go to Cosworth armed with a cheque and come away with a DFV. You would then do the same thing at Hewland for a gearbox. And so on. There was nothing to stop you going your own way and developing an own-brand engine, be it a V8, a V12 or whatever, but a great many decent-sized teams went down the off-the-peg route. There's a reason why the DFV family of engines won 155 World Championship Grands Prix.

My overwhelming worry, if you can call it that, concerns the number of races being staged in countries that have little or no motor racing history or – worse – little or no motor racing history and a record of human rights abuses. Formula 1 is the top tier of our beloved sport and shouldn't be used as a propaganda tool to lend legitimacy and prestige to unsavoury regimes. Nor should it be played out to empty grandstands. I understand the official line that F1 is trying to reach out and attract a new audience, but should it really be at the expense of the old one? That there hasn't been a French round since 2008 – this being the country that staged the first-ever GP – is scandalous. As is the fact that there is no German F1 race this year. How was that allowed to happen?

> 'OUR BELOVED SPORT SHOULDN'T BE USED AS A PROPAGANDA TOOL TO LEND LEGITIMACY AND PRESTIGE TO UNSAVOURY REGIMES'

But what do I know? Formula 1 may be in the midst of a crisis, but it will survive. It may be that it is forced to go down the same route as IndyCar and have even greater commonality between cars in a bid to slash budgets. The purists might rail against that, but most fans wouldn't care a jot. One thing is for sure, though: there isn't a racing driver who is worth a damn who doesn't want to race in F1. It was the same in my day and I don't see this changing any time soon, crisis or otherwise.

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.

THE CHANTILLY SALE

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STEPHEN BAYLEY

THE AESTHETE

FAMILY SALOON is not a term you read often in this magazine, its twin suggestions of domestic duty and suburban routine being entirely at odds with the voluptuary tastes and aesthetic bent of the founders. Personally, I didn't buy a four-door car until my son was born. And after making symbolic tribute to the family in buying a saloon, I soon reverted to a cramped and impractical two-door. My children were often driven to Rome while strapped to the luggage. Still, I have just seen a lovely Lancia Appia for sale in California: here's a family saloon that would not make you feel you were claiming benefits.

But I'm wondering if the idea of the 'family saloon' is dead. There is a lot of inertia in the motor industry, but for how long can automobile formats be retained after the social circumstances defining them cease to exist? Sure, politicians have gifted us with 'hard-working families', but most children are born outside marriage and the conventional idea of a family is a memory more than a reality. 'Sports car'? Ideal for that top-down jaunt to the country pub. Does anybody really do that? 'Station wagon'? When did you ever pick up anyone and their bags from a train? We have taxis for that.

Right now is a moment of extraordinary profligacy in the motor industry. It's what you might call an end-game paradox: as the historic moment of the heat-engined automobile nears its close, the variety of formats on offer to consumers multiplies insanely. There are two factors here, dangerously related: a lust for volume and an infatuation with the Chinese market, construed as an Asiatic El Dorado where infinite riches might easily be mined. Like El Dorado, that may soon prove a delusion.

The otherwise rational Germans are all demented by the pursuit of volume and have, so it sometimes seems, abandoned the principles of clarity and discipline that made their products attractive in the first place. Meanwhile, a slavish pandering to the Chinese market perverts good sense. Instead of an engineering or design objective, because the Chinese demand it BMW sells heavy, stretched 7-series saloons entirely at odds with a distinguished dynamic tradition. Back in Europe, in a fine demonstration of corporate schizophrenia, BMW sells similar cars with either front- or rear-drive, perhaps for families who do not know whether they are coming or going. This from a manufacturer whose design traditions were once based in functionalist Bauhaus logic.

But the fickle Chinese will change their minds. Already, there are reports of once-popular black Audis heartlessly abandoned and gathering toxic dust from Anqing to Zhangzhou. Rolls-Royce too seems to have under-estimated the effect of internal Chinese austerity measures and sales last year fell dramatically.

The obscene profusion of the modern industry makes me feel nostalgic for the old formats and even for the family saloon, although I am very well aware that 'nostalgia' was originally defined as a psychosis. People suffering from nostalgia could only see pleasure in the past. That is certainly a shortcoming, but because the design brief for an old family saloon was absolutely clear – one engine, two front seats, three boxes, four doors – and its market uncomplicated, it inspired designers to create some of the loveliest cars ever.

> 'AS THE HISTORIC MOMENT OF THE HEAT-ENGINED AUTOMOBILE NEARS ITS CLOSE, THE VARIETY OF FORMATS MULTIPLIES INSANELY'

Besides my Californian Lancia, I might add the Pininfarina Peugeot 404, the Michelotti-inspired Triumph 2000, the 'Neue Klasse' BMW 1500, the Fiat 1500, the Borgward Isabella, the Mercedes-Benz W123, the first-generation aero Audi 100, the Citroën DS, naturally, and David Bache's glorious Rover P5. These are some of the very best messengers of the automobile concept, being both beautiful and useful.

Earlier I mentioned domestic duty and suburban routine as if they were demeaning, but they are the very context of the motor car. Le Corbusier, no weepy-eyed nostalgist, used to talk of cars being little houses on wheels. The family saloon projected an idea of domestic felicity onto the roads. And suburbia? This is where cars work best since they are useless in big cities. As architect Frank Lloyd Wright observed, the family saloon helped make suburbia possible in the first place.

As the end-game plays out we will see many absurdities and enjoy several surprises. Perhaps the family saloon will be revived and the 'active tourer' or 'sports activity vehicle' consigned to the parts bin of history. I do rather hope so.

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'.



ROBERT COUCHER

THE DRIVER

CLASSIC CAR enthusiasts enjoy classic and performance cars for a variety of reasons. Old vehicles are a romance. They conjure up the notion of the good old days – the past when life was slower and more genteel. Classic cars are beautiful to look at. They have been built by humans wielding hammers and spanners.

Classic sports cars are quick and enjoyable to drive. But their analogue nature means they can be hustled along in real-world conditions, offering the sensation of speed without the need to break the sound barrier.

Historic motor racing takes that up by quite a step. On a circuit a classic car can be raced right on the limit. The cars slide and move about on skinny tyres and are driven with a combination of balance and bravery. With very little grip, they are not point-and-squirt limpets like modern racers.

The old-car movement is a broad church. From veteran to vintage, rat-box to concours queen, or racer to urban cruiser, classics offer their owners the enjoyment of visual and driving pleasure. But there's one car that really gets the enthusiast animated: the classic Land Rover.

The Queen, Sir Winston Churchill, Steve McQueen, the landed gentry, farmers, soldiers, explorers and regular classic car enthusiasts all love old Landies. 'Fit for purpose', simple, rugged, slow and not styled in any way, a Landy is like a huge construction set. It is stoic and unpretentious and can go pretty much anywhere you choose if you are bloody-minded enough.

A Landy is the motorised embodiment of the British countryside. Think Barbour wax jackets, Hunter wellies, tweed, dogs, shotguns, rain and mud. There's nothing wrong with the weather in this country, you just need to have the right clothing – and the right kit. Country types abhor shiny bling so the scruffier a Landy the better. It's that whole British understatement thing.

Maurice Wilks, Rover's chief designer, came up with the plan to produce a light agricultural vehicle after World War Two, inspired by using his army-surplus Willys Jeep on his farm in Anglesey. Four-wheel-drive with light aluminium bodywork on a simple box-section chassis, the Series I Land Rover evolved into the Defender, which will cease production this year after a continuous run of 67 years.

To drive, old Landies are like vintage cars: hunched driving position, large, high-mounted foot pedals, vague steering. Performance is leisurely at best but that's not the point. Old Landies are like faithful dogs and I'm always surprised how many classic car types have a Landie tucked away. And the number of shiny, unmuddied Defenders running around the metropolis of London is astonishing.

Land Rover has just announced the limited edition run-out Defender Heritage, Adventure and Autobiography models, which look fantastic: all are sold out despite not going on sale until August. Design director of Land Rover, Gerry McGovern, showed two replacement concept vehicles at the Frankfurt Motor Show in 2011, the DC100 and DC100 Sport (Defender Concept 100), much to the horror of Landie purists. I actually liked them. The new Defender announced last year is less wild-looking and has more of a Land Rover/Range Rover family look. The styling has been signed off and expect the first pre-production examples next year.

> 'OLD LANDIES ARE LIKE FAITHFUL DOGS AND I'M ALWAYS SURPRISED HOW MANY CLASSIC CAR TYPES HAVE A LANDY TUCKED AWAY'

Land Rover has stated that it wants the new Defender to be able to handle the toughest conditions. Land Rovers used to dominate the off-road market but the company let it all slip away because of poor build quality: let's hope the new Defender stages a comeback. It needs to do without complicated electrical and computer gubbins – urban types have the Range Rover Evoque for nipping down to the farmers' market. The world does not need another soft-roader, it needs a tough tool.

The appealingly functional design of early Land Rovers led to the Range Rover and the explosion of the 4x4 market. When launched in 1970, the Range Rover was displayed in the Louvre as 'an exemplary work of industrial design', which must have amused its creator, Charles Spencer King. As I don't own a country estate, I don't have the need for an old Land Rover. But I do have the evolutionary model, a 1991 classic Range Rover. It's soft and gentle about town, comfortable on the motorway and superb in the snow and ice. But if the new Defender is as simple and 'fit for purpose' as the original Landy, I might be tempted.

ROBERT COUCHER

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.

MDINA GRAND PRIX 2015

8TH - 11TH OCTOBER 2015



Photography David Caruana-Dingli

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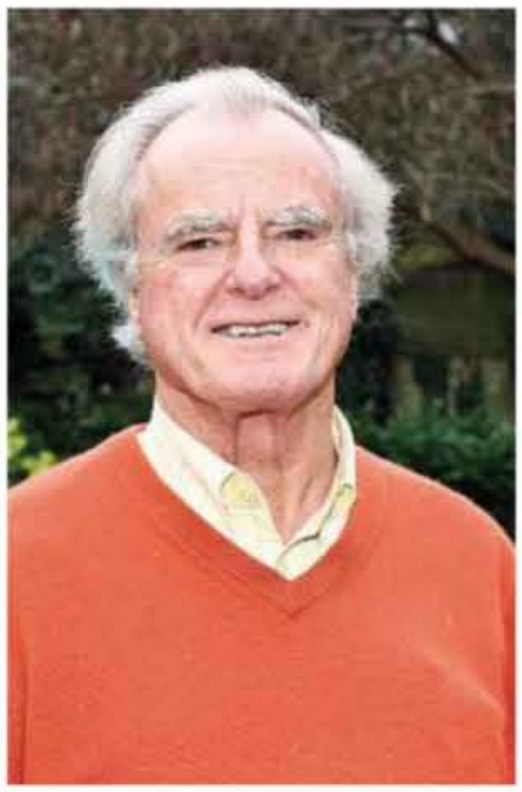
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Alastair Caldwell

F1 mechanic and team manager for Fittipaldi and Hunt, friend of Bruce McLaren, historic rallyist

ALASTAIR, NOW 72, was born and raised in Yorkshire. When he was seven, the family moved to New Zealand. Obsessed with cars, he learnt to drive at 12 and became an apprentice mechanic with the Post Office at 17. He started spannering for his motor racing elder brother Bill, who was killed during the 1966 Tasman Series. The following year he flew to England armed with just a few tools and joined McLaren as a cleaner, then race mechanic and ultimately team manager, overseeing Emerson Fittipaldi's World Championship title in '74 and James Hunt's in '76. He joined Brabham in '79 and ATS for '81 before walking away from F1. In 1982 he founded Space Station, a self-storage company. In 1991 he began competing in historic endurance rallies around the world, often in cars deemed unsuitable, and has won many of them. He says, 'I really enjoyed my time in F1 and now in rallies. Life has been good fun – so far!' **Steve Havelock**



1 //



2 //



3 //



4 //



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9 //



10 //



11 //

1 // This Omega was given to my father David by my mother Dorothy on their wedding day in 1939. Mum is now 97 and often navigates for me. Two years ago we did the 7500-mile Trans Am New York to Alaska Rally in my Rolls: we won our class.

2 // In 2005 I entered my 15-year-old Peugeot 205 in the London to Dakar World Cup Rally. It was front-drive and only 1300cc but I was up against some serious four-wheel drives and proper rally cars. We had eight days in the desert but never got stuck once and thrashed everyone. It was the best win of my rally career.

3 // This is Bruce McLaren's steering wheel that I unbolted from his McLaren-Cosworth after he won the 1968 Belgian GP. It was Bruce's first GP win, McLaren's first win, and I believe, the only GP won by McLaren in a McLaren: I built and ran that car.

4 // We often used to drive the F1 cars between the circuits and our garages. This photo is me in 1970 at Zandvoort, driving Peter Gethin's McLaren-Ford back through the town's streets after practice. Great fun.

5 // In '91 I did the Pirelli Classic Marathon in my Mercedes 220 convertible. All the superstars were using intercoms so, as a joke, I knocked up our own from two Pimms cans and a bit of cable. Whenever we overtook them we'd use these.

6 // This photo of my brother Bill racing his Brabham BT6 was taken on the day he died during the Tasman Series in January 1966. He was just 24. After his death, I came to England, joined McLaren, and became very friendly with Bruce. But after he was killed I stopped getting close to any racing driver.

7 // I joined ATS in 1981 in time for the British GP. The car, driven by Abba drummer Slim Borgudd, was way too heavy. I said to remove everything that wasn't necessary and we managed to qualify and finished sixth, earning a single point. It was his, and their, only ever point, but it was worth a fortune to ATS in F1 money and benefits.

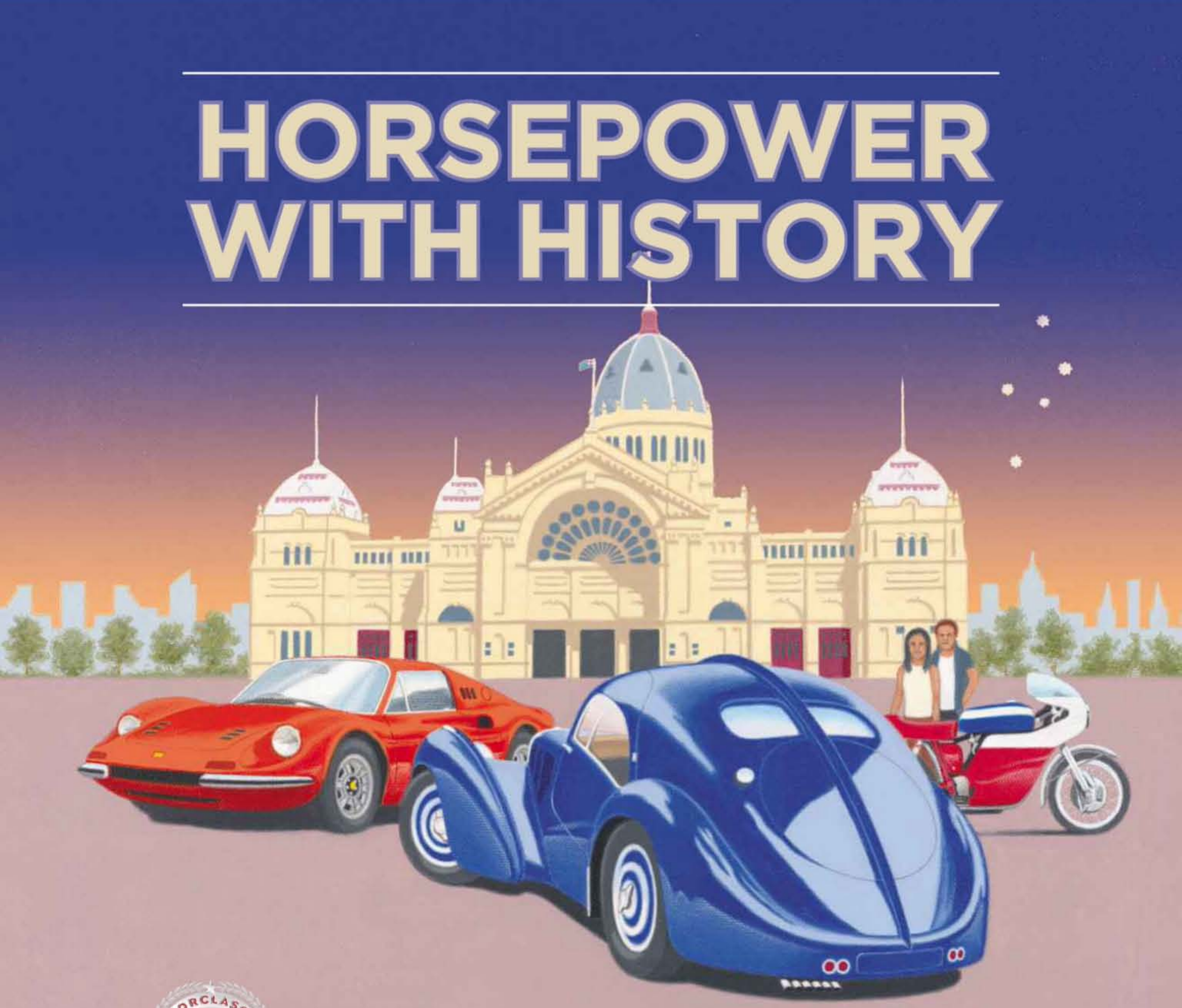
8 // When I was 15, my father gave me this compression tester and 3/8in-drive torque wrench – it was made by Repco, who built the '66 and '67 Championship-winning engines for Brabham. I still use them today.

9 // In the '70s we always stayed at the Seneca Lodge when we went to Watkins Glen. Once, I was dancing on the bar when my Yardley McLaren team shirt got ripped off and the barman nailed it up behind the bar. Last year I returned and the barman took it down, cleaned it and gave it back.

10 // This beautiful 1961 Lola was bought and raced by my brother Bill in 1965. When I later had some money, for 20 years I tried to buy it back but the owner wouldn't sell. Then one day he phoned me out of the blue. This car started off my racing career.

11 // In 2001 a friend and I went to India, bought a couple of Royal Enfield 500s, rode them around India and then back to England via Pakistan, lawless Balochistan, Iran (which was then pro-West and really friendly), Turkey, Greece and Italy. Unfortunately my friend had a bad crash outside Naples, so I finished the trip alone.

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TONY DRON

IT'S TIME THE WORLD WOKE UP TO THE WORLD ENDURANCE CHAMPIONSHIP



AN ABSURD PROBLEM has crept up on us while we weren't looking. Here in Britain, motor racing coverage in the national media begins and ends with F1. Nothing else gets a look in.

It's worse for rallying. Rallying, what's that? It's only ever mentioned on telly, radio and in newspapers when there's an accident, and then it's usually described as a race anyway. Long ago, the British media gave more coverage to the Le Mans 24 Hours and the Monte Carlo Rally than to the British Grand Prix, but steadily F1 has monopolised the lot.

More British fans will attend Le Mans than any other race this year, including the British GP. That's been true for years yet, unless something amazing happens, the world's greatest 24-hour race will get no British coverage outside the specialist media.

Even if a British driver wins Le Mans it will make no difference. Nobody will have been sent there to produce any newspaper column inches or BBC air-time. This F1 stranglehold suits budget-conscious editors, publishers and TV producers, many of whom are openly anti-motoring and would avoid cars altogether if they could get away with it. Outrageous! Yet nobody seems able to do anything about it.

Meanwhile, the man in the pub is left in the dark. He's well aware of Lewis Hamilton and a few other F1 drivers because that's all he's ever told about motor racing. Misled by this concentration on drivers, he has formed the misconceived idea that Grand Prix cars should be equal in performance to make it fair.

> 'THE BEST RACING DRIVER IN THE WORLD COULD BE MULTIPLE LE MANS WINNER ANDRÉ LOTTERER'

No, no, no.

On the other hand, if F1 did become a one-make formula, thus rendering itself absolutely irrelevant, it would leave informed enthusiasts free to forget all about it. They could then turn their attention to what is already the new summit of international motor racing: the FIA World Endurance Championship.

Today's top F1 drivers are a tiny band of highly talented celebrities with exceptional skill at the controls, but the rest of every Grand Prix grid comprises gentleman drivers – people who are paying to be there. They have to be pretty exceptional to get there at all, but buying a drive isn't quite the same as being hired because you're the best.

While the stupendous financial rewards and fame that come with serious success in F1 must obviously remain attractive to any budding superstar, several young aces are ignoring it now, aiming instead at the WEC.

The latest works LMP1 cars from Audi, Porsche and Toyota are incredibly quick and demanding. As Brendon Hartley said at a press conference in May: 'These are the most complex race cars in the world today.' The hybrid technology they are developing is fascinating and has a direct relevance to the road cars of the future – which is really the fundamental point of motor racing.

Each team has a different approach, meaning that the combined effect is a very rapid advance in knowledge for the motor industry at large. It will be interesting to see how Nissan's radically different LMP1 approach fares in its first public appearance this year at Le Mans.

Bloke-in-the-pub has never heard of Brendon Hartley, which only proves my point. Brendon is a 25-year-old ace, one of several stars in the works Porsche team, and he set the pole time at the first WEC round at Silverstone back in April. He shares his car with the equally brilliant 34-year-old Timo Bernhard and the great F1 veteran Mark Webber.

And for the benefit of bloke-in-the-pub, the WEC field is packed with the best professional drivers. The reigning World Champion is British Toyota driver Anthony Davidson. Davidson is in with a chance of winning Le Mans, as is Britain's Oliver Jarvis of Audi.

None of these guys needs to look up to F1 because they are already at the top of something better. The best racing driver in the world right now could be André Lotterer, 33 (in centre of photo, flanked by Marcel Fässler and Benoît Tréluyer), the multiple Le Mans winner who has helped Audi clinch many victories, notably the 2015 opener at Silverstone.

None of this should detract from the outstanding achievements of British F1 World Champion, Lewis Hamilton. It's just that it would be interesting to see him move into the more demanding FIA World Endurance Championship. Our specialist press might then wake up to the WEC with more pages, deep technical analysis and insight.

If you missed that Silverstone race, you missed what will surely be seen as the greatest motor race held on British soil in 2015. As I write, the second WEC round has just taken place at Spa and it was equally close for the entire six hours. What a race! The BBC ignored it and there's nothing about it in my newspapers this morning. Ridiculous.



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

When Bluebird really flew

THE PHOTOGRAPH [above] was given to me by an old friend who was an engineer in the RAF during the 1960s and was stationed at RAF Saffron Walden, which was a training base in those days.

One weekend an 'unofficial' test was organised for Donald Campbell and his Bluebird Land Speed Record car at the base. According to my friend, who took the photograph, Campbell's chief engineer was sitting in the car. He had already asked DC if he could take it for a run along the runway and had been sternly rebuffed. He was running up the engine, when he accidentally released the brake and the car took off across the runway somewhat out of control, eventually coming to a stop in a cornfield alongside it. The resultant damage to the nose can be clearly seen on the photo.

As this was an 'unofficial' test, that had been arranged without the knowledge of the camp commander over a weekend when there was no official activity, there was a massive effort to clear up any evidence before it became public knowledge. As far as I know nothing more was ever spoken about regarding this incident.

IAN MACKENZIE LINCOLNSHIRE

It's a great picture but the truth of the story is a little different from how Ian Mackenzie's friend recalls it. According to David Tremayne's book Donald Campbell: the Man behind the Mask, *Bluebird was taken to RAF Debden, near Saffron Walden, for a practice run ahead of a charity event demonstration the following weekend. Campbell felt unwell so asked his friend, the Le Mans racer Peter Bolton, to drive it. He overshot the runway and crossed the A130 main road, narrowly missing a passing car, before ending up in a field. The driver of the car said afterwards: 'It flew over, ten feet up, at incredible speed. I thought it was an aircraft.' Far from being successfully hushed up, the incident became the subject of a* Daily Mail *cartoon showing Bluebird passing over a Mini, in which a wife is saying to her husband: 'Look, darling, a Bluebird!'* **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 even retain some of the original patina. You can view the whole set at **www.drivepast.com**.



CONVERTED TO CAPRIS

I ENJOYED Robert Coucher's racing Capri article with Willie Green in *Octane* 142.

Years ago I was at Oulton Park with the single-seater HWM-Jaguar on some sort of private test day. As I came under the bridge, a rather drab Capri pulled out of the pitlane in front of me. I thought that I'd have no trouble gobbling it up but couldn't pass it. When it pulled in, I came in after it and Willie got out.

I asked what the hell he had done to it, as no Capri I had encountered went that that. He didn't say a word: just tossed me the keys with a slight smile. It was sensational – less grunt than my car but the brakes worked, it steered beautifully and it pulled like a very smooth train.

I nearly went out and bought a Capri! I think people are beginning to realise that some rare Ferrari worth half the national debt is actually less fun than something like a Willie-sorted Capri – though perhaps not so good if you are only into ego trips.

KIRK RYLANDS CUMBRIA





MIURA MEMORIES

I REALLY ENJOYED your *Italian Job* Miura cover feature in *Octane* 143 and it brought back many memories.

In the early 1990s, when we were in our mid-30s, my brother Chris and I fulfilled a long-held dream and bought a wrecked Miura [above, top]. It was a 1967 P400, the first in the UK, which had been used as the UK press car.

Before we bought it an over-enthusiastic mechanic had taken it for a test drive and hurtled through the nearest hedge. However, the biggest crime was that the retrieval tractor then put a hook and chain under the middle of the windscreen lip and used it to lift the car out of the field, thereby twisting the body like a pretzel.

From memory we bought it for around £2500, spent nearly £100,000 restoring it over two years and sold it a couple of years later for around £70,000 – I tend not to look at current prices, if I can avoid it. I remember the toughest jobs were tracking down a transaxle casing (ours was split) and fabricating the compound structure of the 'eggcrate' rear grill. However, Omicron Engineering in Norwich did a fantastic job.

As massive *Italian Job* fans we had it restored to *Italian Job* spec with the correct orange paintwork but with a grey interior, after which we took part in the inaugural '*Italian Job* recreation run' to Italy along with about 100 Minis. It was a great trip and included a visit to the Lamborghini factory.

On our car we had decided to reuse the original springs – big mistake, as the long drive to Italy caused them to sag and resulted in the wheels rubbing in the arches on every Alpine hairpin. We would power past the Minis down the straights and then suffer the ignominy of having them whizz past us as we tiptoed around the bends. Ironically, we'd bought new springs from the factory but, as it was the week prior to the Diablo launch, they were too busy to fit them for us.

Back in Blighty we had several other adventures – one memorable occasion was sitting in the pub and watching the car roll gently down the pub carpark and into the garden wall. The rear discs had cooled down and the handbrake was not up to the job. Rebuilding a Miura front clamshell is not cheap.

We kept the car for a couple of years but I for one always felt rather intimidated driving a wide, left-hand-drive supercar that was worth serious money even then. As a result, we sold her, and Chris used his share to buy a tired DB5 – which he stripped down himself and had rebuilt to *Goldfinger* spec but without the gadgets. Chris was lucky enough to have it used in *Goldeneye*. He and his wife stayed in Monaco and met Pierce Brosnan, and he ended up driving his own DB5 up to the Casino as James Bond, wearing a wig and blind as a bat without his glasses – but that's another story...

PHILLIP BRIGSTOCK
NORTHAMPTONSHIRE

FERRARI'S ALL-ROUNDER

I LOVED the Testarossa drive story by Harry Metcalfe in *Octane* 144, having bought a 1991 Testarossa last year, before the prices went up. I had been watching the Ferrari market closely since 2013, when I nearly bought a 365BB for £75,000 – but it wasn't quite as good as I wanted it to be. Then I saw the 365 market double, soon followed by the BB's, so they became unaffordable. That just made Testarossas look such good value, especially when anything Countach was becoming £250,000-plus.

I just can't get over how much fun it is to drive. Its ability to retain beautiful motorway ride quality while still being very efficient up a fast, twisty B-road, with gorgeous steering feel, is very impressive. Ferrari did a superb job when they designed it and it is indeed the default choice for a long and varied road journey – just as Harry said!

JAMES HARMAR GLOUCESTERSHIRE



NEAR-DEATH EXPERIENCE

THANK YOU for the feature on Bill Wyman and his Citroën SM in *Octane* 144. I have been a fan of the SM since I was a small boy in the 1970s, being driven down the autoroutes of France in the back of my father's Jaguar, on the way to the Côte d'Azur.

I have two very different memories of this fabulous car. First is the sight and sound of being passed at great speed by a light-green Maserati Bora with a Citroën SM in hot pursuit, driven by a man not unlike the late LJK Setright. Next is a very different memory, which was nearly my last. My parents and I were leaving our hotel in St Raphael late one evening in a quiet side street when, as we were halfway across the road, with a roar and a screech of tyres a blue Citroën SM tried in vain to run us down. My father swore at 'Johnny Foreigner' and made a suitable hand gesture but we never found out why it happened.

However, my passion for these cars has never changed and I hope to make it to the Bonhams Festival of Speed auction [where Bill Wyman's car is for sale], as this article has rekindled the desire to own one.

JEREMY THORNTON SMITH
WEST SUSSEX



BROOKLANDS BOARD

YOUR FEATURE about Brooklands in *Octane* 143 followed the award of a £4.68-million grant from the Heritage Lottery Fund (HLF), which will transform 'the world's oldest motor racing circuit' and by next summer will allow enthusiasts to stand on the Clubhouse terrace and watch cars drive past along the Finishing Straight for the first time since 1939.

A number of factors have contributed to the remarkable renaissance of this heritage circuit over the past few years, not least of which has been the enthusiastic support and fundraising of the Brooklands Trust Members organisation (BTM). With a membership of more than 5000, the BTM contributes over a third of a million pounds every year to the development, restoration and running costs of the museum via subscriptions and various fund-raising activities.

In addition, projects are identified in consultation with the museum director Allan Winn, and money is raised to support these – the latest example being the restoration of the 'Race Bays'.

Your article referred to the plan to restore the vanished Scoreboard, which was situated in the paddock [above], but failed to point out that this is the subject of a BTM appeal and is not provided for in the award from the HLF. Brooklands still has to raise a further £370,000 to complete the HLF funding requirements, and we hope to additionally raise the £50,000-plus required to reinstate the historic Scoreboard, hopefully in time for the reopening of the Finishing Straight next summer.

I hope that readers may be encouraged to support our Scoreboard appeal, and perhaps consider joining the BTM so that the renaissance of the circuit can continue. Membership costs from £33 per year and full details can be found at www.brooklandsmembers.co.uk.

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LAND ROVER

1948-2015



ALL GOOD THINGS

THIS YEAR WILL MARK THE END OF THE LAND ROVER AS IT HAS EXISTED FOR NEARLY 70 YEARS. WE CELEBRATE A TRUE ICON

WORDS Mark Dixon // PHOTOGRAPHY Paul Harmer

ACCORDING TO *FORBES*, the American business magazine, fashion magnate Ralph Lauren is worth more than $7 billion. That kind of money has enabled him to indulge in a fabulous collection of top-end classic cars, and you may recall the exhibition of some key examples from his collection in Paris four years ago: cars such as the 1938 Bugatti Type 57SC and 1962 Ferrari GTO.

Ralph Lauren also owns a well-patinated 1951 Series I Land Rover.

Now, we're not suggesting that at weekends Mr Lauren likes to don an old Belstaff jacket and enter his local RTV trial. This high priest of style chose a Series I because it is, to use that much-abused term, a genuine icon: a classless piece of British culture driven by Royals and rabbit-catchers alike.

Incredibly, the original Land Rover, created on a shoestring budget in the ashes of World War Two, has survived for almost 70 years. This year, however, modern safety and emissions regulations will finally kill off what since 1990 has been known as the Defender. →

LAND ROVER

1948-2015



In the last few years values of older Land Rovers have started to climb, particularly for the original Series I of the late '40s and '50s. Really good ones are now priced north of £20,000 or even £30,000, whereas ten years ago they were worth half that. I wish I'd been better at crystal ball gazing when I sold my own 1951 Series I in the early 2000s. A very original short-wheelbase soft-top, it carried me on an epic trip to Iceland that included driving across a solidified lava field (with permission). The only problem I had was when the dynamo support bracket broke; I found a piece of stick by the roadside, jammed it between dynamo and engine block to tension the fanbelt, and drove all the way back home to Warwickshire without a hitch. You can do that sort of thing with a Land Rover.

So believe me when I tell you that Land Rovers of any vintage are Seriously Good Things. The two vehicles in our pictures represent opposite ends of the spectrum. The elder is a 1951 Series I 80-inch – all Land Rovers are defined by their wheelbases – and the younger is an end-of-line Heritage 90 edition. They are chalk and cheese, but you would be proud to own either one of them.

By the time the 1951 model came out, the Land Rover (whose name was hyphenated until the late 1970s) had already gone through rapid evolution. Whisper it softly, but the USA can take considerable credit for this British success story because, ironically, it was today's arch-rival Jeep that inspired it.

The story of how the Land Rover came about has practically passed into folklore. The chief engineer of the Rover Car Company just after World War Two, Maurice Wilks, owned a farm on the isle of Anglesey, North Wales, and kept an ex-US Army Jeep there as a runaround. He appreciated its go-anywhere ability but was frustrated by frequent breakdowns, and the fact that spare parts had to be bought by the pallet-load from war-surplus sales.

Maurice's brother Spencer was managing director of Rover, and when he asked Maurice what he was going to replace the worn-out Jeep with, the two brothers quickly realised that there was a niche here waiting to be filled. A Jeep-like vehicle would be popular with farmers and ideal for export. Moreover, it could be bodied in easily formed sheet alloy rather than steel, which was in short supply.

'WHISPER IT SOFTLY, BUT THE USA CAN TAKE CONSIDERABLE CREDIT FOR THIS BRITISH SUCCESS STORY – THE JEEP INSPIRED IT'



LAND ROVER

1948-2015




LAND ROVER
HUE 166

LAND ROVER

— 1948-2015 —



Above and right
The Heritage run-out edition of the Defender hasn't even been built yet and already it's sold out. Balloon tyres and steel wheels suit it well. The mid-1951 Series I pictured opposite reveals how little the essential design has changed over the decades: it was 'right' from the start.

Imaginatively, Rover experimented with a tractor-like central driving position for the prototype of what Maurice Wilks dubbed the 'Land-Rover', but it quickly reverted to a conventional right- or left-hand-drive layout for production vehicles; with something as Meccano-like as a Land Rover, swapping the steering column and pedals over wasn't a huge problem. Barely a year after Maurice and Spencer Wilks had the idea of making a 'British Jeep', the first production Land Rovers were rolling out of the workshops at Solihull; their world debut was at the Amsterdam motor show on 30 April 1948, simply because they weren't ready for the more prestigious Geneva show a few weeks earlier.

It took a couple of years for the Land Rover to settle down into the format that would sustain it another six decades, and that's why we picked a 1951 vehicle for our studio shoot rather than the more obvious choice of 'Huey', the very first production 1948 vehicle that's still owned by Land Rover. Huey, so called because of his registration HUE 166, is painted a light green similar to the shade of the 2015 Heritage 90 also featured here, and in fact all Land Rovers were painted this colour – Sage Green – until about the middle of 1949, when the prospect of large contracts from the British Army caused Rover pragmatically to make Bronze Green the standard Land Rover colour.

There are more significant differences beneath the paint, however. All Land Rovers use a Jeep-style central transfer box to send power to front and rear axles, but the earliest ones had permanent four-wheel drive with a freewheel device for the front axle, which could be locked by yanking on a ring-pull protruding through the floor. That was soon changed for selectable four-wheel drive in high ratio, engaged by pressing down hard on a knob; moving the transfer-box lever from 'high' to 'low' would automatically engage four-wheel drive, too.

Visually, the major changes were to the lights and front grille. Over the first four years, the front end went from 'lights behind grille' – shining through a protective mesh – to the familiar inverted T-shape, where the lights are exposed and flank the upright of the 'T'. The vehicle in our pictures, being a mid-1951 model, has the halfway house style known as 'lights through grille'.

This Series I, owned and restored by Tom Pickford, has an interesting history. It was built with a prototype 2.0-litre engine and registered to Arthur Goddard, the assistant chief engineer (and the only one of the original design team who is still with us, aged 94 and living in Australia). It was then sent to Belgium for evaluation by the Belgian Army, before returning to the UK and having a 1948 pre-production 1600cc engine retrofitted so it could be sold on as a regular Land Rover. Latterly used as a breakdown truck, it was a complete wreck when Tom bought it, but original right down to the 1951 rear numberplate. It's now as authentic as Tom can make it, including the rare-as-hen's-teeth Dunlop Trakgrip tyres, which Tom snapped up when he was 19.

Tom's Series I is currently fitted with a 2.0-litre engine, just like my own late-lamented Series I. It's a peppier unit than the 1600, sweet though that engine is, and gives an 80-inch decent performance. Every bar-room pundit will tell you that early Land Rovers are painfully slow and not up to modern traffic conditions, but that depends on where you drive: they're fine on rural backroads or, indeed, city streets. For all-round usability, fitting a Fairey mechanical overdrive – a simple job that can be done in an afternoon – raises the cruising speed from 45mph to 55-60mph, although long journeys will always be something of an experience because of the Series I's hunched-over driving position, bone-jarring ride and headache-inducing



'OPEN THE DOORS FULLY FORWARD AND YOU CAN SIMPLY LIFT THEM OFF THEIR HINGES, AND THE BONNET IS JUST AS EASY TO PULL AWAY'

noise levels. That ride, incidentally, improves dramatically with a bit – make that a lot – of weight in the back.

If this sounds unduly negative, it's not meant to; while a Series I is not particularly enjoyable in poor weather, it's sheer delight on a sunny day. Door-tops can be removed, windscreen lowered and canvas tilt detached, until it becomes practically sporty to drive. Open the doors fully forward and you can simply lift them off their hinges, and the bonnet is just as easy to pull away: the Series I really is like a giant Meccano toy.

Needless to say, it didn't stay that way for long and we've detailed the major steps in Land Rover evolution in a timeline that follows this feature. The most important change arrived as late as 1983-84, when first the new One Ten (after its 110in wheelbase) and then the new Ninety (you guessed it) were launched with coil-sprung suspension. Previously, Land Rovers had used leaf springs but, as the Range Rover had proven, coils gave a better ride and greater axle articulation, the latter particularly useful when off-roading.

Less well-known is that Land Rovers weren't generally available with petrol engines after 1990. Buyers preferred the economy of diesels, which are also inherently suited to off-road use thanks to their low-down torque. You could buy a diesel-powered Land Rover as far back as 1957 but it was the launch of the brand new 200Tdi engine in the Discovery in 1989 that really popularised them.

Land Rover was pretty good at engine design and, remarkably, every one of the utility models built from 1948 up to 2007 had an in-house engine. In 2007, however, the Defender was modernised with the 2.4-litre (latterly 2.2-litre) Duratorq diesel from the Ford Transit and a six-speed gearbox – and that's how the model will bow out this year. As part of the celebrations, there are three run-out special editions – Heritage, Adventure and Autobiography – and the vehicle pictured here is a pilot-build example of the first of these.

The Heritage 90s are finished in Grasmere Green with white roofs and are an obvious homage to the very earliest Sage Green Series Is. The link is emphasised by discreet HUE 166 registration logos on the nearside wing, and on tabs sewn into the cloth-trimmed seats, along with occasional use of the old-fashioned oval Land Rover badge. Aside from the distinctive colour, the most satisfying feature of these Heritage models is the Goodyear 235/85 x 16 'balloon' tyres on chunky perforated steel rims: they really add to its aesthetics.

On the road, these Duratorq-powered Defenders are an easy drive. With a 0-60mph time knocking on 15 seconds and a top speed of just 90mph, they're not fast but they're enjoyable; maximum torque comes in at 2000rpm and you merrily row, row, row the boat along on the well-spaced ratios of that six-speed gearbox. Refinement is about as good as a Land Rover's will ever get, although a minor irritant is the gearknob, which has stitching guaranteed to rub your left hand raw during a long drive.

But such whinges are now academic because all of the 400 Heritage vehicles have sold out before they've even been built. If you fancy something on the same lines, specialists such as Nene Overland are offering new Defenders →

LAND ROVER

— 1948-2015 —







Clockwise from below left
Latest Defender uses a Ford-sourced 2.2-litre turbodiesel, but up until 2007 Land Rover produced its own engines, including the 2.0-litre unit fitted to the Series I in our photoshoot. Optional bench seats add to practicality, in spite of the Series I's very short wheelbase.

1951 LAND ROVER 80IN

ENGINE 1997cc four-cylinder, cast-iron head and block, overhead inlet and side exhaust valves, single Solex carburettor **POWER** 52bhp @ 4000rpm **TORQUE** 127lb ft @ 1500rpm **TRANSMISSION** Four-speed manual, high/low-range transfer box, selectable four-wheel drive **STEERING** Worm and nut **SUSPENSION** Live axles, leaf springs, telescopic dampers **BRAKES** Drums **WEIGHT** 1175kg **PERFORMANCE** Top speed c60mph

2015 LAND ROVER HERITAGE 90

ENGINE 2198cc four-cylinder turbodiesel, common-rail injection, Garrett VNT turbocharger **POWER** 121bhp @ 3500rpm **TORQUE** 266lb ft @ 2000rpm **TRANSMISSION** Six-speed manual, high/low-range transfer box, permanent four-wheel drive, ETC and DCS **STEERING** PAS, recirculating ball **SUSPENSION** Live axles, coil springs, telescopic dampers **BRAKES** Vented discs, ABS **WEIGHT** 1889kg **PERFORMANCE** Top speed 90mph. 0-60mph 14.7sec

customised to your taste; if you'd rather blow your 30 or 40 grand on something more classic, then a small but growing number of enthusiast restorers will be happy to oblige. They include Tom Pickford and Julian Shoolheifer, whose supercharged Series I we featured in *Octane* 137, and both of whom rebuild vehicles as therapy from their day jobs.

However, while the very best Series Is are now commanding big money, Series IIs and IIIs offer much of the character for a fraction of the price. Our preference would be for a nice, original Series IIA with the 2.25-litre petrol engine; they're already being dragged up by the Series I effect but good ones can still be found either side of £5000. Even better value is the 1970s Series III, which trades period looks (that plastic grille...) for slightly better ergonomics. Slightly.

If you're not bothered about olde-worlde charm and would be happy with anything Land Rover-shaped, then pretty much all post-1982 models will do the job. Condition is everything, so be aware that Land Rovers built 1986-2002 had painted rather than galvanised body cappings; they're not structural but look awful when they rust, which they do thanks to electrolytic reaction with the alloy panels. Sadly, only the pilot-build batch of 1948 Land Rovers left the factory with galvanised chassis, and corrosion here has always been the vehicle's Achilles' heel – along with rot in the bulkhead and door frames.

Given this propensity to rust, you have to marvel at how the classic Land Rover stayed in production for as long as it did, once the Japanese had caught up. Yes, Landies are characterful – but farmers couldn't care less about that. On the whole they're pretty reliable, too. But the biggest reason is because, from the 1970s onwards, Land Rovers have enjoyed incredible support from the aftermarket parts business. Need a new chassis? Full or part? Want it galvanised? No problem, sir – and at a fraction of what you'd pay from a main dealer, even if such parts were available.

Talking of which, it is quite remarkable that Land Rover has never had a Jaguar or Mercedes-style heritage department to look after its classics. But that's soon to change, with the announcement this April that Land Rover will be supporting older vehicles via a programme of remanufactured parts.

There's still no Land Rover museum, however, and the preservation of its prototypes and one-offs has for many years been delegated to the independent Dunsfold Collection in Surrey, founded by Brian Bashall and now run by his son Philip. Dunsfold has done an incredible job but is a charity operating on the proverbial shoestring. Come on, Land Rover: get your house in order!

You might expect a dyed-in-the-wool enthusiast such as Phil to be dismayed by the fact that Defender production is about to end – but you'd be wrong. 'Bring it on!' he exclaims. 'The Defender was designed for another age. I have every confidence that whatever replaces it will be just as impressive.'

We'll know soon whether that's true.

SEE PAGES 77, 83 and 266-271 for Land Rover specialists.

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LAND ROVER

1948-2015

HIP TO BE SQUARE

THERE HAVE BEEN HUNDREDS OF LAND ROVER VARIANTS OVER THE DECADES – THESE ARE SOME OF THE MOST SIGNIFICANT



Where it all began – well, almost, for the **Centre Steer** prototype was scrapped soon after its testing duties were over and this is a replica, built in 2004-05 by Bill Hayfield. The Centre Steer carried over the Willys Jeep's 80in wheelbase and used a Jeep transfer box, driven by a Rover 1.6-litre engine mated to a Rover P3 saloon car gearbox. Bodywork was formed from Birmabright alloy, as with production Land Rovers, but the innovative central driving position was not adopted. A diehard group of conspiracy theorists maintain that the Centre Steer was hidden and still survives. If only.

1947



HUE 166 was the very first Land Rover, chassis R01, and one of a batch of 48 pre-production vehicles built during March-May 1948. 'Huey' and its sisters (brothers?) had detuned 1.6-litre Rover P3 saloon engines and permanent four-wheel drive, with a freewheel system in the front driveline to prevent transmission wind-up in corners. Note the Sage Green paint, lack of external door handles (you reach in through a canvas flap), and headlights behind the front grille.

1948



By 1949, Land Rover sales were already far exceeding expectations: 8000 vehicles were sold in the 1948-49 model year (5000 was the target), and twice as many the year after that. This **1949 Series I** still retains the 'lights behind grille' front end but has the Deep Bronze Green paint that was standard from here on. Engine capacity was increased to 2.0 litres in 1951 but the short 80in wheelbase still didn't allow much room for loads, so in 1953 it was extended to 86in. A long-wheelbase 107in pick-up was also introduced in '53, and these later Series Is are easily recognised by their recessed external door handles.

1949



Land Rover quickly diversified into a range of alternative bodies and this **Series I 107in Station Wagon** was one of the quirkiest, its galvanised body cappings giving it a real Meccano look. In 1957 the 86 and 107in wheelbases were lengthened to 88 and 109in respectively, to cater for a forthcoming diesel engine.

1957









1958

Arguably the archetypal Land Rover in terms of looks, the **Series II** was more deliberately styled, with new barrel-sided flanks that covered wider-track axles, and sill skirts to disguise the chassis. Stocks of the Series I's 2-litre engine were used until a new 2.25-litre (actually 2286cc) unit came on stream; a diesel version of the 2.25 appeared in 1961, whereupon the Series II was renamed Series IIA. Remember the beaten-up Land Rover driven by the bumbling aristocrat Tom in *Four Weddings And A Funeral*? It's a IIA, the ultimate in classless transport.

1968

The so-called **Lightweight**, more accurately known as the Air Portable Land Rover, was a reworked Series IIA (the picture shows a Series III version but, headlamp position aside, they're essentially the same) made narrower so that two vehicles could sit side-by-side in a military transport aircraft. It was only lighter when various non-essential parts – doors, upper rear body and more – were unbolted, after which it could be lifted by helicopter yet still be drivable when it was set down. It became the British Army's standard short-wheelbase Land Rover of the early 1970s, and also served with the Dutch and Danish armed forces.

1971

The **Series III** was an evolution of the Series IIA, readily identifiable by its moulded ABS grille and outboard-mounted headlights (the latter feature also shared with late SIIAs). The interior was modernised with a plastic dash pod in front of the driver, while the drivetrain gained a heavy-duty clutch and all-synchro gearbox. A big seller and still often seen in more rural areas.

1979

A straight-six petrol engine had been an option in long-wheelbase Land Rovers since 1967 but, even though Range Rovers had been using the superb ex-Buick 3.5-litre V8 from 1970, it wasn't until 1979 that the V8 was offered in a Land Rover. With an eye to sales in the Middle East, the newly formed Land Rover Ltd launched the **Stage 1 V8** with a softly tuned version of the engine, which necessitated a new flat front end – anticipating the styling changes that would come in across the board in the early '80s. The Stage 1 was only available as a 109in long-wheelbase model; power was deliberately restricted so as not to overtax the all-round drum brakes, but the lazy performance of the V8 suited the vehicle well.

LAND ROVER

1948-2015

'The latest Defender no longer has the opening bulkhead vents first seen on the 1953 Series I'







A real milestone in Land Rover evolution was reached in 1983 with the launch of the **One Ten**, named after its 110in wheelbase. The new flat-front body style set the pattern for all subsequent Land Rovers, as did the Range Rover-derived coil-sprung suspension. There was a new one-piece windscreen, and better insulation meant that Station Wagons (like the police version, above) finally lost the 1950s-style tropical pattern raised roofs. Mechanically these were solidly reliable vehicles but build quality wasn't all that it should have been. The short-wheelbase Ninety (actually 92.9in) followed in 1984.

1983

Soon after the launch of the Land Rover Discovery in 1989, the One Ten and Ninety were rebranded under the Defender label, to distinguish Land Rover more clearly as a manufacturer rather than a model. Ironic, then, that the **North American Specification 110** (NAS 90) was badged simply as a Land Rover! The NAS 110 of 1992, and its sibling NAS 90 of a year later, were an attempt to gain a Land Rover foothold in the huge American market, and the vehicles were tricked up to appeal to local tastes. The NAS 110 was limited to 525 examples, all in white, with external roll cage, front brush guard and side protectors to give it a butch look, while a 3.9-litre fuel-injected V8, air con and four-speaker stereo added touches of luxury. Because US safety regs made it impossible to sell Defenders after 1997, the NAS editions are extremely sought after.

1992



North American-spec vehicles aside, the Defender has always been predominantly a diesel-powered vehicle. Fortunately, Land Rover's 200Tdi, 300Tdi and – from 1998 – its Td5 engines were all excellent units, offering progressively more refinement with outstanding reliability – essential for marathon events like the G4 Challenge (above), successor to the late-lamented Camel Trophy. These late-'90s Defenders also benefited from electronic traction control, which made them virtually unstoppable.

1998

Readily identifiable by its prominent bonnet bulge, the 2007-on Defender introduced Ford Duratorq turbodiesels, a legacy of Ford's ownership of Land Rover from 2000. Aside from the disfigured bonnet, the latest Defender no longer has the twin opening bulkhead vents that were first seen in the Series I of 1953 – but it does have modern conveniences such as electric windows and air conditioning. Nevertheless, time has finally caught up with the Defender and it will be replaced with a brand-new model in 2018 (although rumours persist that Jaguar Land Rover may continue production for non-EU markets at its Pune plant in India). For the new Defender, style will be very much a priority, and we can expect a strong family resemblance to the current Evoque, Range Rover and Discovery Sport range. It really is the end of an era.

2007

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LAND ROVER

1948-2015

WEIRD AND WONDERFUL

LAND ROVERS HAVE BEEN CONVERTED FOR ALL KINDS OF SPECIAL DUTIES. THESE ARE SOME OF OUR FAVOURITES, BOTH CIVIL AND MILITARY



The claret colour is a giveaway that these are Royal parade vehicles. On the left is a 1954 Series I, used for a Commonwealth tour; right is a 1958 Series II.



Various amphibious Land Rovers have been created for military or expedition purposes, but this 90 was a promotional vehicle for 1988's Cowes Week regatta.



Known as the Forest Rover, this Series IIA 109-based machine – one of about 20 – was used to help build the Rhayader dam in Mid-Wales in 1964.



Intended to pull a 105mm howitzer, the 101 Forward Control of 1975-78 was powered by Rover's 3.5-litre V8 and had exceptional off-road performance.



Cuthbertson of Lanarkshire, Scotland, was a pioneer of rubber tracks and converted several Land Rovers, like this Series II, for agricultural use.



Land Rover started offering forward-control variants of its Series IIA 109 in 1962, but fire engine maker Carmichael developed its own version.



A more, er, conventional approach to fire-fighting was this six-wheeled Defender, based on the 130in double-cab of the early 1990s.



The One-Tonne Amphibious Land Rover, or OTAL, was built in 1965 for evaluation by the Australian Army. It's now in the Dunsfold Collection.



Also in the Dunsfold Collection, this 1984 SAS 'Pink Panther' saw service in Iraq. It has a dramatic history – one still covered by the Official Secrets Act.

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LAND ROVER

1948-2015

END OF THE LINE

TO MARK THE END OF THE UK DEFENDER, A FACTORY TOUR NOW CULMINATES IN A VISIT TO A RE-MAKE OF THE FIRST PRODUCTION LINE

Words David Lillywhite

ROLL UP, ROLL UP FOLKS, to see a production line the like of which you'll never see again, where vehicles are mass-produced by *real* people. And as a special treat, ladies and gents, step back in time at the remarkable Celebration Line display area – you'll gasp in amazement! But hurry sir, hurry, 'cos this ain't going to be here much longer.

Have you visited yet? If you're a fan of the original Land Rover or simply have an interest in automotive history and manufacture, then a visit to the current Defender production line at the famed Solihull factory should be on your list, because by the end of the year it will be gone from the UK (some say that production may move to India or Turkey).

It's a fascinating visit, topped off by an invitation to pull on a brown workcoat – or 'cow gown' in Solihull-speak – and clock-in to the recreation of the 1948/49 production line, a neat little enclave in the heart of the factory that's been christened the Celebration Line.

Each cow gown is embroidered with the name of a former engineer (for the record, I was Arthur Goddard, project engineer). Visitors push their replica 1940s time card into the clocking-in machine and step back in time to see Series I Land Rovers in progressively fuller states of build, from axles-and-chassis to fully built.

All around these chassis are factory tooling and ephemera, right down to original factory component boxes and trolleys. The chassis are mounted on skids copied from the originals, and the floor is marked out just as it would once have been right into the 1960s, used by the engineers – on hands and knees – to work out geometry and construction.

What's remarkable is that the 'production line' Series Is were built especially for the display. The task to recreate the vehicles and the Celebration Line fell to Phil Bashall of the Dunsfold Collection, with help from the Series One Club. As mentioned in our cover feature, the Dunsfold Collection is the nearest the world has to a Land Rover museum, a huge collection and spares outfit started by Phil's father in 1968. Even given the thousands of parts stored at the Dunsfold Collection, it wasn't an easy thing to do, as Phil explained.

'The difficult thing was that it [the Celebration Line] had to look new. We were already remanufacturing bodies, wings and many other parts – Series I chassis are available off-the-shelf, for example – but some parts are really difficult. Little bits of handbrake linkage, instruments, switches… they're tough to find, and expensive. Steering wheels too: they're £500. All the proper BSF nuts and bolts were used, and the correct-sized rivets; panhead screws not Phillips, it's all as it should be.'

Right
Series I engine was sectioned for British Army, and donated by club; reproduced engineering drawings and part-built vehicles bring the Celebration Line alive.

Really, though, the Celebration Line is the treat at the end of a fascinating three-hour tour that, if I'm honest, makes perfect sense of the sad death of the Defender. It's nicely done, this tour, combining an authentic, no-punches-pulled view of the production line with just the right number of interesting information boards and sideshows.

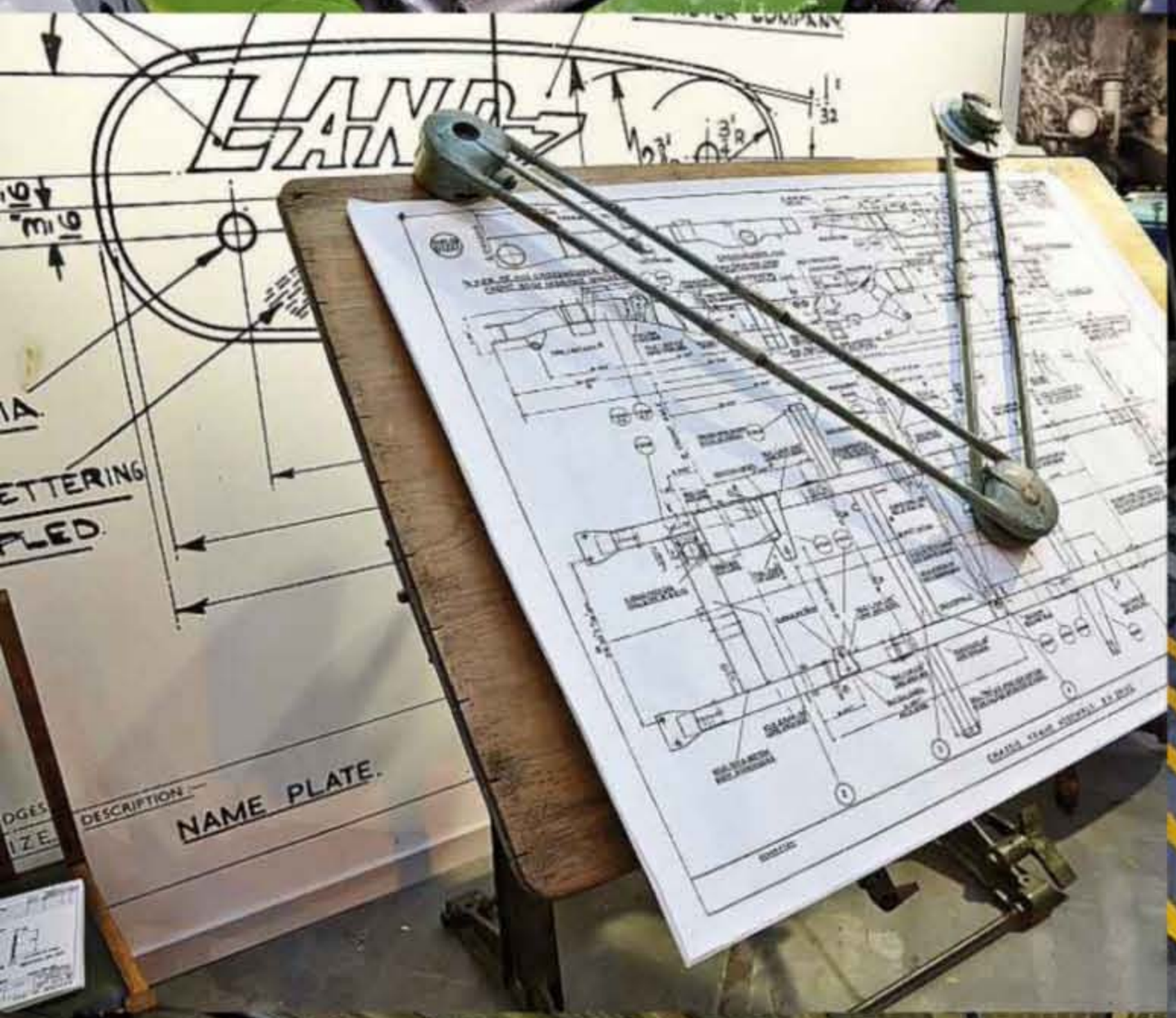
I'm joined by Land Rover royalty, Roger Crathorne, who joined as an apprentice in 1963 and stayed until his retirement last year. Not that he's disappeared – he's now a hugely knowledgable ambassador for the company.

'We won't experience this again,' he says of the production line, and he's right, of course. The Defender facility is truly old-school in a world of robots and high efficiency – it's even been left behind by the rest of the Solihull factory, where over £1 billion has been invested recently for the Jaguar XE and Range Rover production lines.

Roger points out the one component that has survived →



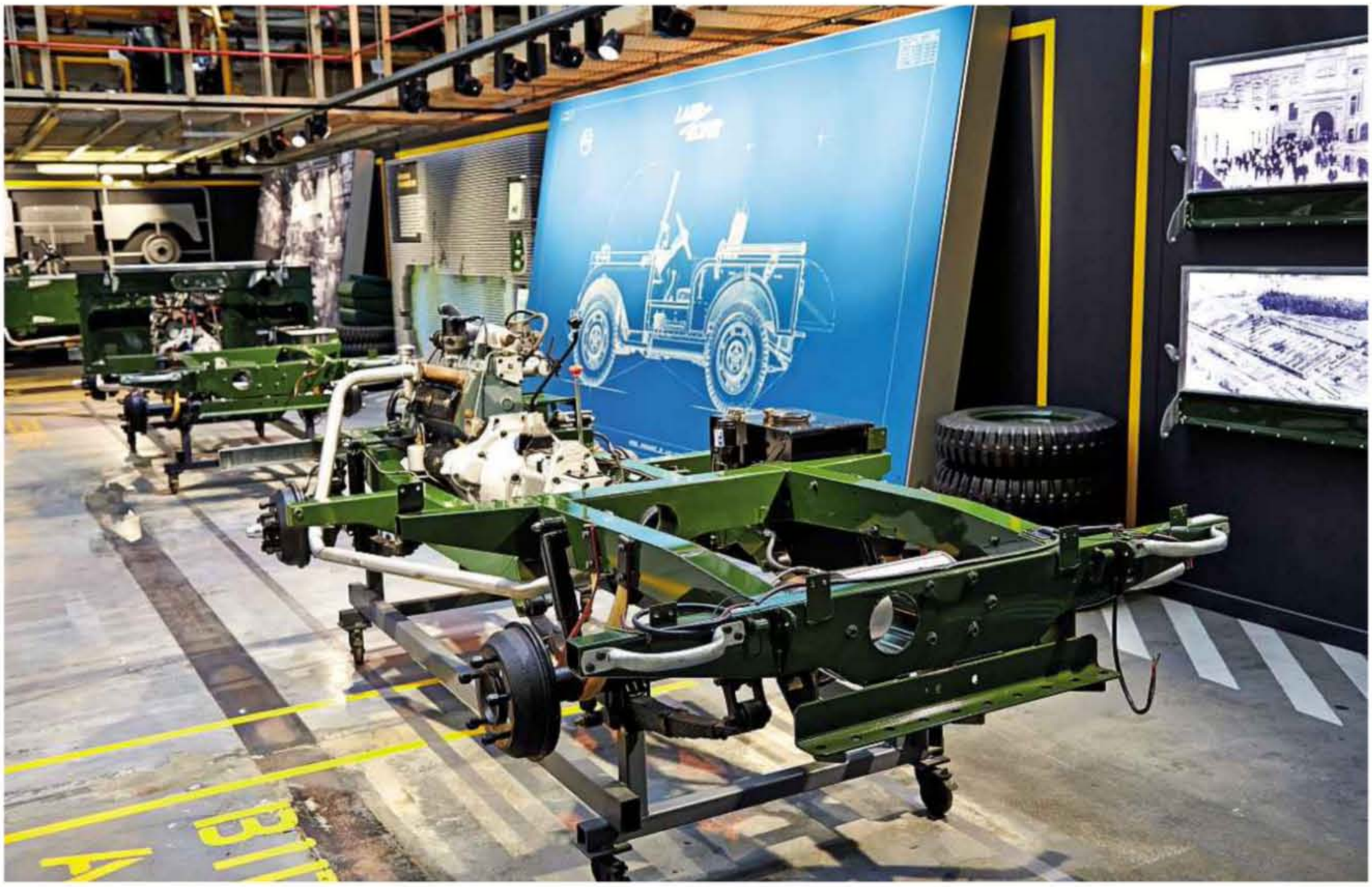
"DEFENDER IS THE EPITOME OF TOUGHNESS, OF RUGGEDNESS, OF STRENGTH AND MOST IMPORTANTLY OF CAPABILITY"







LAND ROVER
— 1948-2015 —









Above and left
Back to 1948/49, still in the same Solihull shadow factory where is all started; Michael Bishop is one of several Land Rover managers who own pre-production vehicles; overland Series I.

since day one – a small wheelarch strengthener pressing – and puts to rest the oft-repeated claim that a hood cleat has also been around for the full run (it came in during 1949).

There's a display of Land Rover doors that demonstrates just how little these vehicles have changed. Since the body was made 4in wider from the waist down (for the SII) the profile has barely changed, to the point that a current door (despite its different handle) will fit on a 25-year-old vehicle.

The banjo axle casings are still just the same as they always were too, though the axles are wider now, and the centre line between chassis members is unchanged. The bulkhead is essentially the same as it ever was, other than the then-controversial removal of the air vents in 2007.

What's truly eye-opening, though, is the process used to assemble the body. Actually it's built several times, initally in bare metal to ensure fit, and then again before heading to the paint shop with panels zip-tied in place (to prevent them from falling off into the electrolytic coating and paint tanks, and finally – at last – it's carefully put together once all the panels have been painted. And it's this, just as much as the safety regulation and ergonomics concerns, that has made Defender production impossible to sustain.

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FALLING IN LOVE AGAIN

For years the Ferrari 250 Pinin Farina Coupé was unloved to the degree that many were butchered to make replicas of more heroic cars. Time for a change in attitude

WORDS Richard Heseltine // PHOTOGRAPHY Paul Harmer

MORE OFTEN than not, 'feel' is a term reserved for when you're trying to describe the indescribable or explain the inexplicable. In this particular instance, it's how to get across the exhilaration you experience when starting a Ferrari 250GT ('PF Coupé' in marque parlance). Actually, triggering might be closer. Flick the fuel pump on, wait a moment or two for the frantic clicking to slacken, flex the throttle to prime the carbs and then pause to take a deep breath. Now twist the key half a turn and press in. There's a whirr, followed by another, and then you're rewarded with the sound of 12 cylinders being roused angrily from their slumber.

It doesn't matter how many times you have heard a 'Colombo' V12 erupting into life, the sense of wonder is always the same. Your response is almost Pavlovian: your eyes widen, you grin broadly and you feel… goose-pimply. Really, you don't get to enjoy this sense of theatre with modern Ferraris. Here nothing is artificially amplified; there are no parpy flatplane-crank emissions with the 250. This is an aural tapestry of the best kind.

And then another feeling. This one doesn't defy easy categorisation. It's a sense of relief that this glorious machine wasn't cut 'n' shut, sliced 'n' diced. Yes, this impeccably restored example might just as easily have formed the basis for a clone of one of Ferrari's more exalted models, had its previous custodian not decided to retire and sell his inventory. That owner was one of the UK's most prolific replicators of canonised Ferraris. You see, comparatively speaking, the 'PF' is a mere footnote in marque lore and has suffered historically because of it sharing a degree of parts commonality with its more exalted siblings.

But times are changing. In recent years the PF has undergone something of an image overhaul and is in demand for its actual worth rather than its value as a donor car. It's about time too, because the importance of this model in Ferrari history cannot be overstated. While there had been previous attempts to make a production model in volume, firstly with the 250GT Europa, volume was always a relative term. As we all know by rote, Enzo Ferrari was not particularly interested in road cars. He viewed them as a means to an end, a way of funding his precious Scuderia's racing activities, but the arrival of the 250GT Coupé at the June 1958 Milan motor show changed everything.

This wasn't simply a race car with a few token nods to civility, it was a road car with no pretensions of being a track weapon. It was, in effect, an evolution of previous Pinin Farina design exercises produced between 1957 and '58, but here uniformity was key. Enzo Ferrari wanted greater brand differentiation between his products and those made by his rivals, and having 101 different body styles had to this point been something of an annoyance to *Il Commendatore*. This new approach may have been more off-the-peg than couture, but that's relative too. Ferrari himself described the 250GT in his memoirs, claiming it represented 'a high fashion statement'. He wasn't alone in thinking that.

Here was a big-boned two-seat coupé that was 65in wide and 173in long; where elegance was as much about restraint as it was about flair. Beneath the skin it borrowed from the 250GT Tour de France, not least the long-wheelbase Tipo 508 chassis. Power, meanwhile, came from a 2953cc, 240bhp unit that was rooted in Gioacchino Colombo's classic 1.5-litre V12 race engine. Photo-journalist Bernard Cahier was particularly smitten, writing in *Road & Track*: 'Ferrari's new Gran Turismo coupé delighted everyone at its public presentation. Its distinguished and racy looks sold out the first planned series of 200 cars well in advance… The hand of Sergio Farina, Pinin Farina's son, shows everywhere in the careful arrangements for the comfort of a driver who likes to go fast. There is plenty of room inside, and even the trunk is surprisingly large.'

The media loved the 'PF' even more once they got to drive it following several delays. John Bolster gushed in *Autosport*: 'The main impression this car gives is of outstanding silence and smoothness. I would describe this Ferrari as a superb luxury car, combining great performance with extreme refinement to an almost unapproachable degree.' In 1960, *Road & Track* borrowed the personal car belonging to Eleanor von Neumann, wife of Ferrari's West Coast agent and race entrant John von Neumann. Its authors concluded: 'The 250GT is as docile and meek in the low rpm range as many lesser machines and the flexibility of this engine has to be experienced to be believed.' Rival publication *Sports Car Graphic* made it 'Sports Car of the Year' in 1960. →

'ENZO FERRARI HIMSELF DESCRIBED THE 250GT AS A HIGH FASHION STATEMENT'

Right
Inside, the focus is on *gran turismo* luxury rather than stripped-out racing, yet a simple prod of the throttle is all it takes to rouse the 240bhp 3.0-litre V12 ahead of the shapely dashboard.



FERRARI 250GT COUPÉ



‘THE BEAUTIFUL PEOPLE FLOCKED TO LAND ONE, FROM CAPTAINS OF INDUSTRY TO ROYALTY VIA POP MINSTRELS AND FILM STARS’

With a kerbweight of 1370kg (3020lb) the 250GT wasn't exactly dainty, though it was rapid. That said, it was perhaps not as quick as Ferrari's (ahem) 'optimistic' performance figures might have had you believe. The factory claimed a top speed of 150mph, but *Road & Track* managed 'just' 126mph with future Formula 1 World Champion Phil Hill at the wheel. *The Motor*, meanwhile, clung on for 135mph, which was still hugely impressive for a road car in 1960.

And the beautiful people flocked to land one, from captains of industry to royalty via pop minstrels and film stars; even more so after the Cabriolet variant went on sale that year, having been launched to great acclaim at the Paris motor show the previous October. Cars were constructed at Pinin Farina's new Grugliasco facility alongside the Alfa Romeo Giulietta Spider, but while the whole point of the exercise was to exert greater uniformity with body styles, this was Ferrari. Inevitably, a certain number of *Speciale* editions were made, the precise figure being a source of heated debate. These cars featured a degree of bespoke tailoring, the final example with its Superfast-like tail more than most.

It is widely held that 353 cars were made between 1958 and '60, although some claim a figure of 335. During the production run, the original Tipo 128C engine was superseded by the twin-distributor 128D that, in turn, was superseded in 1960 by the 'Outside Plug' 128F unit, which did away with its predecessor's siamesed inlets in favour of six separate ports. On the chassis side, four-wheel disc brakes arrived late in 1959, while an optional overdrive featured on the following year's options list.

The unofficially named 'second-series' car pictured here, chassis 1827GT, left the Farina factory in April 1960 and was sold that same month to Pisa engineer Renato Buoncristiani. He paid 5,500,000 *lire* for the privilege, and retained the car until February 1964 when it was sold to Mrs Giovanni Fortini of Florence. Fast-forward to 1985 and the 250GT was officially exported and, by the dawn of the 2000s, it had arrived in England via the USA, in need of restoration.

However, the Ferrari only narrowly escaped being reconfigured as a *faux* 250GT California Spider. It arrived at Surrey's DTR Sports Cars in November 2011 in derelict condition. 'When we got it, the body had been removed from the chassis and the rest of the car was boxed and basically in kit form,' DTR principal Paul de Turris recalls. 'The engine had been stripped to the point that damage and wear were clearly visible. We had pistons made and we fully balanced the original bottom end of the engine. The cylinder heads were fully re-machined with new valves, seats, springs and so on. All ancillaries were fully rebuilt and one of the hardest parts of the restoration was locating missing items such as the pedestal fan. That part alone cost £3000! We had recently completed a 330GTS, which was a much more straightforward proposition. We made tooling in-house as needed, but were at pains to retain as many original components as humanly possible. This is a very big car so there are lots of specific bits. It has to be one of the most involved Ferraris to restore, because of its size as much as anything, but I would love to do another.'

In March 2014, the car emerged from a 2800-hour restoration resplendent in its original Blu Sera splendour. The current owner, who wishes to remain anonymous, wasted little time enjoying the finished article, often commuting in it to London from his Surrey home, and has more recently stretched its legs on Continental rallies. That it is used often comes as no great surprise from behind the wheel as it drives beautifully. All too often, cars of this ilk rarely travel much further than the end of a driveway, at least without the aid of a trailer, and they suffer as a result. Call it death by inactivity.

That said, you approach the PF Coupé with a degree of trepidation for reasons that are not, perhaps, immediately obvious. To be honest, the car's size doesn't intimidate as workaday family cars have grown so much in the intervening 55 years to the point that the Ferrari doesn't appear so big by comparison with a Ford Focus or suchlike. But, whisper it, some Maranello products from this period are not that nice to drive, →

Left and below
Pinin Farina's subtle lines disguise a sizeable car that shifted the character of the 250-series further from the track into the realm of volume road cars. Relatively speaking...









‘IT SOUNDS GLORIOUS, A RELEASE OF PENT-UP FURY THAT RENDERS YOU SPEECHLESS EVERY TIME YOU GO NEAR THE THROTTLE’





1960 FERRARI 250GT PF COUPE

ENGINE 2953cc all-alloy V12, DOHC per bank, three twin-choke Weber 40 carburettors
POWER 240bhp @ 7000rpm
TORQUE 181lb ft @ 5500rpm
TRANSMISSION Four-speed manual plus overdrive, rear-wheel drive
STEERING Worm and roller
SUSPENSION
Front: wishbones, coil springs, lever-arm dampers.
Rear: live axle, radius arms, coil springs, lever-arm dampers
BRAKES Discs
WEIGHT 1370kg
PERFORMANCE
Top speed: 150mph (claimed)
0-60mph: 7.1sec

their real-world abilities obscured by a blizzard of hype. Yet if some prancing horse models could be described as lame, the 250GT is not among their number.

From inside the car, with its attractive blend of Connolly leather and vinyl, what strikes you first is that it is largely tinsel-free by comparison with some its period rivals. The seats are comfortable and supportive and there is plenty of aft adjustment if you're on the tall side (the same cannot be said of, say, a 250GT SWB California Spider). Not that is in any way a 2+2, even of the comedy variety. The area behind the driver is upholstered like a seat, but it's fit only for hand luggage.

This is a car that puts the driver at ease almost immediately. Yes, it sounds utterly glorious under load, a release of pent-up fury that renders you speechless each and every time you go near the throttle, but that is to be expected; it's what makes a Ferrari a Ferrari. Yet by marque standards, and those of its contemporaries, what's surprising is how tractable this car is when pottering or in traffic. It's utterly docile at low revs, but will pull strongly from low down without hesitation and the four-speed all-synchro 'box doesn't snatch between planes. It doesn't like to be rushed, nor does it respond well to timidity, yet nevertheless it's difficult to shift gears badly. By the same token, the clutch isn't so heavy as to plait your hamstrings. The worm-and-roller steering set-up doesn't have any dead spots and feels nicely weighted at enthusiastic speeds.

With confidence comes a more relaxed attitude. Once onto less populated B-roads, the 250GT comes into its own. A 0-60mph time of 7.1 seconds was independently verified in period, a time that seems entirely plausible, even pessimistic, but it's more the mid-range acceleration that impresses. That short-stroke V12 just pulls and pulls and then pulls some more regardless of gear. It's an absolute gem.

On the debit side, the PF's ride is a little on the firm side, the hydraulic lever-action Houdaille dampers being a carry-over from earlier 250-series Ferraris. The Dunlop disc set-up works well, and there is plenty of feel through the middle pedal; history tells us that you wouldn't want to call upon them twice in rapid succession, but the Ferrari certainly isn't alone in that.

This is in no way a machine intended for back road bravado but it is more agile than the 250-series' reputation for nose-heaviness might have you believe. You want to keep driving it, and ache for its continued company. As *Road & Track* summarised back in 1960: 'We could ramble on for pages and pages about the Ferrari; it's that kind of car. And it's difficult to express our feelings of this car without resorting completely to superlatives.'

Not much has changed in the meantime, even if the species has become almost extinct. You could argue that these cars were invisible to begin with, but only if you're a revisionist. This Ferrari matters, if only for what it represents: the jumping-off point for the marque as a manufacturer of products in volume. What's more, it's a wonderful car in its own right, one that makes you feel more than you can possibly say. Call it love at first hearing.

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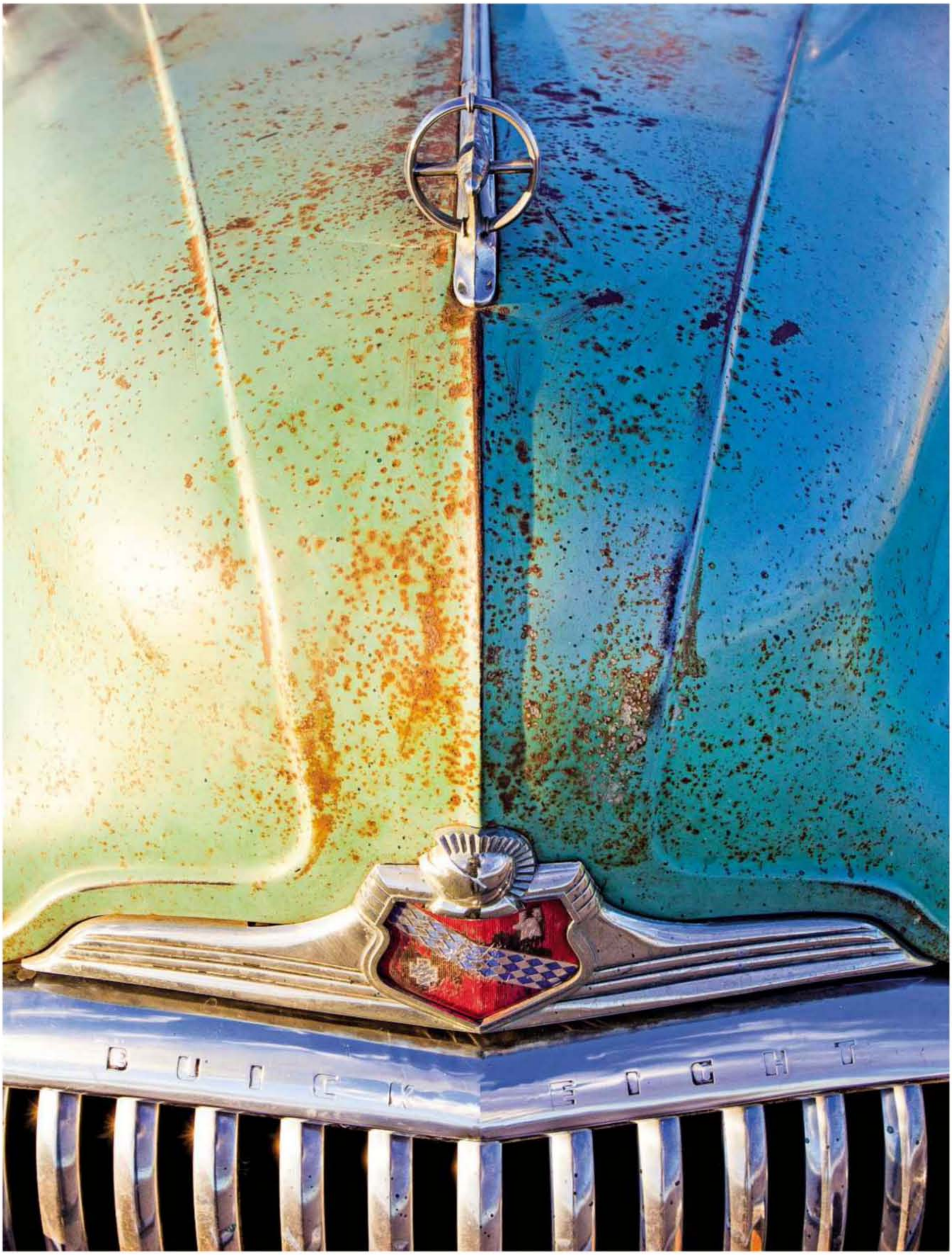
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RUINED TO PERFECTION

Amid the sheened glamour of Monterey Car Week, one car stood out because of its apparent imperfections – which conceal a supercharged V8 and many mod cons

WORDS AND PHOTOGRAPHY Jérôme André


BUICK EIGHT

AT EVERY EVENT during last August's Monterey Car Week, this car didn't so much attract attention as mug the collective consciousness of the crowds even among the exalted company of the trailer queens. Was it a wreck? Doesn't sound like one. And while this 1948 Buick Series 50 Super convertible looks as if it's been awakened from a 50-year slumber, there's something rather artful about its patination.

It was created by Icon, an LA-based company run by Jonathan Ward that has been celebrated for seven years for its small-block-powered CJ Jeep reinterpretations, Vortec-equipped 40-Series Toyota Land Cruisers and more recently for its 2014 Mustang Coyote-engined Ford Broncos. The Buick is one of a series of apparently untouched, discoloured, '40s and '50s 'American Iron' classics, each of which boasts the latest technology beneath battered-looking bodywork, including über-stiff chassis, modern drivetrains and bulletproof running gear. Jonathan calls them his 'Derelicts'; the Buick is his sixth example of a car that allows its owner to enjoy vintage aesthetics and the potential for daily use. And it's about to be delivered to its new home, after 18 months of intensive labour.

Enter Icon's 44,000 square-foot facilities in Chatsworth, on the outskirts of Los Angeles, and what astonishes first is the selection of Derelict-to-be donor cars. Then one car in particular stands out: a Chrysler Town & Country station wagon, facelifted with a DeSoto front end and fitted with a 521bhp 6.1-litre Hemi – it happens to be Derelict no 1, Jonathan's own daily driver. And unlike

the consecutive Derelicts assembled by Icon staff, Jonathan built this one on his own.

The man is seriously skilled: keen on art, architecture and design yet, rather than study design or engineering formally, he scoured Hollywood movie sets and theatre stages, following an actor and producer career from the age of 12 to 28. He was building a 1934 Ford hot rod during the filming of *Steel Magnolias*, in which he gave the cue to Shirley MacLaine, Dolly Parton and Julia Roberts. This first career gave him the chance to launch TLC, his Toyota Land Cruiser restoration business, as well as Icon 4x4 and Icon Customs – currently all operating under one roof.

While for most customers the Icon team will source an appropriate donor car to order, the Buick was discovered by chance in Pennsylvania as Jonathan was on his way to visit another project. He bought it on the spot: not only did →

'The Buick is Icon's sixth car that offers vintage aesthetics and the potential for daily use'





ICON 1948 BUICK SUPER CONVERTIBLE

ENGINE 6162cc supercharged V8, factory electronic engine management
POWER (SAE) 668hp @ 6500rpm **POWER** 624lb ft @ 3800rpm **TRANSMISSION** GM 4L85-E four-speed automatic, rear-wheel drive **STEERING** Flaming River 20:1 rack-and-pinion with IdidIt column
SUSPENSION Front: double wishbones, adjustable coil springs over JRI dampers on Custom Art Morrison chassis. Rear: four-link, adjustable coil-overs **BRAKES** Wilwood discs, six-piston front, four-piston rear
WEIGHT 1860kg **PERFORMANCE** Top speed 170mph, 0-60mph 4.7sec (claimed)

'The supercharged V8 hides beneath a cover that reprises the Buick emblem and Fireball font'

it offer the natural blemishes and discolouration he loves, but it had been stored in its owner's garage since it was last on the road in the mid-'70s and was virtually rust-free. 'Taking it out on the flat-bed was not straightforward, says Jonathan. 'We had to cut a tree that had grown in front of the garage…'

To listen to him, you might expect building a Derelict to be quite straightforward, but bear in mind that Jonathan leads a staff of 25, has access to top-notch technologies and eager customers queuing to follow him in his obsessive builds. The making of the Buick is typical of what's involved. Firstly, when it arrived in Los Angeles its body was separated from its chassis before being braced. Then it was 3D scanned, providing Art Morrison the data required to engineer a dedicated 4x6in steel-rail chassis to embrace the GM powerplant and transmission, a one-off independent front suspension set-up, and a beefed-up Strange 9in axle, suspended via a four-link arrangement.

After being digitally assembled on computers to define the best performance and lowest centre of gravity, the chassis was produced and elements gathered for a trial fitting and assembly. The adjustable JRI coil-over-dampers fitted to all corners were only finely tuned once the whole build was completed. In the meantime, the body's outer skin was covered with a lacquer while the underside received a coat of heat-cured polyurea.

Behind the original steering wheel, all gauges were cleaned and kept, though their internals were replaced with modern VDO Dayton technology, easing the coupling with the modern powerplant and running gear and offering the novel advantage of being accurate. The chromed radio dash speaker was revisited in order to receive, and cleverly hide, the touchscreen audio and navigation system, coupled with hidden Focal amplifier and Audison speakers.

All the original buttons and knobs were kept, only they now command such comforts as the powered roof, Vintage Air air-con, central locking and electric windows (a reliable alternative to the original hydraulic ones, and allowing all four to be controlled by the driver). The seats, electric at the front and boasting memory foam from Tempur-Pedic, were draped with Moore & Giles furniture-grade, naturally processed, Italian hides. They were chosen because their pigments will age and fade much faster than standard automotive leathers, fitting the Derelict theme perfectly. They also cover the custom-made centre armrest, which houses a discreet iPhone cradle – and mandatory In 'n' Out milkshake cupholder.

Under the hood, the Eaton TVS R2300 supercharged dry-sump GM V8 engine was hidden beneath a dedicated cover, reprising the Buick emblem and Fireball font. But →

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‘Everything matches the fit and sound-deadening of modern luxury cars’

rather than merely look at this fantastic powerpack and its trim, we are here to hear it scream.

The small-block blower starts with a vibrant rasp then swiftly settles to a sweet, deep growl… until you press the narrow right pedal. Then it transforms the massive convertible into an asphalt-twister, burning through the ZR-rated (up to 149mph!) tyres as quickly as it goes through the custom-made stainless fuel tank’s contents. Reaching the 60mph mark in a claimed 4.7 seconds in such a massive car is seriously exhilarating, even more so when you consider that, back in 1948, it took 19.1sec.

That said, the Buick is not merely a dragstip shredder, it can handle curves too. Its finely tuned suspension allows enthusiastic driving in spite of its 1860kg kerbweight. Steering is impressively easy – brisk and precise, a world away from the original, which would take a quarter-turn before there was any appreciable change in direction. Parking is made easier by a rear-view camera and, instead of the three-on-the-tree you might expect, there’s a four-speed automatic transmission from the GM pick-up truck line.

Jonathan commissioned Circle Racing Wheels to produce a set of one-off billet aluminium 18in alloys of his own design, and they’re really the only obvious clue that the Buick has been significantly altered. However, their deep ochre polyurea coating, which mimics the genuine bodywork patina, reduces their visual impact, especially once they’ve been fitted with custom-made, acid-etched stainless hubcaps.

From the stiff chassis to the interior trim, everything answers to the same fit and sound-deadening standards of modern luxury production cars. There’s deep Wilton wool carpet (that’s Rolls-Royce’s provider), while the soft-top is skinned in Mercedes-Benz weatherproof canvas. The body rattles you might forgive a car of this vintage are virtually non-existent.

Quite apart from the patience required after ordering one, the price of this Icon Buick runs that of a new Bentley Mulsanne close: that’s what you pay for 1500 man-hours. Should some of Los Angeles’ A-listers love the Derelict concept but be shy of driving what looks like a barn-find, Jonathan offers the ‘Reformers’ as an alternative. These cars go through the same process of re-engineering but the bodywork and interior are made as-new to match. Nice, but can’t imagine one of those cars creating *quite* such a stir in Monterey.

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Electric cars are nothing new

Here's the proof: Octane drives the Edison Electric, more than a century old and now restored

WORDS David Burgess-Wise // PHOTOGRAPHY Charlie Magee



IT WAS AUGUST 1896. The Edison Illuminating Company was holding its annual convention at the Oriental Hotel on Manhattan Beach in Brooklyn. At one session the conversation turned to the newfangled horseless carriage and the revenue that could be earned from charging storage batteries for the electric vehicles that the delegates assumed would dominate the market. Suddenly, Edison company director Alexander Dow dropped a bombshell into the discussion. Indicating the chief engineer of the Detroit branch of Edison, he remarked: 'This young fellow has made a gas car…' He went on to describe how he had seen the 'young fellow' – 33-year-old Henry Ford – drive away from the Edison plant with his wife and baby son in a little carriage that moved without horses.

Henry Ford was asked to explain how his carriage worked to Thomas Edison, from whose Menlo Park laboratories in New Jersey inventions flowed in a ceaseless stream. Edison asked whether Ford's car had a four-cycle engine and if the gas in the cylinder was exploded by electricity. When Henry had finished explaining how his little Quadricycle ran – presumably omitting to add that he had forgotten to fit it with brakes – Edison (who had built a battery-powered front-wheel-drive electric car the previous year) thumped the table and roared: 'Young man, that's the thing! You have it, keep at it! Electric cars must keep too near to power stations, the storage battery is too heavy… Your car is self-contained – it carries its own powerplant – no fire, no boiler, no smoke, no steam. You have the thing. Keep at it!'

Said Henry later: 'That bang on the table was worth worlds to me. No man up to then had given me any encouragement… out of a clear sky, the greatest inventive genius in the world had given me a complete approval. The man who knew more about electricity in the world had said that, for the purpose, my gas motor was better than any electric car could be – it could go long distances, he said, and there would be stations to supply the cars with hydro-carbon.'

Nevertheless, nearly 20 years later, when Henry's Ford Motor Company had become the world's biggest carmaker and Edison had invented a nickel-iron battery that promised to give electric cars increased range, Ford and his former employer collaborated on a project to build a 'Ford Electric' that would sell for $900 and have a range of 100 miles. But the project got no further than a couple of experimental electric cars; it was shelved when the mercurial Ford found that the Edison nickel-iron batteries with which he had decreed a prototype based on a Model T chassis should be fitted, had been found wanting and been replaced by conventional lead-acid batteries. Even though

'One was driven from Dumfries to London in 1913: 13 charging stops in 382 miles'

he had reportedly invested $1.5 million in the electric-car project and was about to buy 100,000 Edison batteries, Ford flew into a rage and killed the project there and then.

But an unlikely company was already trying to make Edison's dream of long-range electrics a reality. Before the Great War, Scotland had an active motor industry, dominated by three companies – Argyll, Albion and Arrol-Johnston. The latter firm, which had made its name at the turn of the century building high and cumbersome motor dog carts, had latterly been revitalised under the direction of former Sunbeam works manager Thomas Pullinger, who had joined them in 1907. Seduced by the thought of increased sales, in 1913 Pullinger moved production of the Arrol-Johnston from its original home in Paisley to Dumfries in order to be closer to the profitable English market; the previous year he had commissioned a magnificent new factory from American architect Albert Kahn, who was, coincidentally, the chosen architect of the Ford Motor Company. Naturally, the new factory was constructed using Kahn's patented reinforced concrete method, for Pullinger had visited America and been impressed by the Kahn-designed Highland Park plant that Ford had opened in 1909; conveniently, since 1907 the Kahn 'Trussed Steel Concrete Company' had a London office run by Albert Kahn's brother Moritz.

Pullinger had ambitious plans for his new factory; in April 1913 he gathered his dealers together in Dumfries to announce that Arrol-Johnston was devoting considerable attention to the question of the electrically propelled vehicle in Britain alongside its petrol-driven vehicles. Said a reporter from *Commercial Motor* magazine: 'I do not think I am disclosing information prematurely when I state that the interests of the Arrol-Johnston people are closely bound up with the much-boomed Edison battery, from which many great developments may now be expected.'

Coincidentally, Edison Accumulators Ltd had been set up in London with temporary offices at 41 Great Portland Street under the management of one JF Monnot, the sole European concessionaire for the Edison storage battery, to promote the battery-electric vehicle in England. Its principal directors were Colonel HCL Holden, the designer of the Brooklands track, and Lord Montagu of Beaulieu, editor of *The Car* magazine. The Edison Accumulators company soon found a new home, for in November 1913 Lord Montagu opened its new showrooms in Duke Street, Piccadilly.

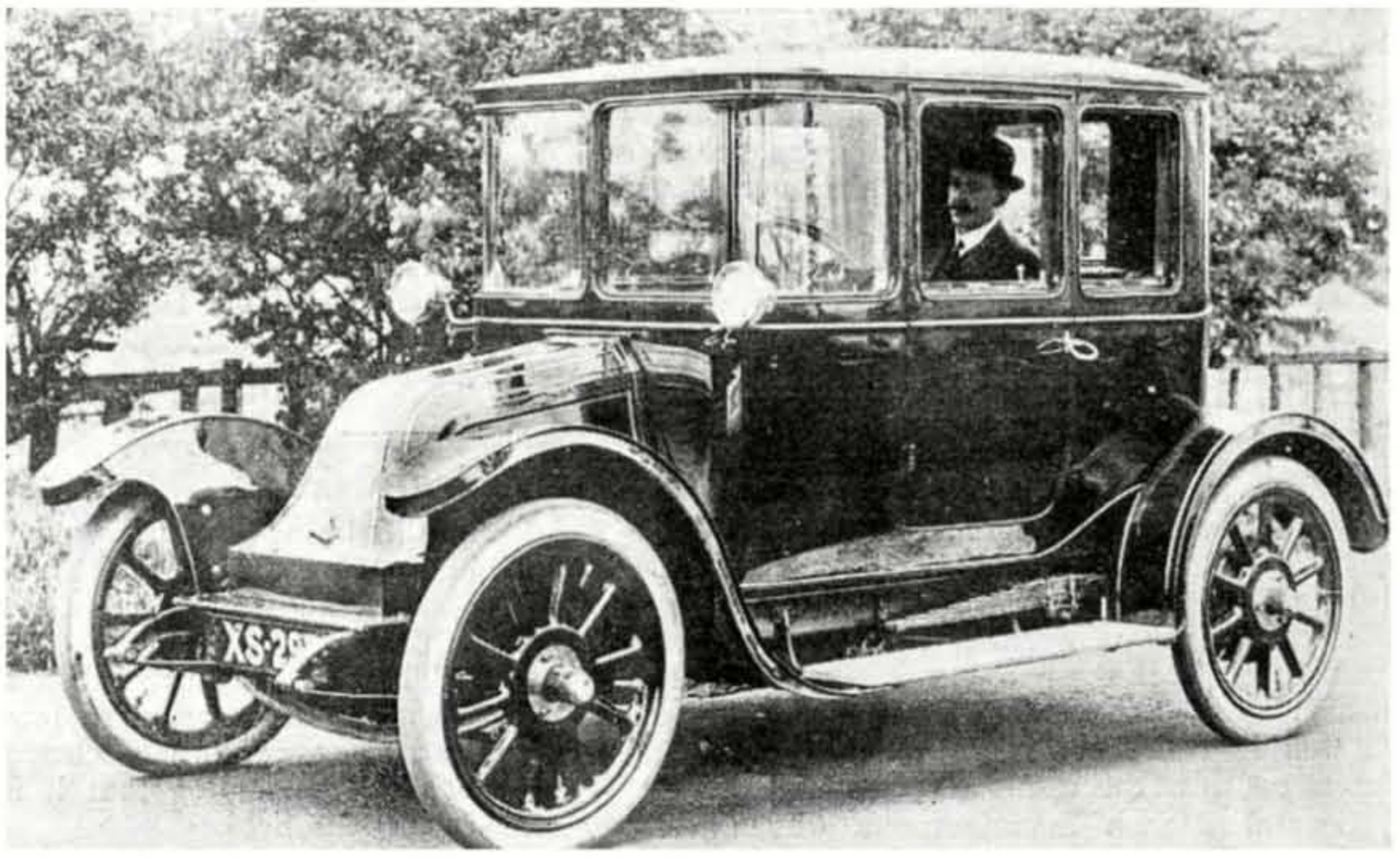
Events seemed to be moving fast at the Dumfries factory; at the beginning of May, *Commercial Motor* had published a follow-up report on Arrol-Johnston's electric ambitions: 'Actually, however, matters are further advanced than appears to be generally known, and, curiously enough, this development is starting from the pleasure-car end, Mr Pullinger of the Arrol-Johnston Car Co Ltd having decided to devote one-third of his new works at Paisley to the manufacture of a high-grade chassis which will be equipped exclusively with the Edison storage battery. Twelve hundred of these cars will be made at first, and it is anticipated that they will mark a notable step forward in combining first-rate engineering practice, fine bodywork, and reasonable price in one and the same vehicle.'

This is where the story gets confusing. In his book *Lost Causes of Motoring* Lord Montagu wrote: 'The car to be marketed [by Edison Accumulators Limited] was based on the Detroit Electric – incidentally, the last electric private car to be made in series in the USA – and Arrol-Johnston contracted to build a preliminary series of fifty.' Whether those were in addition to the planned 1200 electrics or a scaling down of Pullinger's forecast is unclear, nor is it known how many electric cars Arrol-Johnston manufactured, or if any were actually sold.

There is photographic evidence of the existence of two, both coupés with Renault-like coal-scuttle bonnets – a feature also of the company's 15.9hp petrol-powered mainstay – and worm-drive rear axles. One of these was driven from Dumfries to London in June 1913 by Edison engineer ME Fox under official observation to demonstrate the practicality of the system – it needed 13 recharging stops in 382 miles – and the other was exhibited at the 1913 Olympia Motor Show. The Edison Accumulator company certainly issued a 20-page catalogue of its automobiles for 1916, but there was a war on and this might have

Clockwise from facing page
The mysterious 1913 Edison Electric, now restored and running under its own (battery) power; the A-J Edison Electric taking part on the 1913 endurance run, driven by ME Fox; Thomas Alva Edison with would-be collaborator Henry Ford.











This page
The Edison Electric was discovered partially dismantled yet in remarkably sound condition. Restoration began in 2002, with originality retained where possible. The 15-strong battery pack is clearly visible in the centre of the chassis (left).









'There is a mystery here: it resembles neither of the two known cars'

been a flight of fancy. However, it definitely found customers for its electric commercial vehicles in the period, including a number of omnibuses, one of which was sold to York in 1915, others going to West Bromwich and Loughborough. There were also half a dozen vans for the well-known London store Harrods. Confidently, Edison Accumulators guaranteed their batteries to maintain 100% of their original charge for four years provided they were maintained according to the company's printed schedule.

And there is a mystery wrapped up in this particular enigma in the shape of the 1913 Edison Electric owned by Bob Burrell of Chelmsford in Essex, for it resembles neither of the two known, if long-lost, Arrol-Johnston-Edison cars. Its early history is unknown, but it was apparently discovered 60 years or so ago behind a garage on London's North Circular Road, either by Veteran Car Club stalwart Reg Taverner or by the Sharpe brothers, whose Gables Garage at Rayleigh in Essex was home to an ever-growing collection of old cars that was to total more than 200 at its peak before most were sold in 2005.

The Edison, a stubby coupé bodied by top coachbuilder Offord of George Street, just off Portman Square, had been partly dismantled, and its rear axle was out, so to tow it back to Rayleigh the Sharpes clamped a scaffolding pole to the rear cantilever springs and slid the artillery wheels onto this impromptu hub.

Bob Burrell is a former electrical engineer who for many years has built, worked on and competed in historic racing cars. He's best-known for his fearsome 8.0-litre Phantom III-engined Bentley-Royce – and was a frequent visitor to the Gables Garage where the Edison was stored on a raised four-post lift. Bob told me that Terry Sharpe had asked him when he was going to restore the Edison for them; fascinated by this early electric, Bob quoted him a price of £5 an hour. This was apparently too much for the penny-pinching Terry Sharpe, but ten years or so later he again asked Bob when he would restore the Edison. '£10 an hour,' came the response. 'But it was only £5 last time,' wailed Sharpe. And there the matter rested until 2002, after Terry had died, when the family decided that Bob Burrell should have the car, as that was what Terry would have wished.

Bob took the body off the chassis and handed it to his employee Dave Unsworth to repair. The basic structure proved remarkably sound, and little of its wood frame needed replacement, only a general tightening of joints being necessary; the guiding principle was to retain as much of the original structure as possible, though some of the external panels had to be repaired or replaced. However, the internal trim was retained, the cloth door panels and rear seatback only needing cleaning, though the driver's seat and rear seat cushion were in a worse state and were covered over with new woollen cloth to protect them. →

Above and right
More like a tram than a car inside, with just a simple direction lever instead of a crash gearbox and wires where you might otherwise expect copper tubing; passengers are treated to greater luxury than the driver.









1913 EDISON ELECTRIC

ENGINE Electric motor powered by 15 2-volt, 950 Ah batteries **TRANSMISSION** Shaft drive to live rear axle
STEERING Steering box **SUSPENSION** Front: beam axle, semi-elliptic leaf springs. Rear: live axle, cantilever springs
BRAKES Rear drums **WEIGHT** 1500kg (approx) **PERFORMANCE** Top speed 25mph









'For me, driving the Edison was a new experience in Edwardian motoring'

Bob Burrell remade the rusted dummy bonnet (whose main function seemed to be to keep the lower end of the steering column dry) in aluminium, but the only major replacement was the fitting of new wire wheels built by Richards Brothers of Cardiff in lieu of the original steel artillery wheels. These, though looking externally sound, had corroded internally to such an extent that they were dangerous. The finishing touch was to repaint the body in its original yellow-and-blue livery, though the paintwork under the bonnet and inside the car was preserved in its original state.

Meanwhile, Bob Burrell got on with restoring the chassis and running gear. The chassis frame (which bears the stamping 'Edison 1') is obviously of Arrol-Johnson manufacture – indeed, the wheel-hubs proclaim the fact – and has much in common with the known features of the frame of the Arrol-Johnston-Edison electric described in *The Autocar* of December 1913, with its long cantilever rear springs (the petrol A-Js had full elliptics). Yet the forward driving position and transmission layout are entirely different and the battery stowage – 15 large 2-volt 950Ah batteries are now used instead of the long-gone Edison NiFe units – in a sort of steel punt structure hung below the chassis is smaller than the layout shown in *The Autocar*.

My guess that this mystery Edison Electric, with its solitary driver's seat, would have been a demonstrator town car for the Duke Street showrooms; the body certainly appears to be original to the chassis – 'All the bolt holes match,' Bob Burrell told me.

For me, driving the Edison was a new experience in Edwardian motoring. Instead of a side lever linked to a crash gearbox, there is simply a small handle on the dash with forward, neutral and reverse positions. The original speed linkage on the steering column, which equated to a throttle control, was missing, so a left-foot pedal now regulates the speed. Tread on that and the Edison gathers speed – 'accelerate' would be the wrong word in the circumstances – to a perfect-for-town-use maximum of around 25mph, accompanied by terrifying flashes from two big relays in the control box to the left of the driver. Oddly, there's a separate brake pedal for each rear wheel; Bob has bolted a bar between them so they now work together…

The driving position, with its steeply inclined steering column, is of the 'sit up and beg' variety, like a 1960s Mini's, and the initially heavy steering lightens as the car gathers momentum. Then it's rather like an automatic: all you need to do is keep your left foot on the pedal and let the relays do the rest. Progress on hills is slow but inexorable. It must have seemed like magic to the Edwardians: they didn't call Thomas Alva Edison 'the Wizard of Menlo Park' for nothing. End

THANKS TO owner Bob Burrell.

Races and rallies are won and lost in the workshop
preparation is everything…



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Above and opposite
1 May 1955: the Brescia starting ramp, Hans Herrmann and Hermann Eger set off in Mercedes-Benz 300SLR no 704; at pre-race scrutineering, team-mates Hermann Eger, Hans Herrmann, Juan Manuel Fangio, Stirling Moss, Karl Kling and Denis Jenkinson.

FOR THE RECORD

Six decades ago Stirling Moss won the Mille Miglia in the Mercedes-Benz 300SLR – yet many stories from that record-breaking race are far less well-known. Time for ***Doug Nye*** *to sift through the factory archives at Mercedes-Benz*

PHOTOGRAPHS Daimler AG

THIS YEAR SEES Daimler-Benz not only shooting for a second consecutive pair of Formula 1 World Championship titles, but also celebrating the 60th anniversary of one of the company's most charismatic successes – its brand-new 300SLR sports-racing cars finishing 1-2 upon their debut in the 1955 round-Italy Mille Miglia road race. This gave it a unique double, since less than a year earlier its then-new W196 Formula 1 cars had also made a 1-2 debut in the French Grand Prix, instantly redefining contemporary performance standards.

Mercedes' Mille Miglia winner, start number '722', was driven by the 25-year-old true Brit Stirling Moss, with 34-year-old journalist/navigator Denis 'Jenks' Jenkinson alongside, providing direction and encouragement/caution as necessary. Into second place came the team's Formula 1 World Champion driver, the 43-year-old Argentine genius Juan Manuel Fangio.

Moss and Jenks's win confirmed one of the most stupendous road racing performances ever. On dry roads – a rarity on the springtime 1000-mile race – they completed the distance in a record 10hr 7min 48sec, to *average* an amazing 157.65km/h (97.98mph), Brescia start to Brescia finish, via Pescara, Rome, Florence and Bologna.

That's like setting off from Edinburgh, Scotland, and driving south to London, England, then west to Cardiff, Wales, before heading north across the Scottish border to Glasgow and finally east to a finish in Edinburgh – all on everyday public roads without any motorway. All in ten hours…

Jenks's from-the-cockpit report for *Motor Sport* magazine remains perhaps the greatest-ever piece of motoring journalism. Every tenth anniversary since has seen the story somehow revisited. The tale remains just as jaw-dropping as it was in 1955, and here we mark the 60th anniversary by examining the background to Mercedes-Benz's fabulous landmark victory, and the mixed fortunes of Stirling and Jenks's team-mates there that bright and dry May Day.

MERCEDES' MILLE MIGLIA BACK-STORY

Mercedes-Benz had Mille Miglia form. The marque had first won the great race – and make no mistake, in Europe it was regarded above Le Mans as the most gruelling of all annual sports car challenges – back in 1931. In the depths of the Great Depression the entry for what was only the fifth annual Mille Miglia was restricted. Mercedes-Benz racing manager Alfred Neubauer had himself had →



to play on chairman Dr Wilhelm Kissel's personal sporting instincts to fund a tiny programme in which Rudi Caracciola and Wilhelm Sebastian would run a works-backed 7.0-litre SSKL special in the great race.

Neubauer took mechanics Willy Zimmer, Karlo Kimpf and Fritz Kuhnle to Italy, and settled (for the first time) into the Albergo Brescia as his HQ. The race then was run anti-clockwise, Brescia to Bologna, down to Rome and across Italy to Ancona before returning northward via Bologna to the Brescia finish.

As Neubauer recalled: 'We would need four refuelling depots, but we had only three men. Karlo Kimpf, I decided, would have to do the work of two. As soon as Caracciola had refuelled and changed tyres at the first depot at Siena, Kimpf would make for Bologna ready for the second half of the course. From Siena to Bologna was about 120 miles. The roads would be partially blocked. But he had between six and eight hours…' It worked. Caracciola/Sebastian became the first-ever foreigners to win Italy's greatest race – their time 16hr 21min 17sec.

Twenty-one years later, in 1952, Mercedes-Benz tackled another Mille Miglia – with Europe barely emergent from the aftershock of World War Two. Until 1951 German manufacturers had been barred from International motor sport, their nation being only grudgingly re-admitted to the FIA governing body that year. Caracciola then returned with team-mates Hermann Lang and Karl Kling to drive three sophisticated new factory-team 300SL Coupés.

With a virtually open chequebook, the Stuttgart engineering team and 'Don Alfredo' Neubauer led a two-month preparation programme – their drivers learning the now-clockwise 1000-mile course, testing and developing their lightweight 3.0-litre six-cylinder SL Gullwings and planning strategy.

On one practice run Karl Kling and co-driver Hans Klenk faced a Fiat 1100 careering into their path, its driver asleep at the wheel. In avoidance Kling spun into roadside trees. Hermann Lang arrived in his sister car and towed the mangled SL to a nearby garage, Neubauer despatched one of the team's 3½-ton transporters for recovery, and Kling insisted on driving the truck back. Never one to waste time, he used the truck to complete his reconnaissance lap – his workmates doubtless spending much of a hair-raising drive upside-down, being sick on the ceiling.

Still the German team was defeated by the 'spiritually inspired' Giovanni Bracco, driving like a man possessed in his Ferrari 250S Berlinetta, being fortified with brandy by young Umberto Maglioli in the passenger seat. Kling/Klenk's SL led at Florence but was beaten into second place after a 12-hour drive, Caracciola/Kurrle fourth (behind the humble-looking Lancia Aurelia saloon of Fagioli/Borghi). Later that year those same factory 300SL Gullwings would finish 1-2 at Le Mans (Lang/Fritz Riess winning) and 1-2 again in the Mexican Carrera PanAmericana (Kling/Klenk victorious). Yet when it tackled its third Mille Miglia outright, in 1955, Mercedes-Benz still had something to prove.

Neubauer again booked the Albergo Brescia, and – let's face it – many of the team members had broad experience of Italy's highways and byways, not only from previous Mille Miglia involvement, but from service there in wartime uniform.

Neubauer's movement orders for the Mille Miglia team personnel of February-May 1955 finally included more than 60 engineers, mechanics, drivers, navigators, interpreters, panel specialists, electricians and more. Three racing car transporters were despatched plus two panel trucks jam-packed with tons of spares and supplies. Senior engineer Kostelezky drove down in one of the latest 300SL Gullwings, while 220 and 180 saloons were also provided.

The first two prototype 300SLR sports-racing Spyders were used for pre-race reconnaissance and extensive testing. Four brand-new SLRs were then prepared for the race, incorporating all lessons learned, with fine tuning continuing until dawn on raceday. Team leader Fangio would use SLR chassis 3, Moss/Jenkinson chassis 4, Kling chassis 5 and Herrmann/Eger chassis 6.

When it came to race day, the Brescia startline crew comprised mechanics Grupp and Warth tending Fangio's car, start-time and race number 658. Bunz, Held and Kachele cherished Kling's 701. Dull, Hebel and Haug cared for Hans Herrmann/Hermann Eger's 704, while Klemm, Weinbrenner and Sigle were with the Moss/Jenks 722. Panel-basher Griesshaber was there in case of emergency, electrician Baier and partsman Worner also standing by. The startline team included Neubauer himself, plus senior engineers Kostelezky and Uhlenhaut, and Baron von Korff, deputy team manager.

Some 303km (188 miles) down the route, the *Hilfsdepot* at Ravenna was manned by engineer Goschel, engine specialist Hugo Muller and mechanic Schock, with a Signora Magrini as their interpreter. They set up their service depot just over 100 metres beyond the passage control desk, prominently marked by blue banners bearing the three-pointed star insignia. Their four-seat Mercedes-Benz 220 saloon car was parked in a side street, and they had available just four spare front wheels and tyres, four rears, four 20-litre cans of AGIP Supercortemaggiore petrol and 50 litres of oil. *Depotleiter* Goschel's instructions were to service – if necessary – the four 300SLRs and the works-entered 300SL coupé of John Fitch/Kurt Gesell, then with his two fitters drive from Ravenna to Florence, 138km (85 miles) – already reconnoitred – to augment the major *Hauptdepot* there, through which the cars would be passing (hopefully) on their northward run that afternoon.

At Pescara, the first of the team's major *Hauptdepots*, 327km (203 miles) further south from Ravenna, 630km from the Brescia start, the SLRs would require 60-70 litres of fuel each. Ing Werner was in charge there, with interpreter Dr Solario, and an eight-man crew, including engine specialist Ilg. They had a transporter, a panel truck and a saloon car – again just four spare front and four spare rear wheels and tyres (perhaps per car) – plus four 100-litre tanks of fuel and 50 litres of oil.

After the run over the Abruzzi mountains from Pescara via Aquila and Popoli to Rome, a second *Hauptdepot* was set up – 244km (151 miles) from Pescara, 874 from the start – with Ing Lamm in command, while Neubauer had also driven there from the Brescia startline. Lamm's assistant was Michalsky, his interpreter Neubert, and Continental Tyres rep Hans Klenk – the former 1952 team driver/navigator – was present to check his wares. Fourteen company mechanics there included engine specialists Faini, Bauer and Klopfer, transported in race transporter and panel truck, and a packed 220 saloon – as Neubauer's organisation document reads – 'Lacking room for five persons travelling by train from Brescia to Rome'.

This Rome depot also seems by modern standards extraordinarily sparsely equipped: eight spare front wheels and tyres, eight spare rears, four 250-litre tanks of fuel and 100 litres of *Oelreserve*, yet backed by a mass of other spares, tools, refreshments and forethought.

Florence (294km/182 miles from Rome, 1171km from the start): the *Hilfsdepot* run by →

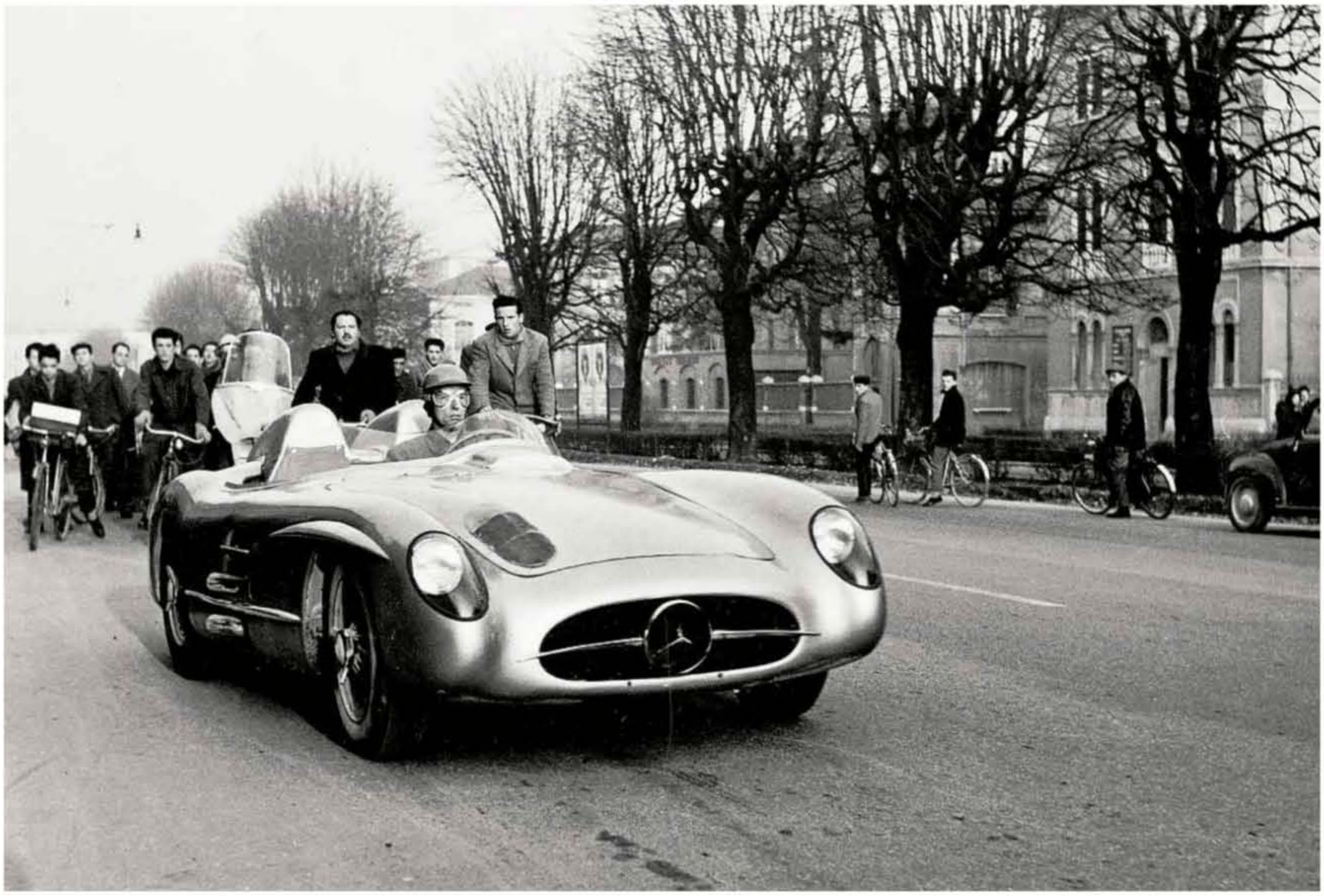
'Never one to waste time, Karl Kling used the recovery truck to complete his recce lap – his workmates doubtless spending much of a hair-raising drive upside-down…'



Clockwise from left
Local cyclist greets the works mechanics whose Moss/Jenks SLR no 722 will win on race day; team manager Neubauer was never fazed by excessive paperwork: Fangio's 'single-seat' SLR no 658 ready for scrutineering on the ratty-looking works flatbed trailer.









Goschel, freshly arrived from his early-morning duties at Ravenna, with interpreter Dr Cosmelli and lady fixer Fraulein Seibt. Assigned mechanics were engine specialist Rapp, Beesch, Folgt and Betsch, plus Hugo Muller and Schock from Ravenna. Four each front and rear wheels were on hand, four 20-litre fuel cans, and 50 litres of oil.

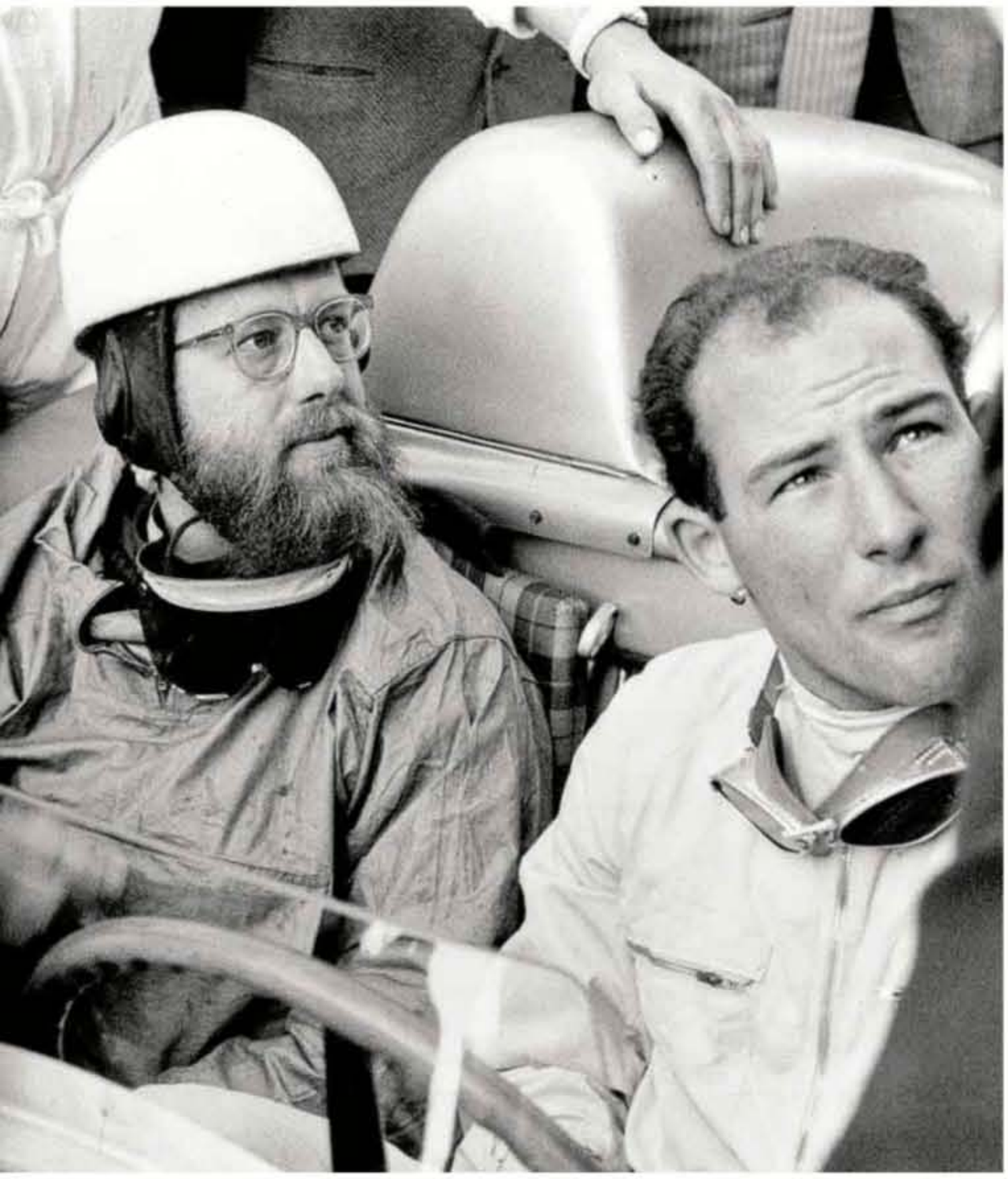
Bologna saw the next *Hilfsdepot*, only 107km (66 miles) from Florence but after the great Appenine passes, 1278km from the start: 'Proposed stays: tyre revision, especially in rainy weather'. The *Depotleiter* was Hans Geier, normally team timekeeper and Neubauer's assistant but also a former Silver Arrows cadet driver, grievously injured during practice for the 1935 Swiss Grand Prix at Berne when, ironically, he had crashed into the timekeeper's box. Five personnel had been consigned there, to be joined by engine specialist Bunz, and mechanics Grupp and Weinbrenner who would drive down from Brescia after their car (Herrmann's) had left the start. Supplies were headed by eight front and eight rear wheels and tyres, four 20-litre fuel cans and again 50 litres of oil.

The full list of supplies to be stockpiled at each depot is extraordinary, as much in its minimalism as its wide range. For example, the team listed eight copper wheel hammers for the Rome control, but only four for Pescara; fuel funnels are listed, quick-lift jacks, tailored toolkits for engine and chassis requirements. In Rome they had a spare rigid metal tonneau cover for the passenger seat of Fangio's car should he require it, plus four water carriers, sponges, leathers, bars of soap and hand towels, two first-aid kits – but, regrettably, where *Closettpapier* appears as a heading, they listed none.

Catering was to provide *Schokolade* – chocolate – should the drivers request it, while orange slices and bananas would be added (not listed). When Jenks signalled to Stirling 'Eat?' and the driver nodded vigorously, Jenks rummaged in the bag clipped into the cockpit beside him and produced a slice of orange. But Stirling recalls: 'It was just horrible, black, coated in oil and brake dust, like a shrimp someone had dropped and trodden on. I pulled a face and shook my head. Then Jenks produced a banana. What a wonderful invention – hermetically sealed by nature. He peeled it carefully, and that was perfect.'

And so the great race was run, and won. On the depot stocklist, under drinks were listed still water, vermouth, cognac (and

'The slice of orange was coated in oil and brake dust. I pulled a face. Then Jenks produced a banana – hermetically sealed by nature, it was perfect' **STIRLING MOSS**





Clockwise from far left
John Fitch tries test-hack 300SLR in reconnaissance but will race a 300SL Gullwing; the American driver suggested the navigation system that Jenks perfected; Gullwing takes the finish, Fitch/Gesell fifth overall.



Thermos flasks for same)… no stone was left unturned. Should they need to win 'Bracco-style', Mercedes-Benz was ready for it.

PRE-RACE RECONNAISSANCE AND TESTING

The prototype 300SLR had first been tested in earnest at Monza, on the Monday and Tuesday following the Italian Grand Prix in September 1954. Studying it with interest there were Denis Jenkinson and the American former 1952 Carrera team driver, John Fitch. He and Jenks hoped to tackle the Mille Miglia together, but Fitch's invitation was to be trumped by one from Moss when he was confirmed as an SLR driver for '55.

The best offer Mercedes made to Fitch was of a 300SL Gullwing for the GT Category, which could not hope to challenge for outright victory. Fitch gave Jenks his blessing to swap to Moss's SLR, replacing him as novice navigator by German journalist Kurt Gesell. They would finish fifth overall, and GT Category winners, having completed the distance in 11hr 29min – taking 82 minutes longer than the winning SLR.

Sifting through the bow-tied acid-free storage boxes containing 1955 Mille Miglia records in the factory archive today throws fascinating light upon the sheer capability and commitment invested in this opening race of the year's Sports Car World Championship programme. I pinch myself to remember that it was run in parallel with the factory's concurrent Formula 1 campaign.

Reconnaissance records detail the three major periods of car proving and route-checking completed pre-race, once winter snows had melted. The three sessions were organised for 11-14 February, then 29 March to 1 April, and finally 18-20 April before final preparation and shakedown testing for the race on 1 May. The records relate how, during the February tests, Moss in the SLR hit a sheep and spun into the roadside ditch on his second lap – after being troubled by a fuel injection problem fouling a sparkplug first time around, treated by a fresh plug and a one-sixth leaner injection setting.

On 28 March 1955, Mercedes-Benz had confirmed its entries to the Brescia AC and the Italian Sporting Commission. One paragraph of Neubauer's covering letter explained how 'Fangio will probably take Alfa Romeo technician Giulio Sala, but Sala asks that you do not publicise his participation to avoid trouble with his family'. It was emphasised that the co-drivers did not need competition licences since they 'will only work as mechanics not as drivers'. Only Kling had made it clear that he would drive solo, though Fangio later followed suit and poor Sala was left behind. The entry fee was 30,000 *lire* per car – so Daimler-Benz AG wired 120,000 *lire* to the Brescia AC for their four 300SLRs, plus more for the 300SL Gullwing coupé and assorted saloons.

A call from Brescia on 19 April reported Fangio's comments on his single-seat SLR – good engine but 'downhill engine is not pulling – throttle response proved hesitant – fuel consumption 20 litres per 100 kilometres. Six litres of oil required for the complete 1600km, 1000 miles'.

Fangio reported using 7500rpm in fifth gear; 'satisfying performance, clutch good, gearchange and roadholding all good – suspension a little hard', but the World Champion's greatest criticism was reserved for the brakes: 'too weak – too much pedal travel.' Steering was 'OK', but he requested a 4cm longer steering column to bring the wheel closer to him.

The test SLR's tyre wear was 'normal', the rears having worn only 3.5mm for the entire distance on all-dry roads. The great man had completed his whole lap in one day, driving →



Above
Kling rushing into the Rome control in 300SLR no 701. After leaving the service depot he would crash heavily on almost the first significant corner, ending up in hospital for several days nursing broken ribs.

from 6am to 9.30pm. He asked for seat, windscreen and pedal changes, and specified that his clutch footrest height should be made the same as the clutch pedal's, 'possibly by wood block'. He also asked for the throttle pedal to be made 2cm wider 'to the left to avoid foot slipping between throttle and clutch pedal. On floor right-foot position should be less sloped – length of seat OK – if it could be made a little bit longer – softer seat back required in the kidney region – height of screen OK but…' (he requested) '… broader to the left and right by 3-4cm – screen should be flat and not curved and its metal struts are too broad, creating blindspots – very uncomfortable airstream vortices behind head causing neck and head aches – is headrest too far behind head?'

The headrest on Fangio's car was duly padded, providing 5cm clearance between head and headrest. Fangio had also closed the cockpit air inlet scoop and complained that he had not enough fresh air – 'when inlet open too much water will come in if it rains'. He asked that 'Like in Argentina' – during the 1955 GP period there in January – '…inlet should have driver-controlled flap'.

Fangio further reported that the SLR's handling was best with a full tank, yet 'acceleration with half-filled tank is better'. He would load 60 litres of fuel at the Pescara control and 122 more at Rome. His car's overall consumption was 24.1 litres per 100km – consumption for the race's Rome-Brescia second half was 26.1 litres per 100km.

On 20 April Kling drove the SLR in single-seat body form, Moss the SLR with two-seater body and Fangio the 300SL Gullwing, setting off from Brescia at 5am. But by 9am all three cars were stranded with technical problems – Kling at Ferrara with 'connection on brake-line to master-cylinder leaking, so lost brake fluid – a seal failure – team on way to repair and recover'.

Fangio in the SLR: 'Rear axle problem. Kling tried that car and called for transporter to recover – Fangio leakage of seal, lost oil and differential failed – sent truck. Sent 300S saloon for Fangio to continue.'

Neubauer to engineer Uhlenhaut back at the factory: 'Moss fuel pump OK – clutch failure at Rimini – sent another car – now urgent to send complete rear axle assembly with same ratio for Fitch to start.'

On 21 April Neubauer then reported of his senior German driver: 'Kling satisfied with his SLR – minor seat and screen changes – clutch wasn't greasy' – evidently a previous weakness identified during testing – 'but release bearing noisy. After 6950km running bearing lost grease at Pescara – clutch oily but burned clear – replaced clutch'.

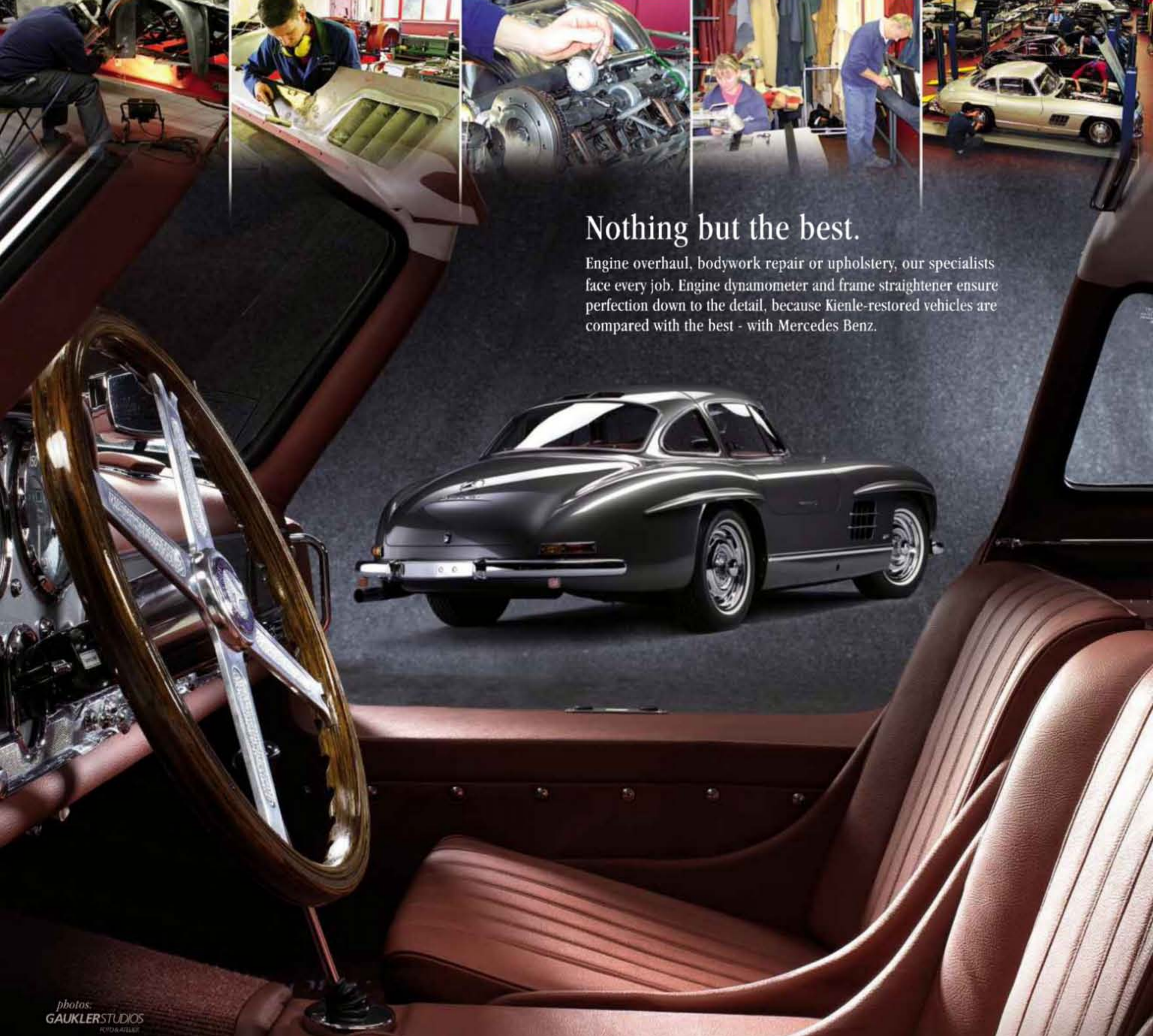
Kling reported himself satisfied with the pedals and that the (new) 'brake servo seems OK but too much pedal force required – front brakes lock first – left and right different – brake linings being different front to rear causing this problem – suspension too hard in front, pattering under braking – 0.23mm per 100km brake wear – drums good, one has done more than 6000km – no 7 cylinder fuel injection line leak – nipple leak – rubber cuff needed replacing' – on driveshaft joint – 'due to wear – engine good at all revs – 60 litres loaded at Pescara – 154 litres in Rome'.

On race day, fuel consumption to Rome for Moss's winning car was 26.9 litres/100km, for Fangio 26.3 litres/100km. Rome-Brescia – which entailed the three major passes of the Radicofani, Futa and Raticosa, plus the flat-out final blast home past Mantua – Moss's car consumed 28.4 litres/100km, and Fangio's – with its better aerodynamic shape thanks to the lone driver and wrap-around screen – 27.5 litres/100km. To Rome, Hans Herrmann's two-man car had also averaged 27.5 litres/100km, as he saved its brakes.

And the Gullwing? 'Fourth training Fitch SL – 16.9 litres/100km whole 1597km – oil consumption three litres – engine good at slow speeds, heavy gas smell in mountains when going slow – gearbox good – ratios good – roadholding good – brakes and tyres good for another lap – did third lap on same tyres – noise from rear axle no worse – Mobiloil GX90 Hypoid good in axle – bumper left fixing got loose and was tightened, lock on left door not working – too much dust coming through duct ahead of steering wheel so added gauze – rear flap is flapping – fly protection works excellently – even in drizzle screen was dry – fly protection made shallower – 10cm high at most.'

On 25 April, all four race cars were proof-tested at Hockenheim and, the next day, Neubauer telephoned Kostelezky at the factory to inform him of the just-balloted '… starting times – Fitch starts 417 and first sports car at 655 – Fangio first Mercedes-Benz to go as late as 658, then Kling, Herrmann, Moss – by lottery Ferrari got the late numbers 724, 725, 728 whereas we at Mercedes-Benz got earlier numbers' – one notes some dry, Neubauer sarcasm here – '…it's a pity – drivers for Ferrari and Maserati not yet announced…' In fact Ferrari's Mille Miglia veteran 'Silver Fox' Piero Taruffi would be last to start as 728, gaining the (slight) advantage of being able to judge his pace against all those silver cars ahead. As long as the big Ferrari 'six' might survive.

And so to the race. The Moss/Jenks story has been told repeatedly – never better than by Jenks himself – but, while Karl Kling's race ended in near-disaster as almost immediately after leaving the Rome control he crashed heavily (possibly avoiding some jay-walking spectators), his account plus those of Hans Herrmann and Juan Manuel Fangio complete our overview of this truly great race. →



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'55 MILLE MIGLIA FROM THE DRIVING SEAT

HANS HERRMANN

Personal recollections from 300SLR no 704

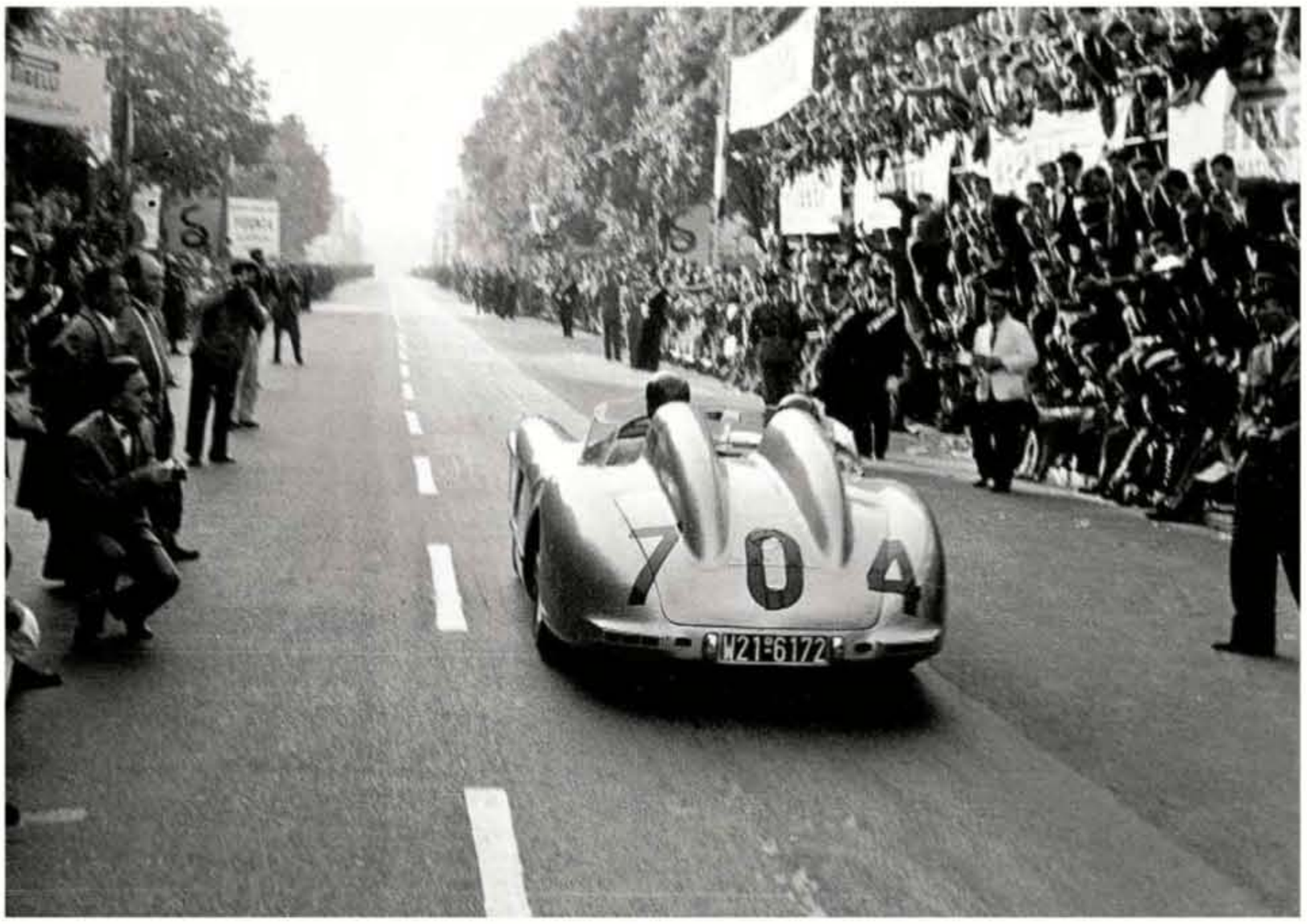
HANS IM GLUCK – 'Lucky John' – is 18 months older than Stirling Moss, having been born on 23 February 1928. He was a works driver for Mercedes, Porsche and Abarth, and also drove Porsche, Maserati, BRM and Cooper single-seaters in Formula 1 and 2.

He had learned the motor sport ropes with a Porsche 356 in 1952 hillclimbs, rallies and reliability runs. In '53, co-driving with Richard von Frankenberg, he finished fifth in the Lyon-Charbonnières Rally, and earned an invitation to join Porsche's factory team. With Helm Glockler he immediately won the 1500cc category at Le Mans in a Porsche 550 Coupé, and went on to become 1953 German Sports Car Champion.

Such evident promise attracted a typically brusque phone call from Alfred Neubauer. 'You want to drive for us?' he asked his fellow Stuttgarter. When the youngster was shocked into brief silence, Neubauer's familiar impatience bubbled: 'So, are you up for it or not?' It extracted a gasped affirmative…

Young Herrmann was to become the new works team's cadet driver. He asked if his handshake agreement with Porsche might be a problem. The answer was no, so long as he gave Mercedes priority. Porsche was content, so Herrmann found himself – as at the 1954 German GP meeting – driving his rear-engined Porsche 550 Spyder in the supporting sports car race before hopping into the front-engined Formula 1 Mercedes-Benz W196 for the Grand Prix. Today he is possibly the only surviving International driver with experience of the Mille Miglia, the Targa Florio and the Carrera PanAmericana.

'All of them were adventures. Especially because they took place on public roads instead of closed circuits. You had to expect the unexpected, including vultures and stray livestock in Mexico. But there was a big difference between the Carrera and those Italian races. At the Mille Miglia and Targa Florio, there were crowds all round the course, which made it easy to navigate – because they'd be attracted to the dangerous corners – but their presence would obscure some of the landmarks that we'd become accustomed to during reconnaissance.'



'First thing we heard was a loud bang. Then we felt a cool shower – a lovely feeling but it turned out to be gasoline showering all over us'
– HANS HERRMANN

Left and above
Hans Herrmann and Eger (in car) preparing pre-start in Brescia, and leaving the bottom of the starting ramp for the great race's first spectator-packed 1000 metres. At the end of this straight they'd be doing 140mph.

How, as the works cadet driver, does he recall his team-mates? 'Within the team, Fangio definitely was the best driver and the prime personality. He was just outstanding – always helpful to me as a young driver. For me he was the best race driver ever.

'Karl Kling was an experienced driver too, but more reserved, more protective, maybe, of his own position. Stirling Moss, closer to my age, was and still is a funny lad. Normally, he was relaxed and not obviously ambitious. But as soon as he got into a racing car he was totally focussed on being the fastest driver – and we all soon realised that.'

For the Mille Miglia, Neubauer agreed to Herrmann being accompanied by the racing department's senior foreman, and chief mechanic on Fangio's F1 car, Hermann Eger. What was their master plan? 'Our strategy was pretty much like that of Moss and Jenkinson. We were confident it would be a battle between Moss and us. Our strategy was based on our belief that Moss would use his brakes hard. So we thought he would get into brake problems in the last part of the race, from Bologna back to Brescia. So I consciously nursed my car's brakes, hopefully more than him, since we thought it would pay off on the last miles with long straights and only a few significant curves. Braking for them from high speed would give us a possibly decisive advantage.

'Just like Moss and "Jenkins", Eger and I did a lot of test driving to learn the course and spent time to develop a detailed road book. But we used a proper book instead of the toilet paper roll of Moss and "Jenkins". Obviously talking was impossible. So we also developed some hand signals. For example, pointing the arm straight forward meant full throttle – so when Eger did that, I did *this*!' (Stamps foot.)

Their pre-race preparation had been so effective, and Hans so nursed the 300SLR, that the German duo had a relatively undramatic early race: 'If there had been any dangerous situation, we wouldn't have done our recce right. We knew the track and had it in the road book. Only the part between Florence and Bologna over the mountains was impossible to write down. That was the part of the track where you had to drive on sight. That would have been the part of the Mille Miglia where our team-mates driving solo – Fangio and Kling – could benefit from their little weight advantage; one-man load instead of two. But I still doubt how much of an advantage that would have been in relation to the quite heavy 300SLR.'

At first the German duo's race seemed to be going to plan. They passed Kling and then Fangio: 'Before I passed him he was driving Argentine-style, swinging out wide in the bends and kicking up dust in my face. But that was OK – that used to be his trademark in his formative years.'

Then car 704's throttle began to stick: '… but I was able to nudge it back with my toe. At the Rome control we were 2½ minutes behind Moss, but during refuelling one of the spring-loaded filler catches got jammed. At the Futa Pass the cap then blew open suddenly, like a Champagne bottle cork.

'First thing we heard was a loud bang. That was when the tank-clasp sprang open. Then we felt a cool shower – a lovely feeling which spread over my back – but it turned out to be the gasoline showering all over us.

'Our clothes and the seat upholstery were instantly soaked with fuel. We knew that just one spark from the brakes or the exhaust could turn the car – and us – into a fireball. Eger tried to seal the tank by pushing his pullover into the filler. When I looked back, another shower of gas hit me in the face, and got under my goggles into my eyes. Then I just couldn't see a thing. And we bounced off a rockface and the SLR started to spin. When it finally came to a stop, I realised Eger had already jumped out of the spinning car. I was alone, and then I saw him lying on the ground where he'd landed – he was OK, and more upset that we were out, than pleased because he hadn't caught fire. That was the end of our race. A race so perfectly planned by Eger – I must say.'

And the SLR? 'It was a heavy car with a lot of power. You had to be a good racer to go to the limits. It slid through curves and was more difficult to drive than the Formula 1 W196R, which was wonderfully easy to handle, but it was a privilege to be racing for Mercedes-Benz.

'When we started in Brescia, I felt confident it would be either Moss or me to win. With our co-pilots we had an advantage on the fast sections of the course, because of the road book and "Jenkins"' toilet roll we could gain so much time on all the blind spots. No-one, not even Fangio or Karl Kling then, can keep 1000 miles of road in mind.

'Sure, Kling knew the course but it was not my first Mille Miglia. I drove there with Porsche two times before – and Moss three with Jaguar. And with the pre-race reconnaissance and road book we were sure to be perfectly prepared for winning the race. And Eger and I thought we would. For once, maybe we were not so lucky – but hey, we didn't catch fire!' →



'55 MILLE MIGLIA FROM THE DRIVING SEAT

JUAN MANUEL FANGIO

*El Maestro, telling **Doug Nye** about the event in no 658*

FANGIO HAD COMPLETED two practice runs, but when his former Alfa Romeo works team mechanic Giulio Sala (who hoped to ride with him, as in 1953 for Alfa) couldn't stand the buffeting of the twin-headrest cockpit, Fangio decided to drive solo, as he preferred. Sala was very disappointed but years ago Juan explained to me: 'After my companion Daniel Urrutia's death [when Fangio crashed through fatigue on the 1948 Gran Premio de la America del Sur – fully 9174 miles from Buenos Aires to Caracas, then to Lima and back to BA], which I counted as my fault, I always preferred to drive alone, even in such a long race as the Mille Miglia.

'During the race I was heading down the old straight on the Pescara circuit, towards the control in Pescara itself, when Hans Herrmann caught me in his two-man 300SLR which he was sharing with Hermann Eger. It went past like an aeroplane. I tried really hard to keep up, but my car just would not go. Just beyond the control there was a Mercedes service depot and I told them "There's something wrong with the engine". They said "No, no, it's all right", and waved me away.

'The same happened at Rome, but at the Florence control I was not going to be told it's all right when I knew it was not. This time the mechanics had a really good look and they found that the rear injector pipe on top of the engine had been broken off by vibration, just above the pump. They changed the pipe but didn't think to fit a fresh sparkplug. They waved me away again and I drove off, only to find it was still firing on only seven due to that dirty plug. We could not then change the plug before the finish in Brescia.'

With some understatement, he concluded: 'It says quite a lot for the strength of those engines that mine misfired on seven cylinders at racing speed for almost a thousand miles without suffering serious damage.' →



Above and right
A pensive Fangio prepares for the start in Brescia, and at 06.58 accelerates away.

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'55 MILLE MIGLIA FROM THE DRIVING SEAT

KARL KLING

Driver of SLR no 701 – and an anecdote about 722…

AGED 45 at the time of the 1955 race, Karl Kling was the long-time Mercedes-Benz employee who was too inexperienced to be considered for the pre-war Silver Arrows team and, after six lost wartime years, was by 1955 almost too old for the factory's frontline racing revival. He had proved himself to be Germany's leading racing driver of the early 1950s, and had scored Mercedes-Benz's first post-war works International-race victory in May 1952, winning the Prix de Berne supporting the Swiss GP, in a works 300SL Coupé, then winning again in the Carrera PanAmericana, navigated by Hans Klenk.

Kling had worked for Mercedes-Benz since joining it in 1928. Quite a prickly character, he was never very happy with 'the firm' having engaged the Argentine star, Fangio, to lead 'his' new team. Into 1955 Kling was perhaps even more put out to see the young English boy, Moss, recruited. For the veteran, his specialist subject – the Mille Miglia – would be his best chance to shine.

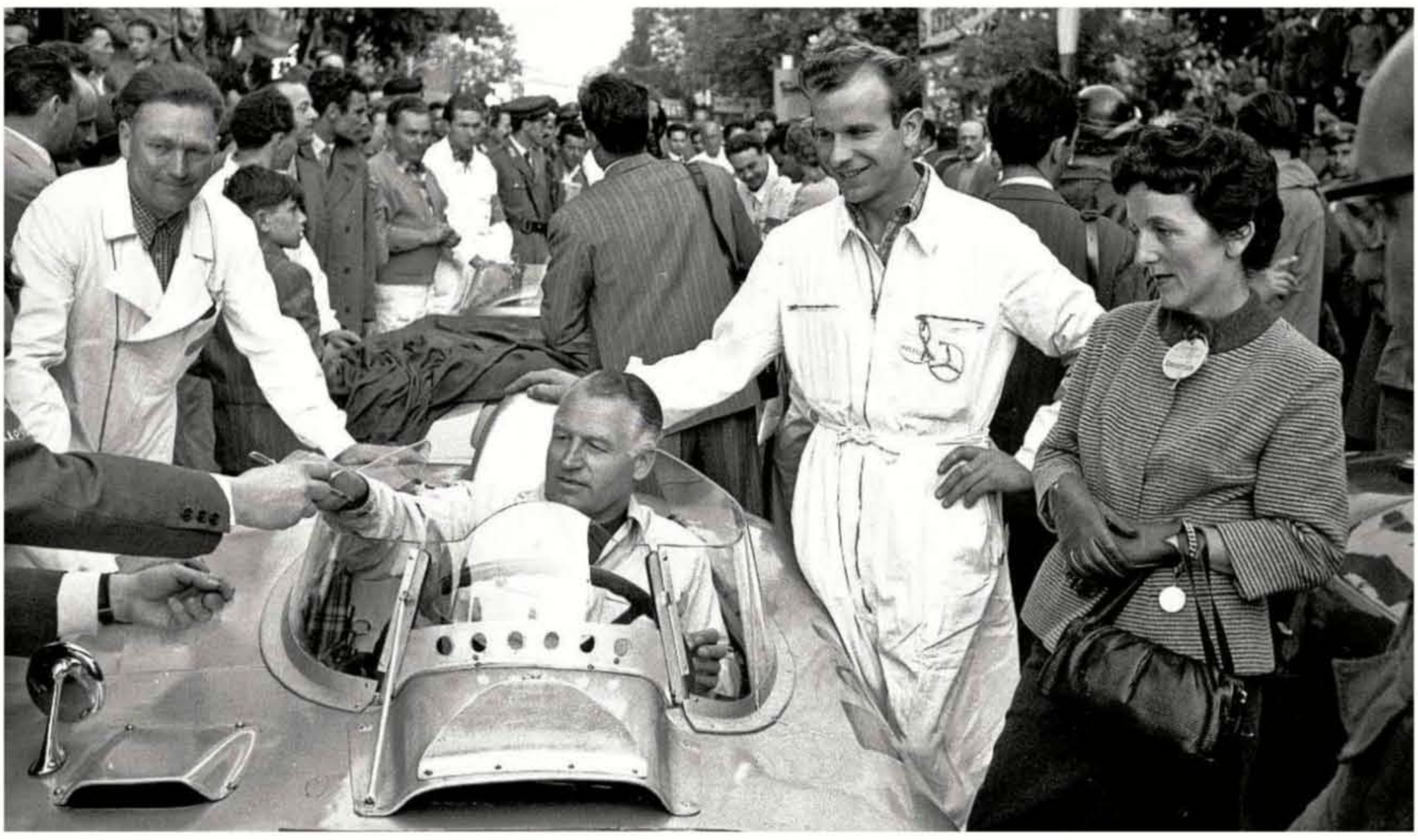
His single-seat SLR left the Brescia starting ramp at 7.01am, and at Ferrara – while Moss would clock 2hr 32min 9sec for the opening charge from Brescia – Piero Taruffi's 3.7-litre six-cylinder Ferrari 121 was only 34 seconds adrift in second place, Herrmann was 2min 21sec back in third, and Kling fourth at 5min 48sec. By Pescara Taruffi had taken the lead, 15 seconds clear of Moss, then Herrmann, Kling and Fangio – 300SLRs running 2-3-4-5.

But while Moss's Mercedes pit-stop at Pescara cost only 28 seconds, Taruffi's lost him a minute and, as he drove away, the huge crowd jeered the Ferrari pit crew. By Rome Taruffi had lost two minutes to Moss, followed by Herrmann, Kling and Fangio still. But immediately after restarting from the Rome control, Kling was possibly put off-line, his SLR flicked into a tail-out slide to the left, he over-corrected and clouted a roadside tree then bounced head-on into another. The car was seriously damaged, and Kling was lifted clear, lucky to emerge with only three broken ribs but a severe battering. He was taken to Rome's smart Villa Stuart Hospital – where Jenks would visit him three days later.

In their pre-race ponderings, while Moss and Jenks were determined to do their damn'dest to win, they privately believed that Mille Miglia expert Kling should probably do so, with Fangio second, while they might just be able to pip Herrmann/Eger for third place. Jenks had his 'toilet roll' map carefully compiled, prepared, checked and double-checked, his peerlessly analytical mind having condensed the entire 1000 miles into 15ft 6in of cue-calls, indicating where they might gain time over blind brows or round blind corners, and where they might die. Moss popped a Benzedrine-type pill provided by Fangio and they just went for it.

Years later, Jenks was driving on the old Mille Miglia roads and stopped for lunch in a roadside café. There he overheard two black-clad ladies discussing the great old days when the Mille Miglia used to blast past their door. 'Do you remember,' one asked, 'the dry year of the silver German car with that young English boy driving? He broke all the records you know.' And her companion replied knowingly: 'Aah yes, but he was not alone. He had the most special help. For I saw it with my own eyes. He took along with him his very own little padre, with a long beard, who sat alongside as he raced, reading him verses from the Bible…'

Below
In his single-seat SLR pre-race, Karl Kling with wife Wilma in support.



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THE 1955 MIGLIA MIGLIA

OCTANE'S TRIBUTE

MEETING HEROES

***Robert Coucher** joins Sir Stirling Moss at the legendary Futa Pass, scene of Mille Miglia heroism – with Hans Herrmann and more recent Mercedes hotshoes in pursuit*







STIRLING MOSS, SIR STIRLING to you and me, is 86 years old. He's tanned and elegantly attired, always wearing his natty braces and blazer when not in an immaculate pale blue Dunlop racing suit and white Patey helmet. Yes he is old but, when he fixes you with those hard, ice-blue eyes that twinkle just like they did in the old days, you know the once-so-called Boy Wonder still has it… and some.

Hans Herrmann, knocking on for 85 years of age, is suffering a bit of stiffness after a recent hip replacement but the German is feisty and amusing today. 'I was not really that ambitious,' says the ex-Mercedes-Benz works driver, who posted the fastest lap in the opening Formula 1 race in Reims in 1954 and ended his career by winning Le Mans in 1970. His eyes blaze with wildness. Yeah right, Hans, you were just one relaxed dude.

Christian Vietoris, the 26-year-old Mercedes-Benz DTM works racer, has the 1000-yard stare of a sniper. Christian is used to brand new DTM rocketships with paddleshift gearboxes.

And then there's Lewis Hamilton, the fearless 30-year-old hard-charging overtake-master and twice World F1 Champion, with McLaren-Mercedes in 2008 and Mercedes AMG Petronas in 2014. Today he's calm, relaxed and talkative but a bit tetchy when tested and, yes, his gleaming eyes are as sharp and intense as a viper's. More on this in a future issue.

Normally there would be the gentle chorus of song birds serenading you but today we are awakened by a wall of sound: three 2982cc, desmodromic-valvetrain straight-eight F1 racing engines doing their *whoop-whoop-whoop-whoop* warm-up routine. The noise is aggressive and staccato as it bounces off the old brick buildings here in Tuscany.

For 1955, Mercedes-Benz constructed only nine SLRs, based on the wildly successful W196R Grand Prix cars of 1954. Two were converted to coupé format, in effect road-legal racers. The SLRs competed for just the one season in '55 and won every race they entered. To say they dominated proceedings is an understatement. The SLR is regarded as one of the most important and valuable historic motor cars. The value? Priceless, but academic, because none will ever come up for sale.

We have awaiting us Sir Stirling Moss's SLR number 722, World Champion Juan Manuel Fangio's no 658, and Hans Herrmann's no 704, primed and ready to roar up the famous Mille Miglia route that includes the legendary Futa Pass. This is very special indeed.

With Hans Herrmann having enjoyed a quick blast in his car, DTM race ace Christian Vietoris then invites me into the passenger seat for 'our' drive in said machine. The car is an awe-inspiring piece of kit, its silver bodywork offset by large red racing numbers. The seats are traditional MB tartan. The driver sits with legs splayed widely *around* the gearbox. The four-spoke steering wheel (Stirling specified a three-spoker in 722) is broad and the low-cut Perspex windscreen is impressively thick. Well, it has to withstand windrush up to 170mph. The gearlever is a work of art, with the gears marked on the knob in Roman numerals. Important, because first is towards the driver and up (with reverse locked out, below), second is down and centre, third straight up, fourth right and down, and fifth right and up.

No wonder Moss had the gate modified to stop him wrong-slotting from second to fifth rather than third. As Stirling later tells me: 'I mentioned my gearshift problem – I was more used to a four-speed 'box – to the engineers on the Tuesday afternoon and by Friday, before the race, the design department had made and fitted a foolproof mechanism. Incredible.'

In car number 704, Christian is now looking quizzically at the gearshift. 'I'm used to paddleshifters, not manual gearboxes. But, hey, it's a great honour to drive an SLR. I've never driven one before.'

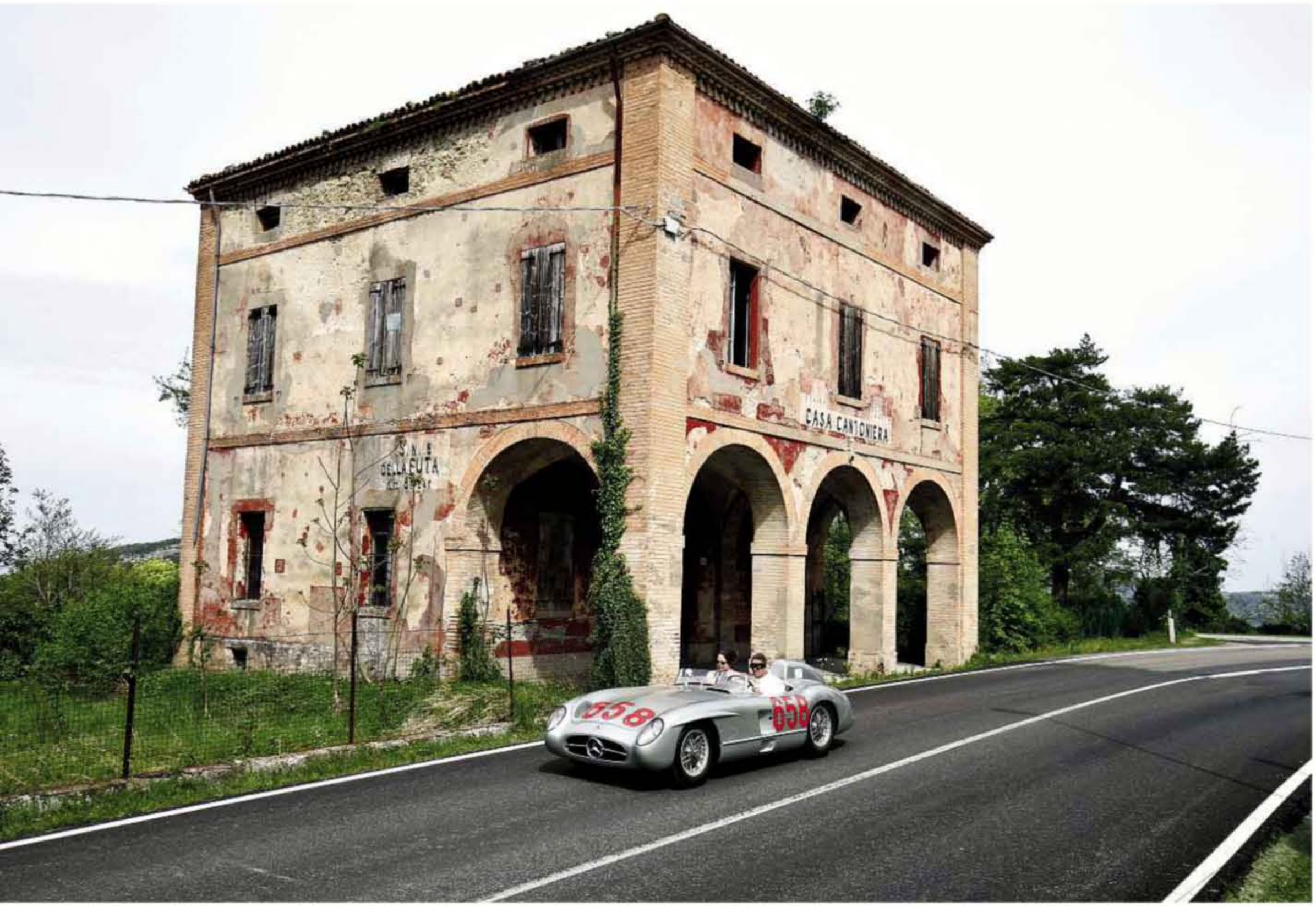
What? They are letting me out in a 1955 vintage, 901kg, 290bhp, 170mph thinly veiled F1 car shod with skinny Dunlop racing tyres, driven by a young hot-shoe with no experience at all! Before I can get out he guns the straight-eight, slots it cleanly into first and we are off. First gear is tall but the following ratios are tightly stacked. The SLR feels solid as granite and produces the most incredible roar. →

'He guns the straight-eight, slots it cleanly into first and we are off. The SLR produces the most incredible roar'

Clockwise from below
Sir Stirling Moss sets off in the legendary Mercedes-Benz 300SLR 722 – probably the world's most valuable car; Robert Coucher takes a passenger ride in the Hans Herrmann 300SLR, powered along here by 26-year-old Mercedes-Benz DTM works racer Christian Vietoris; the ex-Juan Manuel Fangio SLR on the fabled Futa Pass.







Out on the public road Christian adopts a relaxed Clint Eastwood-esque slouch. He selects each gear carefully, unrushed, while guiding the Merc with one hand on the wheel. He immediately pushes it hard into the first corner. The cockpit fills with heat and gear noise as the twin side exhausts bellow. Soon we are attacking blind crests along the narrow road at some speed. He allows the rear end to break away slightly into corners, balancing it all with insouciant throttle inputs. Raw talent.

Afterwards he comments: '*Ja*, it is better to drive than I thought it would be. The gearshift is accurate, the brakes are OK and the suspension is soft. But it could do with more power.' Typical racing driver.

I then get to chat to Sir Stirling about his experiences in his Mille Miglia-winning 722. 'The engine produces smooth grunt and is good in the mid-range, without any flat-spots, and it does like to rev. The brakes are just good enough, but not as good as the Jaguar discs of the time, and you have to be careful with the clutch. It is not especially tail-happy, although it likes to oversteer. To keep the speed up in the corners, you turn in, lift off, let the rear end slide a bit, then steer it on the throttle. In that way you can get into a rhythm and save energy. And the car always feels strong and safe, which gave me added confidence in '55.'

Having sat in the loud, noisy, windblown and hot SLR for just one Mille Miglia leg at sane speeds, it's impossible to comprehend how the old drivers managed the whole 1000-mile race. Stirling endured the punishment for ten hours, seven minutes and 48 seconds, reaching 170mph in many places, an astonishing record that will never be broken (you can read more of this in our features starting on page 112 and 132).

'Yes, well, we were just stupid and really put our foot down,' he laughs with some understatement.

Stupid he wasn't. Stirling was incredibly well prepared, incredibly brave and incredibly talented. Racing will never see the like of that historic 1955 Mille Miglia performance ever again. Turn the page…





SO, THAT RECORD THEN...

It will never be beaten: in this extract from his new book Stirling Moss: My Racing Life, Moss tells the story of that inimitable, record-breaking victory in his own words

'THE 300SLR WAS only raced six times, and but for that withdrawal [Le Mans, 1955] would have won six times. Of the remaining five, two were comparatively minor races in Sweden and at the Nürburgring, both of which Fangio won because Neubauer told me to stay behind. It wasn't an order, it was a request, and I complied. My three victories were the Mille Miglia, the Tourist Trophy and the Targa Florio, all proper road-race classics.

'Usually, I could never quite beat Fangio's times in the W196, but in the 300SLR I always felt I was that little bit quicker than him. I asked him about this once, and he just smiled and said: "I always prefer to be able to see my front wheels."

'At the end of 1955, having won the World Championship and the World Sports Car Championship, Mercedes-Benz withdrew from racing, and I was back in Maseratis. I had only done a total of 13 races for the Untertürkheim team, six Grands Prix, one Formule Libre and six sports car races. But I had done more to establish myself in those 13 races than I could have believed possible when I'd signed ten months before.'

Above
'This picture gives some idea of the nature of the Mille Miglia route, all on public roads, with people coming out of their houses to watch unprotected by the side of the road, although some token straw bales were scattered about here and there. The crowds were as thick as this almost all the way around the entire 1000-mile route, thinning out a bit only up in the mountains. The roads were meant to be closed, but they couldn't be totally monitored the whole way, and there was always the chance that you'd come across a Fiat-load of enthusiasts going from one vantage point to another.'



LAT

Left
'Denis Jenkinson and I prepared for the Mille Miglia relentlessly, first in my own Mercedes 220SE saloon, then at higher speed around the entire route in a 300SL Gullwing, and in sections in a 300SLR practice car. Gradually we built up a record of the entire 1000-mile route, which Jenks transposed onto an 18ft-long ribbon of paper that rolled behind the Perspex window of the sealed box we'd come up with. As voice communication was impossible in the sound and fury of the cockpit, we devised a simple language of 15 different hand signals so that he could indicate to me every corner, every serious bump, every hazard. Each corner was graded into one of three categories – Saucy, Dodgy and Very Dangerous – with a different hand signal for each type. The 300SLR carried two different-sized spare wheels (one for the front, one for the back) and we endlessly practised changing wheels, but as it turned out we didn't need them in the race. At one stage during our recce I spun the 300SLR practice car gently into a ditch after I hit a sheep wandering in the road. More serious was the damage done to this 300SL, when an Italian army truck turned across our bows. Mercedes gave us another Gullwing, took the wreck back to the factory and no doubt broke it up.'

Right
'Before our race car was taken to Brescia for the start of the Mille Miglia, Jenks and I drove it on the road 100 miles or so from the factory to Hockenheim, and here we are about to do some fast laps to give it a thorough test. Jenks had been a sidecar rider with world champion motorcyclist Eric Oliver, so he was uniquely qualified to travel with me in a race. The seats had been tailor-made to fit us and Jenks had his own horn button, which not only blasted the air horns but also flashed the lights. Any other detail changes either of us wanted in the cockpit to help us in our long Italian day were immediately carried out. The W196s and 300SLRs all had quick-release four-spoke steering wheels, but I preferred three-spokes. I always used the same three-spoke wheel while I was at Mercedes, and during pre-race preparation it would be transferred from car to car. Six decades later I still have it, hanging on my study wall.'

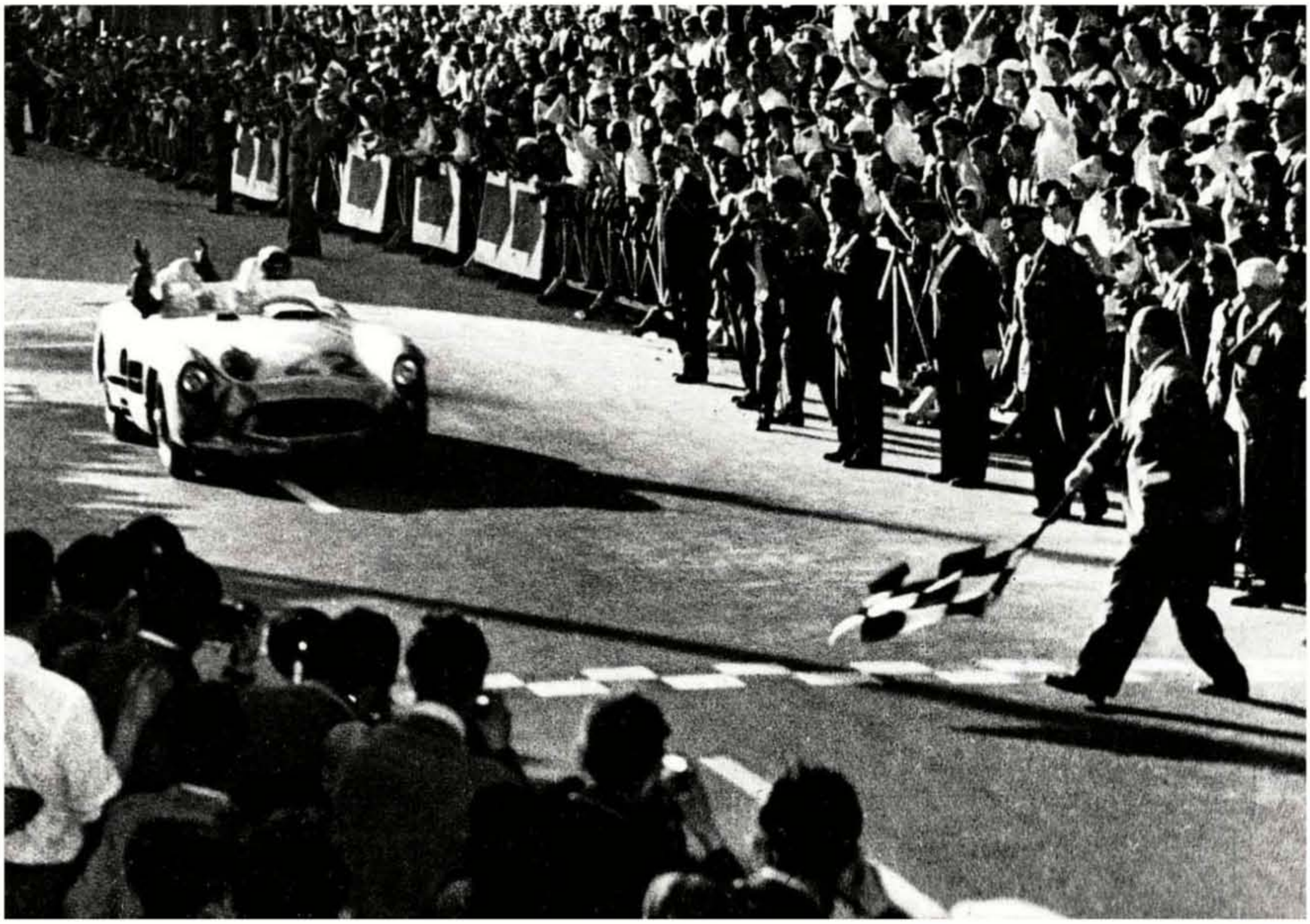


STIRLING MOSS COLLECTION



DAIMLER ARCHIVES

Left
'This shot of the 300SLR was taken early in the race, because it's still looking quite clean, although there is some straw in the air intake from a little brush with the bales in Padua. Later we picked up some body damage to the right front near Pescara when, trying to pass a slow Gordini, I had a moment and had to mount a pavement and scraped a wall. While climbing the Radicofani Pass, a grabbing brake spun us into a ditch, denting the tail, but fortunately we were able to drive straight out again.' →



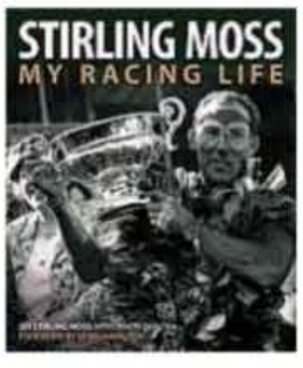
STIRLING MOSS COLLECTION



GETTY IMAGES

Above
'Ten hours, seven minutes and 48 seconds after leaving Brescia at 7.22am, we storm into Brescia once more, having averaged nearly 98mph up and down mountains, through narrow village streets, and on fast stretches up to 170mph. And that included refuelling, fresh tyres at Rome, and slithering to a halt at each control to get our card stamped. On the 83-mile stretch from Cremona to Brescia, where the roads are fast and open, we'd averaged over 165mph. Fangio finished second, and we had beaten him by more than half an hour. It was without doubt the race of my life.'

Left
'It's all over, I'm clutching a bunch of flowers, Jenks seems to have been given a couple of bottles of Haig's whisky, and we are both in need of a good bath. Before the race Fangio gave each of us one of his mysterious little pills. He didn't tell us what they were, but he said they would keep us going. Jenks decided not to take his, but I took mine. It certainly worked – after that bath and a meal I jumped into my Mercedes 220SE saloon and drove non-stop 400 miles to Stuttgart, getting there before dawn on Monday. I had a meeting with the Mercedes directors that morning and then drove back to England. Jenks kept his pill and had it analysed in England, but apparently it contained a strange South American ingredient that the chemists couldn't identify...' Ends



STIRLING MOSS: MY RACING LIFE

The words and pictures here are from a new book by Evro Publishing, co-authored by motor sport journalist Simon Taylor, who got to know Stirling well through co-driving for him on the 1995 Mille Miglia retrospective. Moss talks candidly about every period of his career and, while majoring on his competition exploits, he has plenty to say about life away from the track, too. It costs £50; see our book review on page 177 for full details.

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THE FABRIC OF CARS' EXISTENCE

For decades, fabric-bodied cars have had to be restored with incorrect PVC coverings. Now, after an amazing salvage operation, that's no longer the case

WORDS David Lillywhite // PHOTOGRAPHY Lyndon McNeil

'**THIS COULD BE** the biggest change in restoration for decades,' says Graham Moss, as he unlocks a small industrial unit on the edge of a quiet Bedfordshire village. I'm wondering if that could really be the case, and mentally listing restoration breakthroughs. Plastic filler? MIG and TIG welders? 3D mapping? They've made processes easier, but have they changed the appearance and authenticity of any car? Not really.

Graham swings open the doors to reveal a piece of machinery that looks run-of-the-mill, until a closer look reveals steam-age sprockets, drive chains, levers, dials and rollers that clearly don't belong in this century.

This, however, is the future – at least, it might be if you have a fabric-bodied car. The machine you see here enables the correct fabric to be used, rather than the PVC (in a limited range of colours, including just one shade of British Racing Green) that is all that's been available for fabric body restoration since the 1960s.

A bit of history: in the early days of the automobile, carmakers concentrated on running gear and chassis, leaving traditional coachbuilders to construct the bodywork. Ash frames were skinned in aluminium but early chassis were rather flexible, and the bodywork took the strain, resulting in unsightly cracks.

The alternative, which became a popular solution for everything from sidecars to limousines, was to cover the →


R.C. MOSS
Vintage Bentleys



body in a fabric that was coloured to match (or contrast with) the painted metalwork of the vehicle. Two companies manufactured the majority of these fabrics: ICI in the UK and Dupont in the USA. The ICI version, 'Rexine', was used for book binding, tablecloths, public transport seat coverings, even wallpaper.

It was highly flexible, waterproof and durable, and it could be made in *any* colour, to a high-gloss finish – or it could be embossed at extra expense to show a grain. There are plenty of cars that, incredibly, still exist with their original Rexine, including Bentley 'Old No 2', the 1930 Le Mans 24 Hours Speed Six, which Graham's vintage Bentley specialist company RC Moss Ltd restored eight years ago (featured in *Octane* issue 46).

The Rexine on Old No 2 is intact, but only just. That got its owner – top-level collector Peter Livanos – and Graham thinking about what might have happened had the fabric not been usable. Could it be reproduced?

What happened next is uncanny. Bentley historian Clare Hay, employed to document Old No 2, started to research Rexine. She came across the name of Wardle Storeys on the Stour estuary near Ipswich, once the home of Britain's first plastic manufacturer, and also of Rexine production. When she Googled the company, the first picture to come up was of the factory being demolished, taken by a photographer who specialised in urban decay. In fact, he'd taken around 80 photographs – just two days earlier. The demolition was still ongoing!

One of the pictures showed a huge, paint-spattered machine that Clare and Graham realised could have been used to produce the fabric. They contacted the demolition company and persuaded someone to let them take a look – as Graham recalls: 'It was an incredible place, a 77-acre factory, all steam-powered, with tiled floors throughout. The machine's saviour was the later routing of an electric train line, which cut off part of the factory and left only a narrow tunnel under the line for access.

'We found the machine. It was 25-metres long and steam-heated. I thought, no, this is ridiculous! We'll walk away!' All the same, Graham mentioned the factory to Peter Livanos. 'I said to him "I wasn't going to tell you because I know what you'll say." And, of course, he said it – that we should rescue the machine. It's been a nightmare ever since! I kept thinking it over and finally I had a eureka moment – "Why do I need the oven?" – because either end of the machine was generic. I could take the ends, and halve the length of the machine.

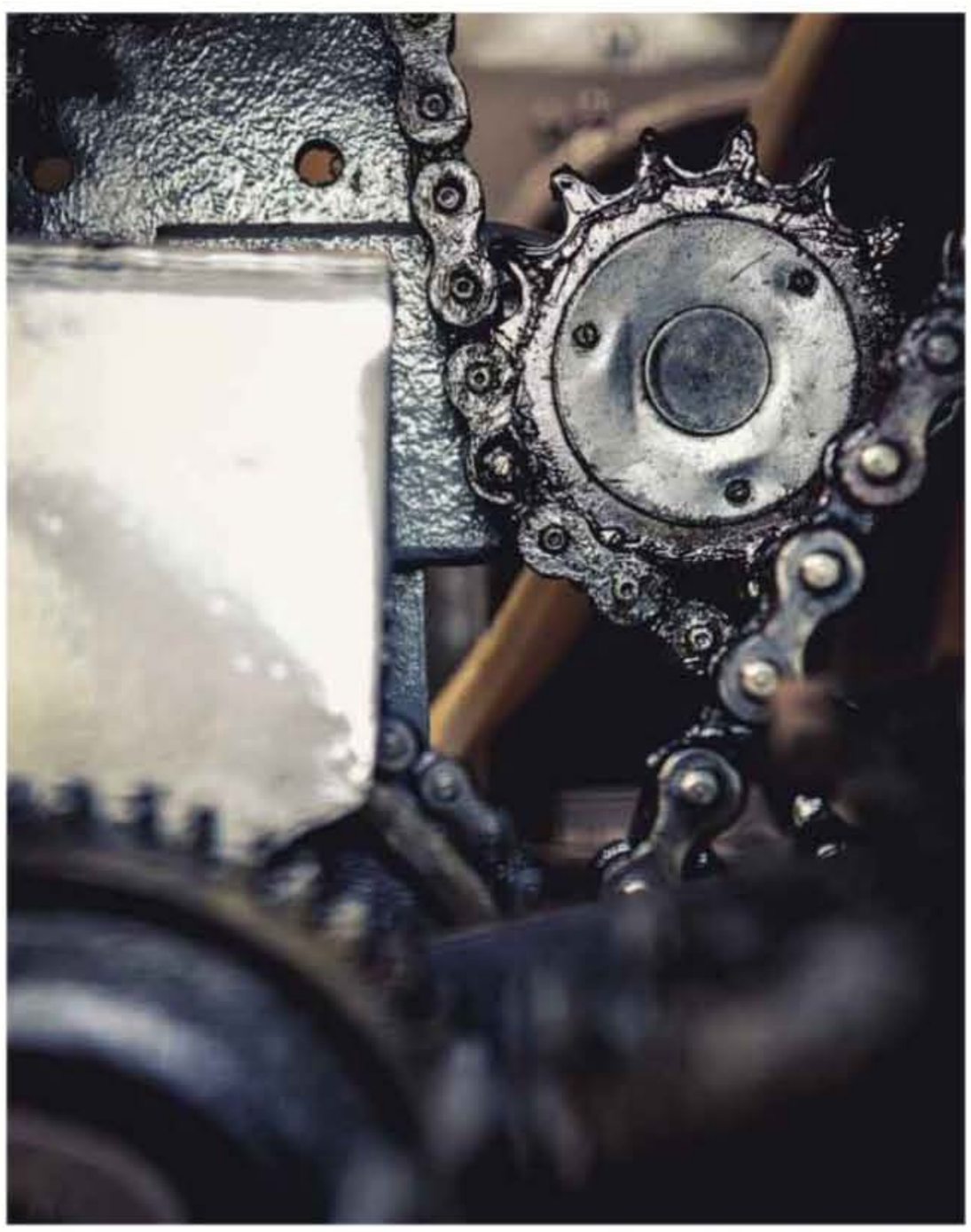
'I arranged to buy it for scrap value, meeting in a layby with cash in an envelope. Only then was I told that the lagging round the heating tubes might be asbestos! I had to employ a man in a spacesuit to go in and analyse it. Turned out it was plaster of Paris. Then we had to work out how to get the machine out through the tunnel. We found a company that specialised in storm drain work, and they used a lowloader to drag it out.'

So that's how Graham Moss came to be heading up the Vintage Fabric Company, based down the road from the spotless RC Moss workshops. But it's not been easy…

'We'd been told that the coating was 50% cellulose, 50% castor oil [to add plasticity], but when we tried that on the fabric, it would crack. It's incredible: Dupont made six billion yards of Rexine in 1928 alone and yet →

Above and right
The marvellous fabric machine, which in operation clanks and hisses like something out of *Charlie and the Chocolate Factory*; Graham Moss scrapes away excess paint using a broad-bladed palette knife.







there's so little information available on it. The British Library lists an instructional book but they can't find it!

'The breakthrough came when we found an old boy who'd worked on the machine. He said that three separate coatings were used: the first to seal the fabric; then the pigmented cellulose, but that would leave the surface so soft that you could use it as a crayon; and finally a rock-hard clear coat, just microns thick.'

Graham continued to experiment and began to perfect the coating, but still the fabric wasn't pliable enough.

'When we started I'd paid an expert to analyse the original fabric, and he'd told me that it was "a plain twill weave", with one warp under, one weft under. No! That construction locks it so that it can't be folded. Eventually I realised that the expert probably never analysed it, he just took the money. It turns out that it's a 6/1 weave, over six, under one, which is loose as hell and very pliable.'

Graham commissioned a mill in the north of England to produce the fabric, weaving it and then singeing the top layer with a naked flame to burn the fibres back, ironing it, shaving it, bathing it, stretching it to a uniform tension and finally back-combing it to a furry finish. 'If they don't roll it properly it's game over,' says Graham.

All this before the machine was even up and running. Graham replaced the original steam-powered oven with a modern oil-fired unit, and installed it in its own building, away from the main site.

'I sent a letter to the Ipswich local paper, asking if anyone remembered using the machine, and a man phoned us up. He'd used it for seven years. He came down one Sunday and changed our world; he brought the machine alive. It took another seven months to get it right but by then I felt quite confident.' It's still a daunting process, though.

→

Below
The Wardle Storeys factory, as found mid-demolition by Graham Moss. In fact the narrow access tunnel (bottom left) has prevented further demolition work to the part of the factory that the machine was found in.











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Above
The two finished cars: UV 7818, a 4½ with embossed fabric; and KD 123, a 3 Litre with smooth fabric. Graham uses a modern machine with custom-made roller for the embossing; the 'grain' (top right) must remain straight, so embossed fabric can only be used on square-backed bodies. The close-up (bottom left) shows what's underneath a Le Mans-type body covering.

Graham works at one end of the machine, standing on a rubber mat to avoid static electricity build-up, scraping away excess paint with a knife. In the past, operators would climb up to the machine and tap the knife onto the end roller to earth any static, and so now the roller is pock-marked from decades of those little taps.

Another operator works from the opposite end, where a water-heated roller pulls the fabric through under tension. As the fabric starts to move – at some lick, it has to be said – Graham pours the paint mix (or sealant or top coat) onto the fabric, and a Stellite-tipped blade scrapes almost all of it away, leaving an initially invisible coating. The varying thickness and imperfections of the fabric are allowed for by a thick rubber blanket on the roller beneath the stellite blade, keeping the coating uniform at all times. Graham has to adjust barge boards on either side to keep the coating within 5mm of the fabric edges at all times.

The fabric then heads through the three-stage oven, each part working at a different temperature to evaporate the three solvents: cellulose, isopropylene and toluene. It is then directed around the opposite end of the machine from Graham, and gravity drops (to reduce creasing), cleverly concertinaing under the machine, then to be guided out the other end by adjustable rollers, operated by a third man to compensate for shrinkage in the fabric.

Job done? Oh no. This process, for the pigment stage alone, is repeated around 22 times, the coating building up and finally, in the last four or five passes, beginning to show its trademark high gloss. At any stage Graham might spot a flaw, or have to intervene with his knife to scrape away a build-up of paint, before the run is potentially ruined. The process is highly dependent on operating conditions, so that on a clammy summer's day the coating often won't migrate to the fabric. A crisp, cold day is much better. Fortunately, as the coating builds up the fabric smooths out, as does the process. 'And then,' Graham grins, 'the magic just happens!'

And after the magic? That's the (relatively) easy bit, because although re-upholstering a fabric body is a highly skilled process, it's much quicker than scratch-building aluminium panels – but with all that's involved with the fabric production, it's not much cheaper. The fabric is stretched around the frame, then padded out with horsehair to achieve the correct contours.

Several cars are now underway, and two have been completed: a Bentley 3 Litre and a 4½, both belonging to Peter Livanos, and due to be unveiled at Pebble Beach Concours this year. They look incredible, noticeably different from PVC-bodied machinery. The vintage car world is about to be thoroughly shaken up.

THANKS TO Graham Moss of RC Moss, www.vintagebentleys.com.

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ONE TRICK PONY

The Mustang experimental sports car was designed to spotlight Ford's sporting ambitions, then unfairly put out to pasture. ***Karl Ludvigsen*** *traces its history*

PHOTOGRAPHS Collections of The Henry Ford



'WE WERE GIVEN the task around that time to do something to stir up interest,' recalled Ford Styling's John Najjar. He was referring to April 1962, and only six months later the results were vividly evident. Crowds around the 2.3-mile Watkins Glen, New York circuit saw a great-looking little concept sports car strutting its stuff before the United States Grand Prix on 7 October. Glowing in full colour on the covers of most of America's enthusiast motoring magazines, this first Ford Mustang 'stirred up interest' in spades.

This was the very tip of the sword that was Ford's 'Total Performance' promotional effort of the 1960s, its all-out campaign to triumph on the world's racetracks and drag strips. In June 1962 Ford released a six-paragraph statement announcing its withdrawal from the American industry's 1957 agreement that officially barred performance-related promotion by the US automotive companies.

Signed by Henry Ford II, the statement released impatient Dearborn engineers and marketeers from all competition-related restraints. No longer did they have to chafe under the successes of Chevrolet and Pontiac at 'non-racing' General Motors. In 1962, under its hard-driving boss Lee Iacocca, the Ford Division began planning entries in every category from drag racing to rallying and even Indianapolis, where American star Dan Gurney even urged an effort by Colin Chapman's Lotus.

During April 1962 Ford was indeed in need of some 'stirring up of interest'. On the tenth of the month another statement by Henry Ford II was a lot less positive. Since 1958, his teams had been designing a front-drive VW-basher. Judged superior to a new car proposed by Ford of Germany, it was forced on that subsidiary of Ford as well. But Henry Ford II announced that the ambitious plan to build an all-new small car in America, code-named Cardinal, would not go forward after all.

Among the key players in the Cardinal's creation was Royston G Lunn. Although of modest and bespectacled appearance, British-born Roy Lunn became a creative powerhouse. After service in the RAF, the trained engineer worked for minnow manufacturer AC before moving in 1947 to Aston Martin, where as assistant chief designer he contributed to the DB2 programme. Joining Jowett in 1949, Lunn created a successor to the Jupiter, the envelope-bodied R4 roadster. Three were made in 1953, the first in aluminium and the others in the glassfibre intended for production.

Moving to Ford of Britain in 1953, Roy Lunn followed the Anglia 105E from design to production. As manager of Ford's Dearborn-based Advanced Vehicle Centre, Lunn emigrated to the USA in 1958. Settled in Ann Arbor, he was soon enmeshed in the expanding Cardinal project. Among his colleagues were Al Haynes, Jack Collins, Fred Bloom, Klaus Arning and Frank Theyleg.

The Cardinal's all-new engine was a V4, angled at 60° so that it could be produced in harness with a V6 in Europe. This vee-angle required the four's crankcase to have a rotating balance shaft for smoothness, a pioneering initiative by Ford. With pushrod overhead valves and iron block and heads, the four was planned with a 58.9mm stroke. Alternative bore diameters of 80 and 90mm gave 1.2 and 1.5 litres respectively. For the Cardinal the latter size would produce 60bhp at 4500rpm.

Also needed was a suitable transaxle, something not in Ford's parts bins. Roy Lunn and Frank Theyleg shared the patent on its design, which provided a top-gear direct drive in an ingenious manner. The engine was ahead of the front wheels and the transaxle behind. Its unusual cooling system had two radiators, one the normal core and the other serving as an oversized heater. When interior heating wasn't needed, its output of BTUs was dumped to the atmosphere.

Plans were rolling ahead for the Cardinal's 1963 model launch as the Redwing V4 at a Ford →







‘Stunningly pathbreaking in appearance, it owed nothing in its styling to any other car’

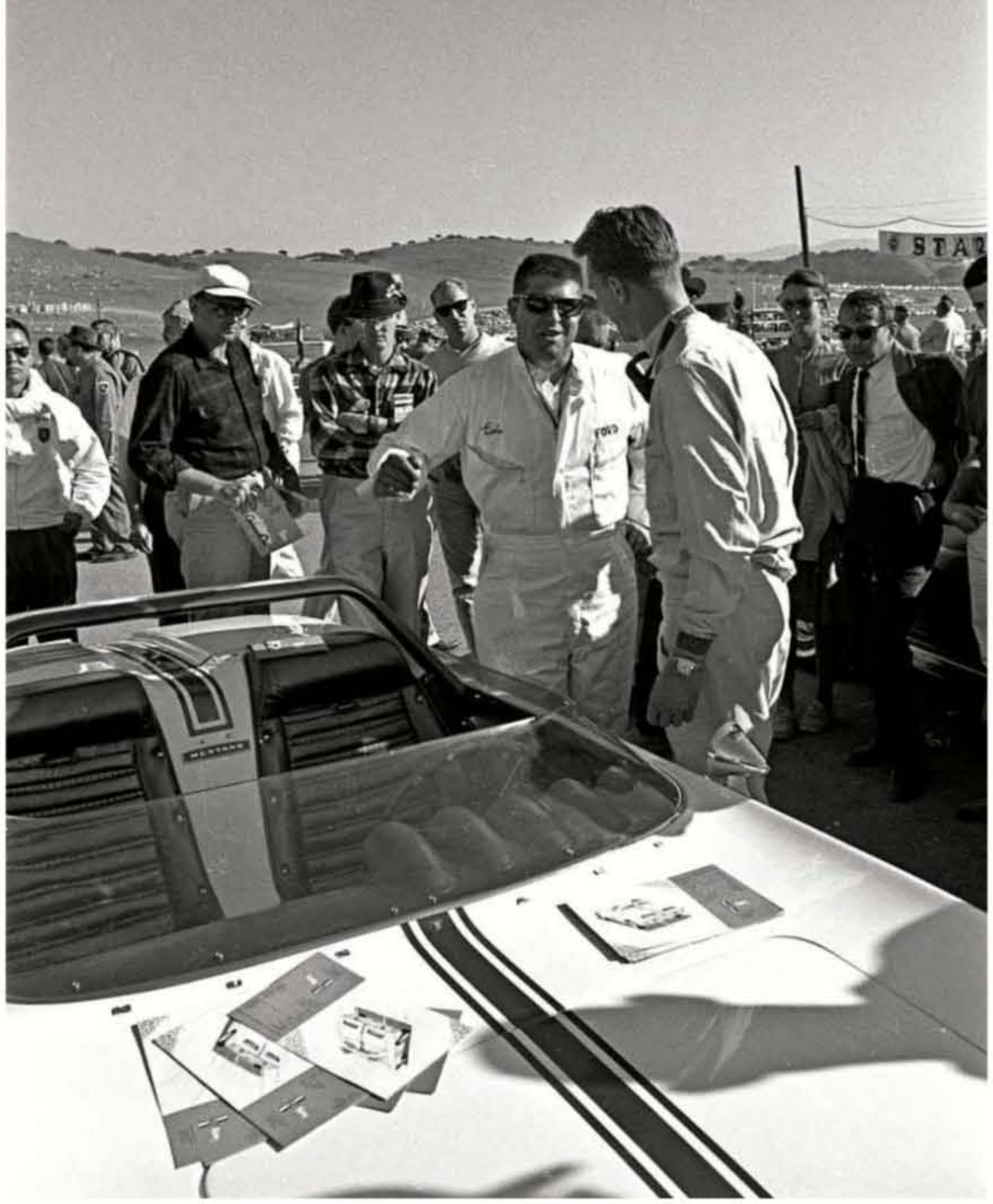
plant in Kentucky when a fresh product-planning audit compared its projected manufacturing cost to that of the larger Falcon. Though planned to sell for less, the smaller car would cost more to build – not good news to Lee Iacocca or, indeed, to Henry Ford. Although the American Cardinal project was cancelled, the German one went ahead, resulting in the Cologne-built Taunus 12M.

Suddenly a capable vehicle-development team was completely at liberty, just when Ford was revving its Total Performance engines. With Styling well aware of what Advanced Vehicle had been doing, the idea coalesced of using the Cardinal’s power package in the rear of a small sports car. Here was an instant mid-engined drivetrain that, at its 1.5-litre size, fitted a classic and popular category.

This was mother’s milk for Roy Lunn, who most strongly influenced the car’s engineering. An assistant was fellow Brit, Len Bailey. Others on the project were Bob Negstad, Chuck Mountain, Ed Hull, Klaus Arning and Bill Gay. All would win major laurels in Ford’s nascent Total Performance campaign.

Gay’s engineers went to town on the V4, fitting stiffer valve springs, higher-lift camshaft and larger single-throat carburettor with less obstructive air filter. In this form it produced





89bhp at 6500rpm. This compared well with Fiat's 1500 Sports at 83bhp at 5400rpm and Elva's Ford-powered Courier at 85bhp at 5200rpm. In racing tune with a crossflow manifold carrying two horizontal twin-throat Webers, its output was 109bhp at 6500rpm.

The Cardinal's transaxle served perfectly with cable commands from the short console-mounted lever to the actuating arms on its left side. Although its ratio spreads were pedestrian there was no time to engineer closer sports gearing. Instead of the Cardinal's 3.78:1 final drive they provided ratios of 3.30:1 and 3.56:1. The clutch was hydraulically controlled from a suspended pedal array. Drive halfshafts had sliding pot-type inner joints to accommodate suspension movement.

Roy Lunn showed his savvy with the use of rack-and-pinion steering, a Ford novelty, with a flexible-cable connection instead of universal joints to angle the column upward. Britain's Ford Consul supplied front disc brakes and drums at the rear. Linked by a balance bar, two master cylinders served the front and rear brake pairs separately. These plus the cylinder for the clutch and the throttle pedal were suspended from a cradle that slid forward and back, controlled by an under-dash handle, to adjust legroom over a four-inch range. Seat position was fixed with the steering wheel telescoping over three inches. The handbrake had a fly-off action.

Racing-car-style tubular wishbones with ball joints suspended the sports car at front and rear, using special rear hub carriers and Ford Consul Classic parts in front. Also in the racing-car mode were height-adjustable concentric coils and dampers at all four corners. In the geometries by Klaus Arning, the lower wishbones were angled upwards as they went inboard to give roll centres well above ground level, around four inches in front and between four and seven inches in the rear, according to adjustment. Anti-roll bars were placed low at both ends of the chassis. Wheelbase was 90 inches, with front and rear track 48 and 49 inches respectively.



'For expediency,' said Roy Lunn, 'we decided to use an aluminium skin and spaceframe for the first prototype' – just as he had done with the Jowett R4. Through the centre section the skin was blind-riveted to add stiffness to the spaceframe, fabricated from one-inch tubes of SAE 4130 steel, 0.064in thick. Integral with the frame was a rollover bar concealed inside a wing-section styling motif. The latter was seen as being developed into a support for the rear of a detachable roof for a road version.

Playing into the hands of the stylists was the Cardinal's unusual engine-cooling system. This was preserved in the sports car, which had side scoops behind the doors, one for each of the two radiators. Electric fans cooled them under thermostatic control and the coolant →

Above, left and far left
Dan Gurney demonstrated the Mustang to the public at Laguna Seca, seen here (left) at the infamous Corkscrew; European V4 is minuscule by American standards of the day, yet capable of punting the diminutive Mustang smartly.

filler gave access to a small header tank behind the driver's seat. The spare wheel and battery were in the front compartment, helping balance the weight distribution. Small latches in the compartment freed the concealed headlamps to pivot into position.

Stunningly pathbreaking in appearance, the little Ford sports car owed nothing in its styling to any other car. It was the concept of a designer who had just arrived at Ford, champing at the bit to outdo the work of his former employer, General Motors.

Born in Iowa in 1935, Philip T Clark honed his enthusiasm for cars and engineering at California's Art Center School of Design. A Corvair enthusiast, Clark was pleased to be picked by GM in 1961 to work on the designs for special cars for the company's exhibit at the New York World's Fair starting in 1964.

In March 1962 Phil Clark and GM parted company. He immediately found a home at Ford, where he joined the team under Bob Maguire and John Najjar working on the sports car. The project was still fluid when he arrived, with debates in progress over front versus rear engines. In his portfolio were designs already worked out for a racy, wedgy sports car and, to accompany them, sketches of a running horse that he felt closely complemented his ideas.

Various competing designs were on display in the studio when Dan Gurney, nurturing an Indy 500 relationship with Ford, stopped by to look them over. 'He felt at first that there wasn't anything there,' John Najjar recalled. 'But we rolled this blackboard around and Gurney said "Now you're cooking".'

The chosen design was Clark's, the clay model of which was completed and pictured with its white Di-Noc plastic finish on 25 May.

By Detroit standards the design was striking in its bold simplicity, with fine detail evident in the grilles of its side inlets and the vents above its tail, while twin exhausts poked out from the ends of the transverse silencer and the 13in wheels were Lotus 'wobbly-web' magnesium. A bold chine ran along each side and down into the nose, hidden below which was a flip-down carrier for a numberplate.

Already on the flanks of the clay model were motifs showing Clark's galloping horse against a background of red, white and blue stripes. With the usual palaver this led to the car's naming after the mustang, a small wild horse native to California and Mexico. And that name was really the car's sole contribution to the 2+2 Mustang that made its debut at the New York World's Fair in 1964.

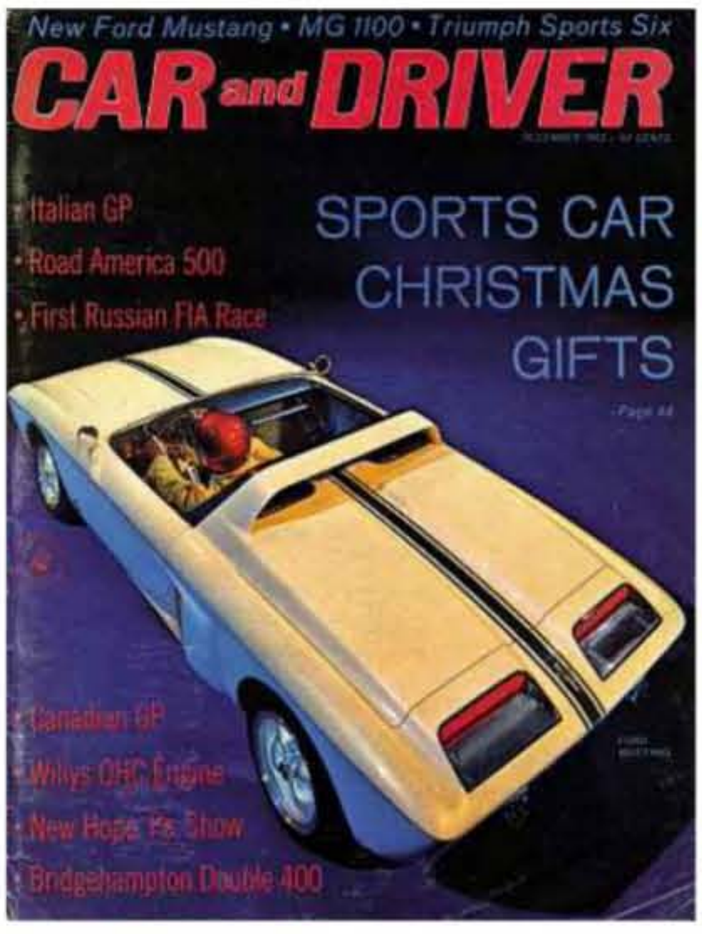
Jim Sipple led the design of the car's most highly styled surfaces, which were inside. Five circular pods housed, from the left, a combined fuel and charging gauge, 160mph speedometer, 8000rpm revcounter and oil-pressure and coolant-temperature gauges. The ignition switch was low on the left of the cockpit with the light switch. Complementing the purposeful three-spoke steering wheel was a passenger's grab bar. The seats and wheel rim were a cool metallic blue.

From the project's outset at the beginning of May, the car's fabrication was assigned to Troutman-Barnes in Culver City, California. Dick Troutman, a superb metal shaper, and Tom Barnes, known for the elegance of his machining, had been working together since they met at Indy-car maker Kurtis Kraft in Glendale in the late 1940s. Having endowed the Scarabs and the first Chaparrals with their artistry, they set up on their own. Starting work on the frame on 24 May, they received a glassfibre body from Ford against which they shaped the aluminium skin.

Back at Dearborn before the end of September, the Mustang was fitted with its →

'This led to the car's naming after the mustang, a small wild horse native to California and Mexico'





Above and left
Respected US car magazine *Car and Driver* was extremely enthusiastic about the Mustang, turning over its cover to the concept car. Highly stylised cockpit's design was led by Jim Sipple.

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Right and bottom
Dan Gurney in action at Watkins Glen, where he drove demonstration laps prior to official Grand Prix practice in early October 1962. Later in the month the Mustang was at Laguna Seca, where the comparatively small motor created attention.

interior and shaken down by Bob Negstad, who appeared with his Mustang-themed helmet in photos of the car. Its kerbweight was 700kg, distributed 46.8% front, 53.2% rear with a full 49-litre aluminium fuel tank in the nose.

After being blessed by Ford's management on 2 October, the Mustang was packed in a crate for air shipment to Elmira, New York, from where it was trucked to Watkins Glen in good time for its public debut at the first practice on 5 October. Ford had exclusive access to the track, where Dan Gurney drove demonstration laps. Also at the white car's wheel was race official and photographer Charles Lytle, who gave a ride to honorary starter Stirling Moss, still recovering from his crash at Goodwood.

After the race there was time to see what Roy Lunn and company had wrought. With a modest run-in distance its top speed was timed at 112.5mph, better than the 109mph the engineers had forecast. 'It is anticipated that improvements in drag will result from the use of a closed top,' Lunn suggested. Suitable designs were in the works. Acceleration to 60mph averaged 10 seconds flat and the quarter-mile was covered in 17.2 seconds.

'Low-speed torque was far above expectation,' found *Car and Driver*'s Jan Norbye, 'and top-gear acceleration from 20mph was unhesitating and outstandingly rapid for a 1½-litre engine. It was very willing to rev, going easily to 7000rpm and even to 7500rpm without protest.' Take a bow, Bill Gay.

Norbye was critical of cockpit intrusion by the left front wheelarch, which made foot positioning awkward, though he praised the handling, saying that 'it reminds us of the first two-seater 1100cc Climax-engined Cooper and the Mustang seemed more forgiving'.

Furthermore, he said: 'It can be braked well into a turn and with power on its stability is striking. On entering a turn there is no delay to overcome initial understeer; the nose is immediately pointed in the desired direction with racing-car-like precision and the rear wheels follow. Body roll is negligible and the seats give generous lateral support.'

He concluded: 'There can be no doubt that this car deserves to be produced. It would be a most welcome addition to the sports-car market and provide less daring manufacturers with valuable inspiration.'

But this was not on Ford's agenda. 'This first Mustang,' said Lee Iaccoca, 'was rigged up to go to Watkins Glen to show the kids that they should wait for us because we had some good hot stuff coming.' Rolling out of its bespoke Mustang-branded trailer, its next outing was again in Dan Gurney's hands at the big Laguna Seca races on 21 October 1962.

Over the winter the blue-striped white sportster made the rounds of motor shows in Milwaukee, Chicago, Denver, Philadelphia, Los Angeles and Dallas, followed by showings at 17 university campuses. Thereafter it was flown to Europe, where it remained for a year of displays. On its return it was destined for the crusher, until – thankfully – a cadre of engineers took it under their wing.

Says Matt Anderson, curator of transportation at The Henry Ford museum: 'They adopted the Mustang and put it in a trailer on the property, moving it when people got too curious. They rescued it.'

They also enhanced it, supplanting the time-expired magnesium wheels with Italian Cromodoras of the same 13 x 5J size. Firestone Super Sport Indys replaced the original Pirellis. Officially sequestered at The Henry Ford in 1974, it was later cosmetically restored but is still a non-runner. 'We think it may be too fragile to run again,' says Matt Anderson, 'but you never know.' Re-emerging at The Quail and Laguna Seca in August 2014 as part of the Mustang's 50th anniversary celebrations, the little sports car charmed new generations.

Meanwhile its creators had not been idle. This capable team came into the frame when Ford's effort to conquer endurance racing by buying Ferrari came to naught. Although Lola's facilities were used and two of its cars served as test mules, the team captained by Ray Geddes and engineered by Roy Lunn designed and built the Ford GT40s. Lunn's first studies were dated May 1963. A long and rocky road stretched to Ford's first Le Mans win in 1966 – but at its first milestone was a cheeky roadster by Clark out of Cardinal. Ⓞ

1962 FORD MUSTANG 1 CONCEPT (RACE TRIM)
ENGINE 1498cc 60° V4, OHV, twin dual-throat carburettors **POWER** 109bhp @ 6500rpm
TRANSMISSION Four-speed manual, rear-wheel drive **STEERING** Rack and pinion **SUSPENSION** Front and rear: double wishbones, height-adjustable concentric coils and telescopic dampers, anti-roll bar
BRAKES Front discs, rear drums **WEIGHT** 700kg **PERFORMANCE** Top speed 112.5mph. 0-60mph 10sec

THANKS TO The Henry Ford, www.thehenryford.org.

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PETER ELBRA





THE OCTANE INTERVIEW

PETER ELBRA

Meeting him again after four decades, ***Martin Gurdon*** *discovers the secret life of his junior school headmaster – and Rootes works driver and Monte Carlo veteran*

PHOTOGRAPHY Martyn Goddard

I WENT TO SCHOOL with Peter Elbra, but knew nothing of his double life. Back in the 1970s I thought he was an avuncular junior school headmaster, who drove a sensible VW 411 estate. I'd no idea that he'd been a very effective rally driver and navigator, who'd been co-opted into the Rootes' works rally team, making him a colleague of Sheila van Damm and Peter Harper; and competed in the '56 and '58 Monte Carlo rallies.

'I think I'm the only one left alive apart from Stirling Moss who drove for Rootes back then,' he says with a shrug.

All this needs a little explanation. In 1975 I was sent to a socially progressive, vegetarian, co-educational boarding school in Letchworth, Hertfordshire, called St Christopher's. I needed something rather more Fascistic, as I was unsuited to boarding school life and mostly hated it. This was partly thanks to endless collisions with authority and misdemeanors such as cooking contraband sausages on school property (tip: when you see a teacher coming, and put half-fried bangers in your pocket, they will fry you). After five years I wasn't expelled, but I was asked not to come back.

Peter oversaw its junior school, and ran one of the boarding houses with his wife Joan, so I spent most of 1978 living with them. Yet despite my being a *Car* magazine obsessive, reading it with a torch after 'lights out' while trying to work out what the hell LJK Setright was going on about, and harbouring a desire to be a motoring writer, I never knew about the rallying.

After my ignominious exit from school life we lost touch but, 37 years later, thanks to mutual friends, I received an email from Peter. 'You'll find me changed,' it said. 'I'm 94.'

He hasn't changed that much, in fact. Although less mobile physically, his amused, precise turn of phrase is unaltered, and I soon realised that he's something of a polymath and, it must be said, a good story. He'd arrived at St Christopher's in 1935 as a teenaged pupil and, unlike me, →

Left and below
Peter Elbra describes the finer points of navigating for the Rootes works rally team; on the 1956 Monte Carlo Rally, in a Sunbeam Alpine.

loved it. In 1939 he was working for 'The British Tabulating Machine Company Limited,' makers of Hollerith punch card calculating devices. 'I was in the technical department… What you'd call R&D nowadays.'

Peter was a pacifist, and realised that what he was doing was a preliminary to the codebreaking work at Bletchley Park. When he was asked to work there he refused, even though he could see the argument that Bletchley had the potential to save lives as well as take them.

'It wasn't the same as in World War One. No white feathers or anything like that,' says Peter, who spent the war as a firewatcher and air raid warden. He also taught and did farm work, both reserved occupations.

'I took a driving test on an Excelsior 125cc motorbike… with a slipping clutch. I couldn't do any of the emergency stops so I failed. But right through the war I was driving farm lorries, tractors, everything,' he says. Yet as the 1950s dawned he was back in the classroom, and the proud owner of a Morris Minor convertible, bought new after a three-year wait.



The car was maintained at a garage in Stevenage called Shelford and Crowe, run by motor sport-mad brothers Herbert and John Tucker-Peake (Herbert had been an apprentice for Sir Henry Birkin's Welwyn garage, where the Le Mans Blower Bentleys were prepared). One day the brothers asked Peter if he'd ever been to a car trial.

'I was hooked,' he says. This meant thrashing the little Morris on night trials, sprints and autotests, travelling as far as Exeter and Lands End. Peter made a map board with a light, and roped in the school's headmaster, who'd been a pupil with him, as navigator. Later he swapped the Minor for a Ford Anglia 100E, and was doing so well that Shelford and Crowe, which serviced the car, persuaded Ford's competition department to sell him a younger Anglia with better brakes. It was a good deal, paid for by selling the car's predecessor.

Along the way Peter encountered a very young Colin Chapman and a girl called Pat Moss. 'It was at a driving test meeting, and she said "What do we have to do?" I didn't know it was Pat Moss at the time.' He advised that she needed to avoid running out of revs. 'Just tweak the idle stop on the carburettor. She did rather well after that.'

Peter was also driving against, and sometimes beating, Peter Harper. 'And he was the top driver for Rootes.' Harper invited Peter to navigate for him, and the pair worked well together.

'He was a wonderful driver; fantastic, but I was very accurate in my navigating, and could say "Slight humpbacked bridge. We've got 100 yards with a sharp right-hand bend…" Even in the fog he'd drive the 100 yards and find the bend.' →

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‘Rootes invited Peter to co-drive in the 1956 Monte Carlo Rally, which required time off from school’





Above, left and below
In the snow, in the Alps, in 1956, heading for Monte Carlo in the Sunbeam-Talbot 90; 1958 again, at the Oslo start of that year’s event.



Harper and Rootes team boss Norman Garrard invited Peter to co-drive in the 1956 Monte Carlo Rally, which required time off from school, something its rally navigating headmaster was happy to accept. Peter describes the process as ‘very amateur’. ‘I did the recces in the Christmas holidays, taking notes for the whole team.’

In 1956 Rootes fielded Sunbeam-Talbot 90s. On the mountain circuit Elbra and Harper ‘were fairly well ahead’ when they stopped for fuel. ‘Peter [Harper] slid to a halt in the snow and demolished a petrol pump that had *Super*, so the rest of the rally only had *Ordinaire* after that, but fortunately our mechanics had jerry cans to fill us up.’

Harper used some timber to lever the car’s battered wing from the front wheel. ‘It did keep touching going downhill every now and then after that, which was a bit frightening.’

The cars had overdrive in top, but lifting a small hatch in the transmission tunnel and judiciously attaching a wire with crocodile clips made it work in *every* gear, including reverse. ‘We didn’t use it very often, but sometimes it was just right.’

Another fix was a hose from the engine compartment that would be stuffed up trouser legs to provide a little heat. The event finished with Rootes taking the Charles Faroux Trophy manufacturers’ prize.

Sheila van Damm, owner of London’s Windmill Theatre, which hosted nude reviews interspersed with aspiring comics such as Bruce Forsyth and Barry Cryer, was another Rootes driver, and after a recce near Paris, she took Peter to the theatre.

‘Beautiful girls with bare bosoms… [the show was] beautifully done. I remember there were lots of families there with teenage boys. In the Windmill they could only have nudes if they were stationary and with ultraviolet light.’

Later, van Damm sent Peter a signed copy of her autobiography, warning that it would be ‘full of mistakes,’ because she wasn’t an English teacher. ‘She was brilliant… a toughie,’ he says.

Peter also encountered Raymond Baxter and Brian Johnston, sharing a freezing Bristol Freighter aircraft with them and Ronnie Adams’ Monte-winning Jaguar MkVII saloon. He found these broadcasting titans charming, if surprisingly potty-mouthed.

The Suez Crisis did for the following year’s Monte, but the event was back in 1958, with Peter Elbra once again paired with Peter Harper, this time in a Sunbeam Alpine, which he describes as ‘a souped-up Hillman Minx’. Once again the entire route was recced, and the pair had high hopes. Elbra did little of the driving, confessing that his more experienced namesake found his technique less than relaxing. ‘I could never drive like Peter Harper, no way. His reactions were incredible. In snow and ice he was never facing the front, but he got there.’

On the event’s mountain circuit those skills saw them streak ahead of the competition, but heavy snowfall meant a change of route, no tyre tracks or detailed maps to follow. ‘I said “Peter you have a left-hand turning somewhere in the next kilometer.” He said “This one?” I said “It must be,” so we took it and finished up a mile away in a farmyard.

‘That cost us the rally. Otherwise on every single stage apart from that one Peter was fastest.’ They finished fifth (Rootes again taking the team prize), but Harper didn’t bear a grudge. ‘When I apologised he said “I could have put it off the road, don’t worry”. That was his chance to win the Monte Carlo Rally.’

Harper had some consolation in winning that year’s RAC Rally outright and, since he lived in Letchworth, he stayed in touch with Elbra. Years later the pair would sometimes meet and muck about with Harper’s Scalextric set – perhaps when I was reading *Car* magazine with a torch under the bedclothes. That’s yet another aspect of Peter’s life that would have surprised me.

Now he chats happily about how marriage and work made him retire from rallying (he turned down events such as the Tulip Rally), raucous post-rally parties, and how getting sponsored parts from the likes of Lodge spark plugs effectively paid for his amateur competition forays.

‘You know,’ he says with a broad smile, ‘I’ve been very lucky.’

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A REPUTATION WELL EARNED

Racing improved the breed to such an extent that Aston Martin named its most illustrious pre-war racer after the Ulster TT. ***Robert Coucher*** *drives one of the best*

PHOTOGRAPHY Matthew Howell

ASTON MARTIN was voted the 'coolest' brand in modern Britain in 2010 and '11, ahead of iPhone, Apple and YouTube, no doubt by a panel of trendy urban Hipsters who vaguely remember that the original James Bond in the sizeable shape of Sean Connery drove a Silver Birch DB5 in *Goldfinger* in 1964. Indeed, modern Astons are svelte and desirable sports cars, but the marque's beginnings were a lot grittier and more oily.

Aston Martin was founded by Lionel Martin and Robert Bamford in 1913, who built their first car in a workshop in Henniker Mews, London, later moving to cramped quarters in nearby Abingdon Road. The company produced sports and racing cars for the gentry from perfunctory locations, usually running on a shoestring. The shoestring snapped first in 1924 and again in 1926. Later that year Bill Renwick and Augustus 'Bert' Bertelli took control.

Thus began the successful Bertelli phase cars, built until 1937. They include the 1½-litre T-type, International, Le Mans, the MkII and the Ulster racing derivative, plus the 2-litre Speed Model. Bert Bertelli was an accomplished engineer and designer but not much of a beancounter, so the company suffered further financial problems and was taken over in 1932 by shipbuilder Sir Arthur Sutherland. Yet further glory was still ahead…

The Le Mans label made its debut on the competition version of the First Series International following Aston's class win and fifth place overall at Le Mans in 1931, and the model then placed fifth and seventh in the 1932 race and collected the Rudge-Whitworth Biennial Cup.

The Aston Martin MkII was launched in 1934 and, considerably lightened, entered Le Mans again but all the team cars failed to finish. Being superstitious, Bertelli had his British Racing Green cars painted in Italian Racing Red (on the advice of his wife) and, →

at the next race, the RAC Tourist Trophy at Ards in Ulster, the trio of cars finished first, second and third in class, taking the Team Prize. A month later a customer version was shown at the Earls Court Motor Show to reflect the recent success in Northern Ireland and was given a new name – Ulster. It cost a substantial £750 and Bert Bertelli later stated that the Ulster was the best car he had ever made. In 1935 another works car, chassis number LM20, finished third overall at Le Mans.

Pre-War Aston Martin 'Works Team Cars' were all designated with chassis numbers starting with the letters LM and were numbered 1 to 23. LM1 to LM10 were all based on the International chassis, with the 'Ulsters' starting in 1934 at chassis number LM11 and going through to LM21 in 1935 (they omitted 'unlucky' chassis number LM13). The example you see here is LM19.

In 1935 the attractive bodywork designed by Bert's brother Enrico 'Harry' Bertelli was modified, evolving from previous racing experience, and these versions (LM18 to LM21) are known as the low-radiator cars. The painted anti-glare radiator shell was reduced in height, thereby cutting down the mass of water it needed and reducing the frontal area as well. A further upshot is that the low-rad cars are even more attractive.

The Works cars had carefully assembled 1495cc, single-overhead-cam, four-cylinder engines with dry-sump lubrication, domed pistons and a high 9.5:1 compression ratio. With a special Laystall crank, 1$^{3}/_{8}$in SU carbs and hotter cam, the engines produced a strong 90bhp. Combined with a close-ratio four-speed 'box and the 'aero' improvements, the sturdy, low-rad Ulsters were capable of more than 100mph for long periods of time.

At Le Mans in 1935 the scruntineers initially did not accept the small cycle wings because they did not cover the tyres sufficiently, so wing edges were added to the existing wings, which this car still wears today. As with all the Works cars the racing colour finally chosen was red, and some of the original hue is still visible under the bonnet. During the race LM20, driven by Martin and Brackenbury, finished first in class and third overall. LM18, driven by Elwes and Morris-Goodall, finished 12th overall and seventh in class. LM19 crashed into the banking at White House at 9pm that evening in bad weather and turned upside down ending its race. Driver Fotheringham escaped… shaken, not stirred.

LM19 was rebuilt and entered as part of a four-car team for the TT at Ards in September. The cars were fitted with the newfangled but untested Superflexit oil pipes, and first to suffer failure was Prince Bira in his privately entered car. He was followed by LM21 and LM19 with the same problem of terminal oil loss.

In 1936 Le Mans was cancelled because of industrial unrest, so LM19 went to Italy for the Mille Miglia. Tommy Clarke and Maurice Falkner were leading the class by 1½ hours but after refuelling in Macaretta they burnt a valve and had to retire. Bad fuel was the cause.

'LM19, one of only ten Works Team Cars, is extremely well-known in Aston circles'









Clockwise from left
'Bert' Bertelli with former Sunbeam director Louis Coatalen and LM19 at Le Mans, 1935; at the 1936 French Grand Prix, Montlhéry, where it was driven by Tommy Clarke and Richard Seaman; Clarke and Maurice Falkner on the 1936 Mille Miglia, which they led before retiring; today, this beautiful historic car is driven and photographed at Bicester Heritage.

Later that year LM19 was sent to Montlhéry by the factory where the French Grand Prix was being held for sports cars. Dick Seaman, later of Mercedes-Benz GP fame, shared the driving with Clarke but they suffered braking problems and had to retire.

LM19 was sold in 1939 to a private owner who competed in club events through the 1950s. In 1968 it was bought by well-known Aston enthusiast Jock Campbell, who hillclimbed and raced the car until his death in 1976. The Ulster was passed to his son, then his grandson.

With its illustrious provenance, LM19, one of only ten Works Team Cars, is extremely well-known in Aston circles. And being one of only four low-radiator cars, LM19 is a fantastic-looking piece of kit. Not having been painted red for decades (and it was green for a time), it looks smart and tidy in gleaming black gloss with a red interior. It has quite a lot of chromework – Jock Campbell used to like to show his cars as well as race them, and his chosen colour was black – which sparkles in the early-morning sunshine, and it's wearing very chunky 5.50/18 Blockley tyres. Looking at the archive photos, it seems they are the correct girth.

The Ulster is very good-looking but not obviously styled. Clearly a good coachbuilder, Harry Bertelli got the dimensions and details nicely resolved but this is a sparse racing car, which looks fit for purpose with nothing superfluous added. The ally coachwork is minimal and tightly formed over the light ash frame, which makes the Ulster appear diminutive. The car's stance is wide and aggressive, capped with snug cycle fenders, a prominent exhaust, leather bonnet straps with quick release ammunition box catches and enough louvres to make the metalworker reach for his Woodbines.

Climb into the confines of the low-mounted bucket seat and the interior is tight, with the large four-spoke steering wheel dominant. Punch the Rotax starter button and the little 1495cc engine fires with enthusiasm, immediately sounding as though it is of a much larger capacity. It is angry, light of flywheel and very keen to rev. The throttle pedal is mounted centrally between the clutch and brake pedal, which is on the right. The short gearlever offers four forward ratios with reverse safe behind a lock-out gate but the shift pattern is reversed from convention, so for first you pull your left hand towards yourself then push forwards, down to second, third is away and up and fourth back down. →

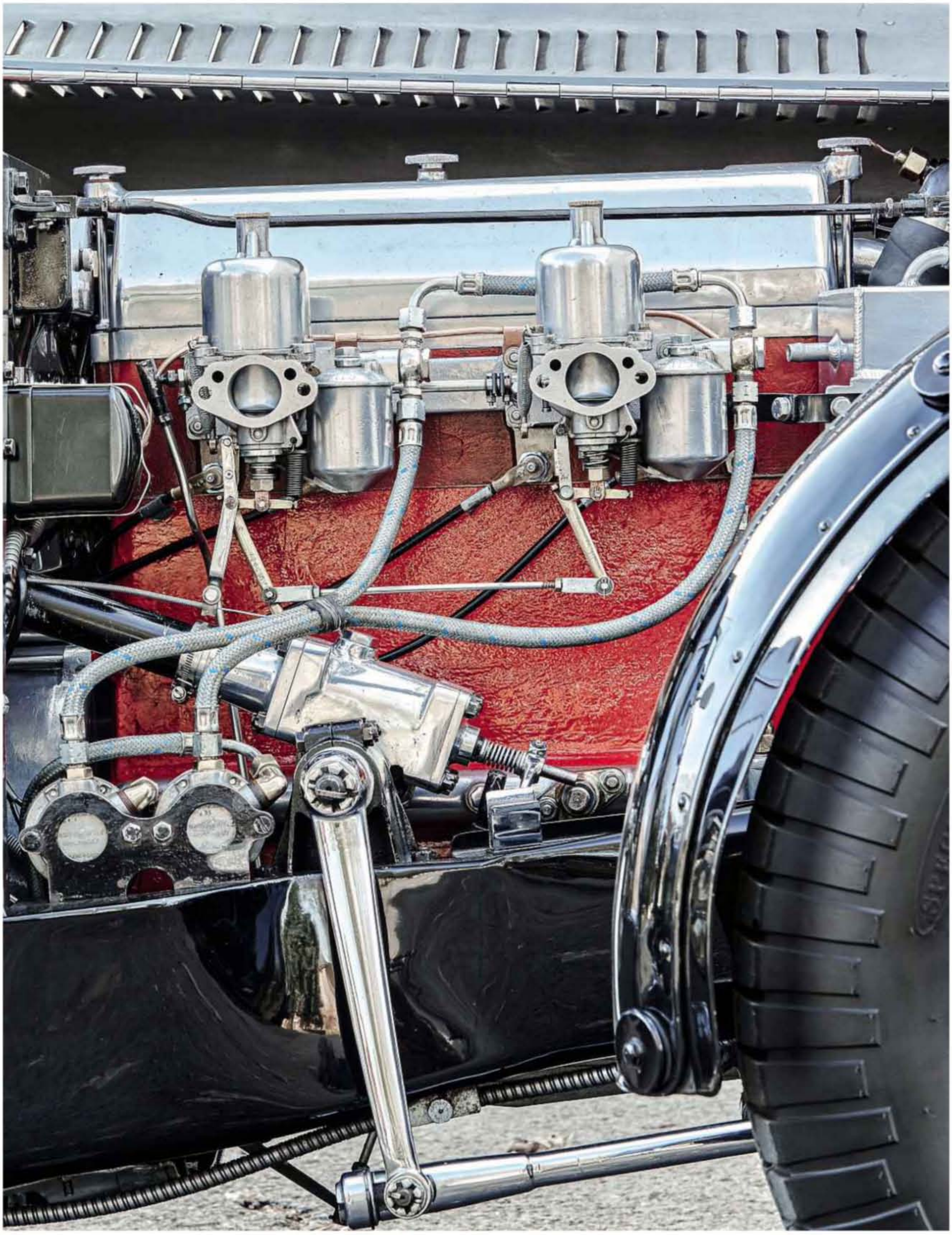


1925 ASTON MARTIN ULSTER

ENGINE 1495cc four-cylinder, SOHC, twin SU carburettors, dry-sump lubrication
POWER Approx 100bhp @ 5250rpm **TRANSMISSION** Four-speed manual, rear-wheel drive
STEERING Worm and castor **SUSPENSION** Front and rear: solid axles, leaf springs, friction dampers
BRAKES Cable-operated drums **WEIGHT** 900kg **PERFORMANCE** Top speed 100mph+







The clutch is easy, the crash 'box allowing the selection of first with a snick and the 900kg Ulster is off with intent. The whole car fizzes with energy from the engine, gears howl and the steering fidgets as the crossply tyres nibble at the tarmac. Building some speed, you notice the ladder chassis writhing beneath you as you concentrate on the central throttle and crash 'box.

Learn the car and, as it warms through, it all begins to come together beautifully. The grunty four-cylinder lump is torquey and loud and wants to peg at five thou'. Initially the cold, cable-operated brakes squirrel the car about but, once they're warmer, you learn to depress the pedal far enough to make sure they all bite evenly. Out on the Bicester Heritage test track the brakes are hardly needed. The trick is to keep carrying all the speed the Ulster can muster. It doesn't feel underpowered yet it doesn't have a surfeit of horses either. The joy is that the car's balanced and alert chassis is always on-side and gets all the power down all of the time.

The Aston rides on solid axles front and rear, so the suspension does not have much travel but the ride is good and absorbs undulations. You can chuck the car into tight corners with abandon and balance it in an easy slide through the faster ones. All the time the lovely steering is communicating to you through your fingertips while your backside enjoys travelling at various angles of slew through the bends. The gearbox is easy on the way up but appreciates a double-declutch on the way down, and the now-warmer brakes are man enough.

The small aero screens keep most of the windrush off your face and you are sitting low which helps. The stubby gearshifter is right there, just a hand-span from the big steering wheel, which provides loads of fulcrum while you have fun leaning out of the cockpit to watch exactly how close you can place the nearside tyre to the apex. Inch-perfect is the answer.

All the time that high-compression engine is blatting out loads of grunt right through the rev range, and you really enjoy the tough little car's perfect balance. It reminds me of a very fit Jack Russell terrier on the scent of its quarry: maybe not the biggest beast in the pack but certainly the most capable and committed. End

THANKS TO Bonhams, which is offering the Ulster for sale at the Goodwood Festival of Speed on 26 June, www.bonhams.com, and to Bicester Heritage, www.bicesterheritage.co.uk.



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At Road and Race, the body was found to be suffering from common 924 problems, with corrosion at the bottom of each front wing, in the forward part of the sills and in the rear part of the door-shuts. Filler was removed from the bonnet, which was reshaped with new metal, and areas of damaged underseal on the floorpan were removed and new sealant applied painstakingly to match the original.

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WORDS DALE DRINNON



RACINGONE / GETTY IMAGES

Left
Bill France Sr on site during construction of the Daytona International Speedway in 1959; he took a huge gamble by building the track on a Florida swamp.

'Big' Bill France

From a chaos of charlatans, outlaws and chancers, he elevated production-based racing to the US's dominant format

AMPLE EVIDENCE exists to paint NASCAR as a circus of bumpkins, if that's your pleasure. An early champion did indeed share the cockpit with a pet monkey, and more than one track has hosted its own infield drunk tank on event weekends. No season would be complete without some pitlane fisticuffs either, or lately a domestic violence or drugs scandal. And I'll admit, as a lifelong F1 enthusiast brought up amid the all-consuming NASCAR culture of the southern US heartland, such was my pleasure rather often.

Nonetheless, I get a delicious shiver up my spine from the very thought of a stock car thundering through high banking, and for the same reasons NASCAR has come to dominate the world's largest motor sport market, and F1 be damned. Nothing – not the sponsors, the manufacturers, team owners or drivers – has ever been more important to NASCAR than the sport itself and providing fans with good racing. And that is thanks to the principles laid down from the beginning by 'Big' Bill France.

William Henry Getty France came by his principles the hard way. Born in Washington DC in 1909, his father was a part-time racer, and Bill drove the bull rings in the days when anything went; no two tracks used the same rules and races sometimes didn't even start because shifty promoters had absconded with the ticket proceeds. Motor racing wasn't sport then; it was farce.

He moved to Florida in 1935, a high school dropout mechanic seeking a steady living for his wife and young son (named Bill Junior; hence, along with his 6ft 5in frame, the differentiating label 'Big' Bill), and settled in Daytona Beach, just as the era of speed record runs on Florida sand was closing. When the city fathers hit on saloon-based racing to fill the tourist entertainment void, France split his involvement between driving the contests and marketing them, and found he was infinitely better at the latter.

After spending the war as a shipyard worker, France made one of those now-or-never decisions: he would spin the modest beach events into a reputable nationwide sanctioning body and infrastructure for production cars. His playbook during the 1948 founding of the National Association for Stock Car Auto Racing neatly sums up his operational philosophy: he gathered a key group of racers, track owners, businessmen, journalists and politicians at a Daytona hotel bar and charmed, glad-handed, cajoled and connived until he got them all on-side. Bill France was a pretty good politician himself.

He was also a workaholic and a positive thinker in the stereotypical American 'never quit' ideal. Big Bill, along with Bill Junior, built the Daytona super-speedway in the late 1950s virtually by hand (motivated, it's said, by a rude reception the fervent open-wheel fan received at Indy in 1954), on a piece of hopeless swampland and without financial partners. He was determined for it be a showpiece, and it was: huge, modern, fast and with the banking cranked to 31 degrees – the highest France's bulldozers could pile it – every seat had a prime vantage point. Stock car racing would never be minor league again.

Right beside the charm, bonhomie and surprising personal generosity, however, came a profound management authoritarianism: his word was law and his decision final. No technical advantage was justified if it spoiled the racing, and if Chrysler wanted to quit when he outlawed the Hemi in 1965, fine, let 'em. (They came back…) Nor did he brook any favourites; Curtis Turner might have been a superstar and family friend, but attempting to unionise the drivers in '61 got him banned from competition.

This inflexibility couldn't last, of course, as NASCAR grew, and things came to a head at the 1969 opening of hyper-fast Talladega. Faced with legitimate tyre safety issues, the drivers staged a boycott and, although the show went on, it was without many popular names, and only some backstage diplomacy by Bill Junior prevented a full-blown revolution. It took something out of Big Bill, then 60, and in 1972 he abdicated his throne to Junior.

Bill France technically served as consultant and figurehead until his death in 1992, but suffered badly with Alzheimer's from the early '80s onwards. NASCAR's current CEO is grandson Brian France, and the organisation continues to operate under the founder's original concept.

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WORDS DELWYN MALLETT

Fasteners for the fast

Dzus fasteners made a huge impact on aviation and motor sport, earning their Ukrainian inventor a fortune

THE CLEVER LITTLE widget known as the Dzus (pronounced 'zeus') quarter-turn fastener, familiar to any enthusiast who follows historic motor racing, was the brainchild of Ukrainian immigrant Volodymyr Dzhus, and became the panel fastener of choice for aircraft manufacturers and race car builders across the world, putting the sleepy community of West Islip, New York, on the international map.

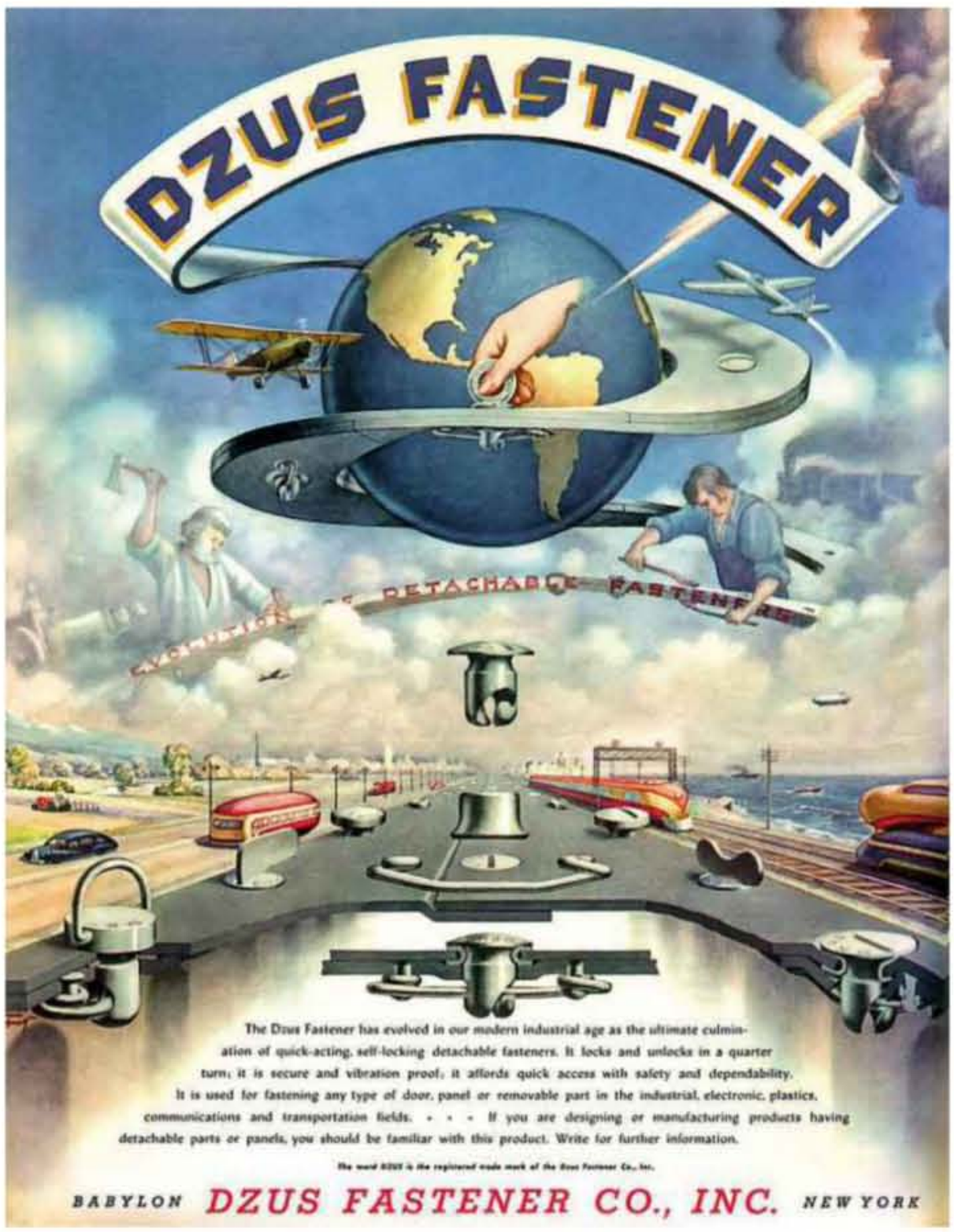
Born in 1895 into a poor farming family, the 17-year-old Volodymyr set out alone in 1913 for the New World – and a new name, William Dzus. After a brief sojourn in Toronto he eventually made his way to Newark, New Jersey, where he landed a job as a kitchen worker, but the urge to better himself soon led Dzus into the mechanical trades, first as a lathe operator and then in his own garage business.

Ambitious and inventive, Dzus applied for several patents in the automotive field but lacked the funds to pursue them to production. In 1929 the Great Depression forced him to close his business and take a job as a toolmaker at the Fairchild Aircraft Company. It was here that Dzus had his breakthrough idea.

As he watched planes taking off and landing, Dzus noticed rattling from their engine cowlings. The panels took a beating from constant vibration and the variety of catches then in use failed to secure the panels firmly or soon worked loose, often failing completely.

Like all good ideas, Dzus's solution was deceptively simple – a helical-slotted spring-loaded pin attached to the outer panel which, when pressed 'over-centre' and turned one-quarter of a revolution, engages with a wire screwed or riveted to the inner frame.

A prototype set of Dsuz's fasteners proved so effective that Fairchild tried to persuade him to relinquish the patent rights, threatening dismissal if he didn't. Wisely, and bravely, Dzus left and set up a small production line in a garage on Hawley Avenue, West Islip, in April 1932. The merits of the Dzus fastener were soon recognised by the aircraft industry, but it was the looming threat of war that catapulted Dzus into the big-time. In 1939, President Roosevelt ordered a massive increase in military aircraft production and the Dzus factory was turned over entirely to the war effort, supplying not only the US but all the allied aircraft manufacturers.



Legend has it that the Dzus fastener first hit the racetrack in 1946, when brothers Ed and Zeke Justice, without the approval of their boss Frank Kurtis, modified a Kurtis-Kraft midget racer that they were working on for ace driver 'Bullet' Joe Garson. Ed had worked at Douglas Aircraft and, fresh back from wartime service in the Army Air Corp, was very familiar with the quick-change convenience of the Dzus fastener. The sceptical Kurtis was soon convinced and their use spread rapidly through the US racing and hot-rodding community and eventually to European Grand Prix and sports cars.

In 1948 William Dzus, by that time a wealthy businessman, formed the Ukrainian Institute of America to promote the culture of his homeland, housing it in one of the last remaining mansions on New York's Fifth Avenue.

He died in 1964 and was succeeded by his son Theodore. Dzus Fastener Europe had opened in Farnham, Surrey, in 1953, followed by factories in Scotland, France, Germany and Japan. On his retirement in 1987 Theodore sold the company to the Farnham subsidiary.

After several takeovers the Dzus brand is now owned by SouthCo, but the West Islip Dzus decided to opt out and go it alone. In so doing they had to relinquish the Dzus name, creating the peculiar situation in which the original manufacturer continues to operate but under the acronym DFCI Solutions Inc.

However, in West Islip the inventor's legacy is still celebrated, with the legend 'Dzus Fastener Co' proudly displayed on the factory facade.

'Their use spread rapidly through the US racing and hot-rodding community and eventually to Grand Prix'

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WORDS NICK FOULKES

A watch to sink your claws into

Bremont has joined forces with Jaguar for a pair of watches inspired by revcounters – and a limited edition to match the new batch of Lightweight E-types

I HAVE WATCHED the brothers Nick and Giles English build their brand Bremont from when they were just two nice young guys with a fondness for 'planes, cars and watches to the stage where they are poised to open their first standalone store in Manhattan.

But while the brothers and their watches are about as English as James Bond drinking tea with HM the Queen, the name of their brand is that of the Northern French farmer in whose field they landed during bad weather while flying one of their 1930s aircraft from England to France. Monsieur Bremont was in his seventies when the brothers made their impromptu acquaintance with his field but, far from being a crotchety old codger, he could not have been nicer. Rather than brandishing his pitchfork at these *rosbifs* who had plonked their plane in his pea field, he rushed to help and invited them in for refreshment. Chez Bremont, they found a house full of clocks…

The reason for Monsieur Bremont's hospitality? He had been a pilot himself in his younger days. A good-natured horolophile flyboy… it was just too fortuitous. Accordingly, when the brothers set up their watch company, they named it honour of their pea-farming friend in France. Since then the English brothers have built a brand that speaks to the Biggles-reading Tim Birkin-worshipping youngster that lurks somewhere within so many *Octane* readers.

Bremont watches have a strong aviation component – often literally. For instance, the Bremont Wright Flyer, a delightfully period-looking timepiece, has embedded in its rotor a scrap of the original fabric with which Wilbur and Orville covered their flying machine in 1903. There is something about this idea of watch as modern reliquary that seems to appeal to the English brothers and their customers as, over the years, there have been some very interesting inclusions in their watches, not least bits of HMS Victory.

As an author of history books I am naturally excited about this sort of thing. It is remarkable to think that bits of wood that were worked on by some anonymous shipwright in the 18th century and which featured in the most famous naval battle in the story of our island nation can wind up (forgive the pun) inside a wristwatch. It is the unlikely turns that history takes which make it so engrossing and it is this concept of being emotionally linked to the spirit of the past that attracts us to vintage cars – making one project of the brothers of particular interest.

> 'Perforated straps recall the 1960s and the oscillating rotor is in the shape of a Jaguar three-spoke steering wheel'



Bremont is the horological partner of Jaguar and the two marques are obviously quite close; Ian Callum was on the Bremont booth at the Basel fair and, as my eyes kept straying to the wall-mounted screen, I saw his hands rapidly sketching out a watch design. As well as perforated straps that recall the 1960s and an oscillating rotor in the shape of a Jaguar three-spoke steering wheel, the dials of the Bremont Jaguar MkI and MkII are clearly inspired by the revcounter on the dashboard of an E-type. Printed in white on black, the hours run in a horseshoe shape around the top of the dial from 08 to 04, mimicking the journey of the needle from zero to 7000rpm, and there is even the red warning cone at the end of the hour track on the MkI and in one of the chrono subdials on the MkII.

These will not be limited-edition watches, unlike another series of Jaguar-linked timepieces that the brothers are planning. It has probably not escaped your notice that Jaguar Heritage is finally building the last six of the as-yet-unfinished series of 18 lightweight aluminium-bodied E-types from the 1960s. In the case of this edition of six watches, the winding crown is engraved with the tread of the historically correct Dunlop racing tyres as fitted to the 'continuation' E-type Lightweights, and the straps are made from the same 1960s Connolly leather that's being used to trim their interiors.

White gold is being used for the case, but the most precious metal involved in the construction of these watches is neither gold nor platinum. Each of the six being made will feature casebands machined from the same aluminium used in the construction of the Lightweight E-types' body panels.

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VINTAGE TYRES

WORDS GILES CHAPMAN

Addictive stuff

Cigarette cards offered kids the chance to trade on the back of their elders' addiction. Now collecting the cards themselves is becoming something of a habit

CIGARETTE CARDS have an indisputable end-date. It's 1940, when almost all production of these in-pack frivolities halted abruptly. After World War Two there was no lack of consumers, as the world's sallow-lunged population puffed, coughed and hacked its way through austerity. But paper shortages meant the cigarette card never really returned, despite half-hearted attempts at 1950s revivals.

The situation is similar to the vintage car one: tweedy diehards disdained the motoring world after Bentley went bust in 1931 and the lower orders took to the road in Hillmans and Austins. Things were never the same again.

But it's harder to see why the necessity for the cards to be given away with fags is such a delineator. Cards to be collected into sets returned widely in the 1950s, found inside packs of tea or chewing gum. I guess the purists must associate the golden era with cadging the cards, *Just William*-style, from reeking addicts as they lit up outside the local tobacconist, and only this enchanting tableau counts as the real deal.

I enjoyed a conversation recently with veteran collector, ex-racing driver and *Octane* reader, Tony Charnock. 'I never smoked, and I absolutely hate it,' he laughed. 'My parents, however, smoked frightfully, although I don't recall them ever giving me the cards. What triggered it was a great aunt who had an enormous collection – I mean suitcases full – and she asked me to sell them for her. My "commission" was to keep her car sets.'

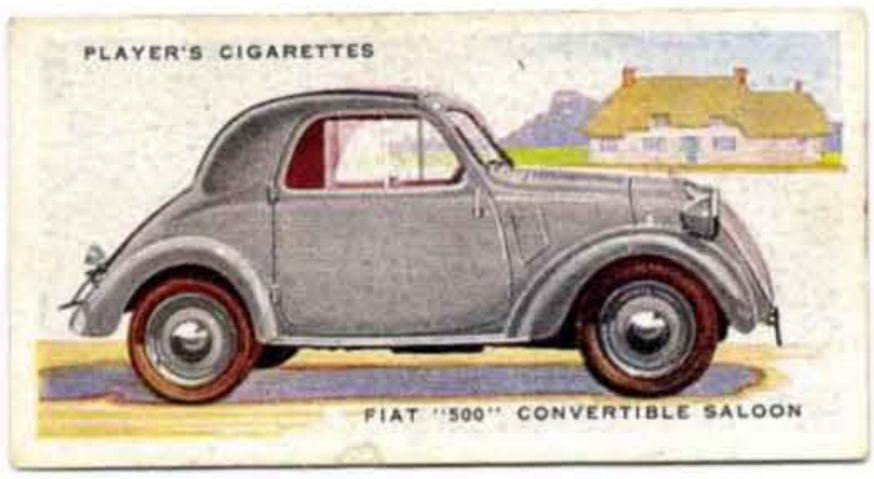
As a child during WW2, Tony already well knew the first and second series of 'Motor Cars' from John Player, each of 50 cards issued in 1936 and '37 (there was an Irish issue in 1936 as well). They're emblematic of the motoring-related cigarette car set – that is, a beautifully executed colour artwork of the car on the front and a reasonably pithy description of it on the reverse. The excellent reproduction standards these cards reached in the 1930s probably made them the pinnacle of the genre.

Cigarette cards themselves grew from the need by manufacturers in the 1890s to add a stiffener to their paper packs. They realised the card inserts offered advertising space, quickly leading on to creating sets of cards that could be collected and, of course, bolster brand loyalty. The cards got passed to sons and daughters, and a collecting craze kicked off.

Ogden's was the first to pick up on cars as a theme, with its 1905 series showing early cars given away with Guinea Gold ciggies. Tony has discovered that a German chocolate manufacturer called Stollwerck was an even earlier spreader of automobile info, with its set of six car cards issued in 1901/2.







'Arcane exceptions aside, most sets have survived in big numbers. They were intended for collecting'

However, most of the dozens of the sets in his possession came with cigarettes, and include such once-famous cancer incubators as Ardula, Wills's and America's Turkey Red. He freely admits to not scratching around trying to assemble 'odds' into complete sets, as many collectors did. Instead, he'd order complete sets of original cards from the London Cigarette Card Company (still going, albeit now in Somerset), often having one set for framed display and another kept for up-close enjoyment in plastic wallets.

'The last set I bought was six or seven years ago,' says the 80-year-old. 'I still think they're pretty to look at, although I've gone off cars a bit at my age!'

If cartophily appeals to you then there's loads to go at. Fast cars are often mixed in with 'Speed' sets that cover all kinds of 1920s and '30s propulsion on land, sea and air. One of the most prolific issuers of the period was Lambert & Butler, with its initial 1908 'Motors' leading to three 1920s 25-card sets of 'Motor Cars', another in the '30s of 50, a very attractive 50-strong 'Motor Car Radiators' in 1928, a 50-off 'Motor Cycles' a year earlier, and 1929's 'Hints & Tips For Motorists' 25-card set.

And by no means are cigarette cards an exclusively English phenomenon; Germany's Waldorf-Zuban issued an epic 1930 set called 'Autobilder' ('Pictures of Cars') of 150 cards subdivided into 15 series of 10 cards.

A few rare and arcane exceptions aside, most sets have survived in big numbers. They were intended for collecting and completed sets were hoarded. Cards stuck into manufacturer-supplied albums are usually worthless; only undamaged, separate cards and unused, empty albums have value.

The London Cigarette Card Company stocks over 400 original sets, cigarette and 'trade', with a motoring flavour, and most are in the £15-50 bracket. If you want the satisfaction of building up a set from odd cards, you'll have fun rummaging through boxes of unsorted specimens in antique markets. Best of all, the majority of popular set have been reprinted, so you need never feel guilty about buying the replicas cheaply for guilt-free framing, avoiding putting originals at risk of UV-induced fade.



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Ferrari 488GTB 2015

Launched at the 2015 Geneva Motorshow, the beautiful 488GTB is Ferrari's replacement for the 458.
Working closely with Ferrari, Italian master modellers Look Smart have released these excellent 1:43 hand built models of the car and the toughest decision is which colour to choose!

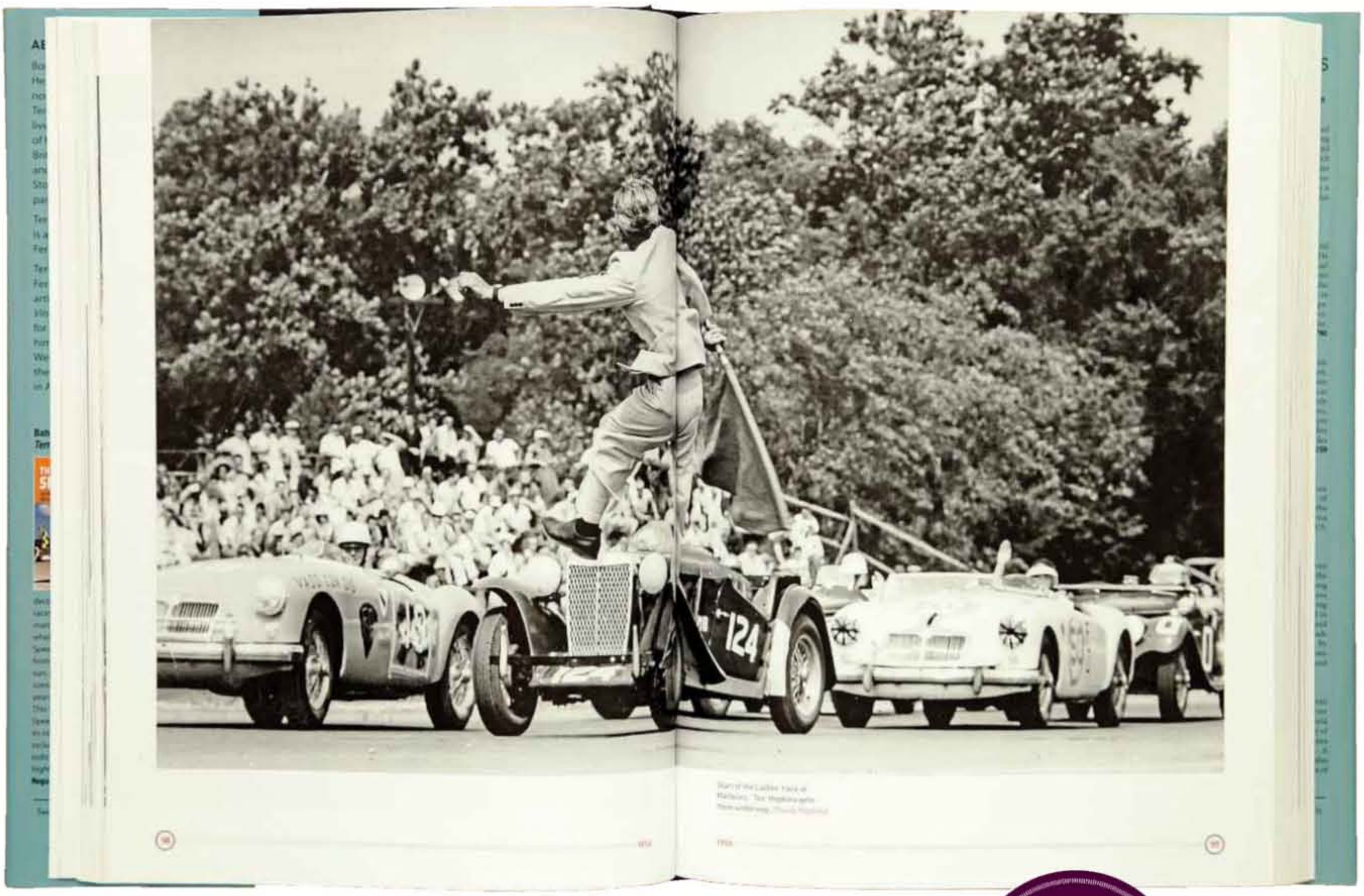


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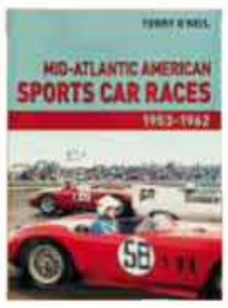
www.grandprixmodels.com



Mid-Atlantic American sports car races 1953-1962

Book of the Month

TERRY O'NEIL, Dalton Watson Fine Books, $155, ISBN 978 1 85443263 6



ANOTHER DAY, ANOTHER slip-cased celebration of American 'road racing' courtesy of Dalton Watson. This is one of the best yet, and much credit needs to go to British historian O'Neil for his attention to detail. The Stourbridge man tracked down first-hand sources who shared their memories of umpteen long-lost tracks once based in Delaware, Maryland, Virginia and so on: venues that rarely received so much as passing mentions in the mainstream media, even in period.

The author recounts an era of motor racing that was staged, more often than not, on runways and private circuits, with big names such as the recently departed Dr Dick Thompson and Ferrari/Elva tamer Charlie Hayes, vying – as O'Neil brilliantly puts it – for little more than 'tin cups and glory' against an army of amateurs.

Within a race-by-race breakdown covering ten seasons, it's surprising just how much information the author was able to dig up. Quite aside from the highly informative text, there are also period advertisements and programmes; we particularly loved the club magazine *Haybale* which accompanied the 'Les Six Heures de Marlboraux' meeting held at, er, Maryland's Marlboro Motor Speedway in June 1958.

There are also results tables, and chassis numbers are given where possible to the more significant racing cars mentioned in the 389 large-format pages. Commendably, the captions are informative and actually add something of value. You would be amazed at how often this isn't the case.

But ultimately it's the many, many images that prove to be the major draw. We were particularly taken with the double-page-spread shot of Stan Smilow's victorious Motto-bodied MG at speed at Marlboro in October 1955. That, and Peggy McClure looking all smiles aboard Ed Gelder's Ferrari 750 Monza shortly before finishing fourth in her race at the Cumberland Municipal Airport in May 1957. However, as with other books in this series, some images have been blown up beyond their elastic limits and look the worse for it. For the most part, however, they're hugely evocative.

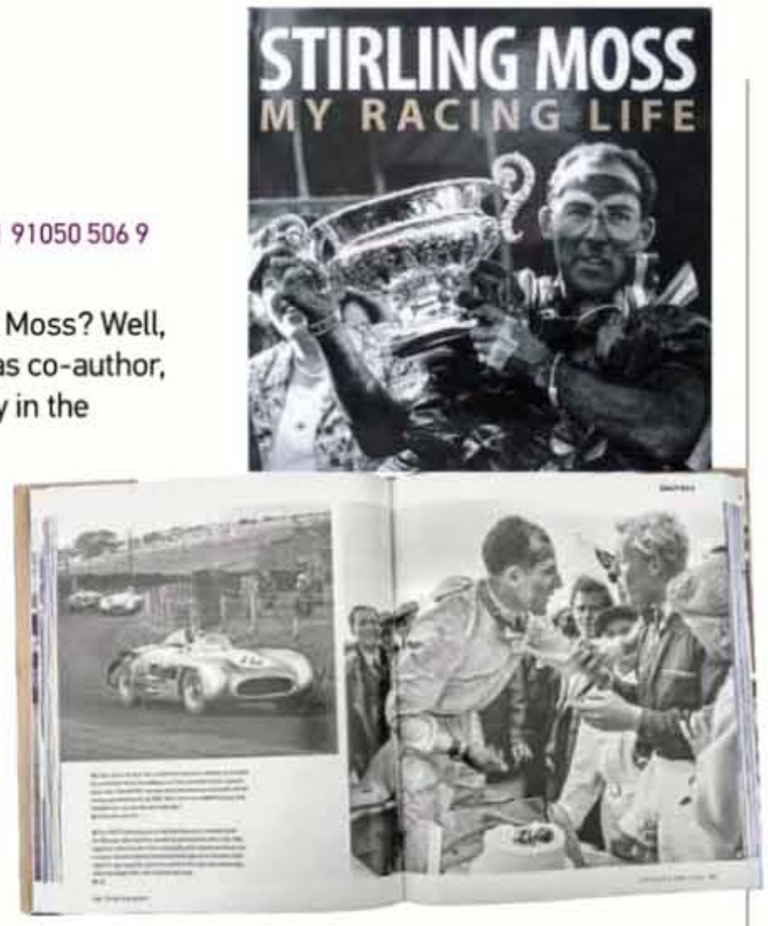
The edition is limited to 600 copies, all signed and numbered, which we fully expect to sell out quickly.



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www.hortonsbooks.co.uk

Stirling Moss my racing life

SIR STIRLING MOSS with SIMON TAYLOR, Evro, £50, ISBN 978 1 91050 506 9



IS THERE ROOM for yet another book about Sir Stirling Moss? Well, in this case – yes. Simon Taylor was the perfect choice as co-author, having followed Moss's career since he was a schoolboy in the 1950s, and he's done a superb job of marrying Moss's recollections with pictures from every part of his life.

In essence it's a picture book with extended captions, each chapter devoted to a key career point or aspect of Moss's life, and its strength lies in the diversity of images obtained from many sources; you are sure to find at least a few that are unfamiliar. The text is generously spaced, too, making it notably easy on the eye while still informative.

Even our jaded palates were pleasantly surprised by this revisiting of an icon, and we have an exclusive extract on pages 132-134 of this issue.

COLLECTORS' BOOK

Land Rover the unbeatable 4x4

K&J SLAVIN, G MACKIE, Gentry, 1981, value £5



BY FAR the least expensive collectors' book we've ever featured, with examples readily available on eBay for £5 or so, this is nevertheless a solid and easy-to-digest history of Land Rover into the 1980s (or, in later editions, the '90s). Written when many of the company's key personnel were still alive – co-author George Mackie headed Land Rover's Special Projects Dept – it's packed with hundreds of rarely seen factory pictures. Great value.

Win Percy – Win 1

SPIKE ANDERSON, Hughes Graphics & Design, £40
ISBN 978 0 646 91834 1



FEW RACING drivers we can think of have punched above their weight quite so consistently as multiple BTCC champion Winston Walter Frederick Lawrence Percy. We're amazed it has taken so long for someone to pen a biography of this well-liked Westcountryman. Appropriately enough, the author was the man who gave Percy his big break, the former Autocrosser finding fame aboard Anderson's legendary Datsun 240Z ModSports racer, Big Sam, in the mid-70s. There's fresh narrative on Percy's off-piste exploits in rallying, and it's intriguing to read his thoughts on the '86 European Touring Car Championship – or rather, how he felt when stripped of the title through no fault of his own.

Cars That Rock with Brian Johnson

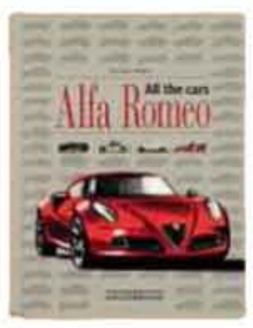
BRIAN JOHNSON with MARK DIXON, Carlton, £19.99
ISBN 978 1 78097 661 7



WHETHER IT'S clueless TV cooks on the Mille Miglia, or thesps talking up racing greats in documentaries (but mostly talking about themselves), celebrity 'car guys' are everywhere. AC/DC frontman Johnson is, by contrast, a genuine petrolhead, as this accompaniment to the Discovery Channel TV show of the same name makes abundantly clear. Written in conjunction with *Octane*'s deputy editor, and with chapters covering marques as diverse as Land Rover and Bugatti, it's a genuinely interesting read. The chapter on McLaren is a highlight, not least the rocker's thoughts after he tries out Anthony Taylor's M6B CanAm car for size. Elegantly written and good value, too.

Alfa Romeo – all the cars

Lorenzo Ardizio, Giorgio Nada Editore
£25, ISBN 978 88 7911 590 2



THERE ARE more than a few guidebooks celebrating Alfa Romeos through the ages, this latest offering by Giorgio Nada being different in that there are few photographs. Instead, each entry is ushered in with a line drawing by Ardizio. His artwork lifts this book above the norm, and the words lose little in the translation into English. There are quite a few nuggets to be found: for example, did you know a Tipo 33 Stradale appeared in the film *Un Bellissimo Novembre*? We didn't either. Each entry receives roughly a page of text and a detailed specification table; since it runs to nearly 600 pages, that makes it remarkably comprehensive, and plenty of motoring hacks will no doubt use it as a crib sheet.

Bannenberg

DICKIE BANNENBERG, Julian Calder, £110, ISBN 978 0 9553253 6 6



THIS DOESN'T have a lot to do with cars – but we are certain it will appeal to *Octane* readers. Australian-born, London-domiciled Jon Bannenberg was a sometimes controversial figure in yacht design, but unquestionably a legend in his own lifetime. This extraordinarily lovely slip-cased book, compiled by his son Dickie, covers everything from his early years as a set designer to the backstory behind how he became *the* yacht designer to the rich and famous.

As soon becomes apparent, Jon Bannenberg didn't so much design yachts as sell a lifestyle. Countless renderings and other pieces of artwork are reproduced here, for as the man himself said: 'Most people don't read drawings, and why would they? It's like expecting them to appreciate a Japanese poem when they don't speak the language. So you need to offer clients the image, a drawing which says this is the fantasy in reality.' A fascinating peek into the jet-set lifestyle of the 1960s, '70s and '80s.



France – the essential guide for car enthusiasts

JULIAN PARISH, Veloce, £14.99, ISBN 978 1 845847 42 5



ANY BOOK THAT has the word 'essential' emblazoned on the cover is, more often than not, destined for the bargain bucket. However, this softback should be compulsory reading if you're planning a road trip to France. The author outlines places to visit by region; and that's everything from race tracks to car museums plus places to buy motoring art and that useful widget you've been searching for. Not only that, there are visiting times, telephone numbers/web addresses; even grid references and downloadable apps. If that were not enough, there are also essential (sorry...) events to attend, some of which we were quite unaware of. It has given us plenty of ideas, that's for sure. Thoroughly recommended.

GEAR

COMPILED BY JULIAN KIRK

Porsche 356 styling buck

$3500-10,000. www.gvautosculpture.com

INSPIRED BY the exquisite styling bucks used by Italian coachbuilders, Giovanni Visconsi creates 1:4 scale replicas (ranging from 35 to 44 inches long) of his favourite classic sports cars. The range currently includes the Porsche 356 (Speedster or coupé), Mercedes-Benz 300SL (Gullwing or Roadster), Ferrari F430, AC Cobra 427 and Ferrari 330GTO. The sculptures are made of hollow tubular steel with TIG and MIG welded joints, are mounted on polished black walnut bases, and take between 90 and 150 hours to create. If none of his catalogued pieces take your fancy, Giovanni will also undertake personal commissions – but this 356 would look just fine in the *Octane* office.



Tamiya Mercedes-Benz Unimog 425 model

£175 kit only (£250 with remote control bundle). www.hobbyco.net

BASED ON Tamiya's CC-01 chassis with independent front suspension and a four-link rigid rear axle, this latest miniature iteration of the Unimog boasts almost the go-anywhere capability of the real thing, if rather less in the way of potential payload. The 425 was built in the 1970s and '80s as the ultimate heavy-duty version and this model faithfully recreates it, right down to the snorkel and cap vent. Don't worry about finding scaled-down terrain to suit; it'll manage anything.





Baume & Mercier Cobra watch

£3000 (steel version). www.baume-et-mercier.co.uk

FIFTY YEARS ago Carroll Shelby's 427 Cobras gave Ferrari a bloody nose and captured the GT Manufacturers' title – and this watch celebrates that feat. Based on the Capeland chronograph model, the Shelby Cobra watch is made of polished stainless steel (an 18-carat gold body is also available) with a Guardsman Blue dial to echo the colour of the racing Cobras. A black alligator leather strap with red calfskin lining finishes the look.



Built Up Models

£POA. www.builtupmodels.wix.com

FRENCH COMPANY Built Up Models produces remarkable scratchbuilt models and dioramas (the latter using proprietary models and scratchbuilts) to order. Specialist subjects are Formula 1 and sports cars of the 1970s and '80s, plus fighter aircraft – but commissions have also included Jules Verne's Nautilus submarine. Even the website had us in its thrall.

Burberry holdall

£1295. www.burberry.com

BURBERRY HAS been producing quality luxury clothing and accessories since the 1850s. Its latest bag features a cotton canvas body and leather trim, rolled leather handles, a detachable leather shoulder strap, metal zip and padlock – and of course there's the traditional checked lining. This Italian-made bag is a stylish way to carry your essentials around. By which we *don't* mean your toolkit.





Meccano chair

£202. www.hollowaysofludlow.com

IT'S FAIR to say that Meccano furniture won't suit every home but, if your style leans more towards the modernist than the chintzy... Nut-and-bolt self-build makes a welcome change from knuckle-grazing Ikea-style Allen-key flat-packs. And who doesn't feel that twinge of nostalgia when they hear the word 'Meccano'?



Slick Attire Le Mans T-shirt

£20. www.slickattire.com

MY LOCAL Chinese plays dreadful background music, but the Shanghai des 24H restaurant at Le Mans has the best soundtrack of all, being next to the Mulsanne Straight. What better way to enjoy crispy duck than when listening to a 911 whizz by at full chat, while wearing the T-shirt?



Road Runner sticker

£2.25. www.isaydingdong.co.uk

WITH ITS amazing turn of speed, the Road Runner cartoon character was adopted by Plymouth as the name for the muscle car it launched in 1968 (which featured a horn that mimicked the bird's *beep beep* call). This 7x10cm sticker commemorates both car and character. Key not included...

The 1:24 Duesenberg is available from www.automodello.com. All the other models shown here are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com



1:24 AUTOMODELLO

1934 Duesenberg J by Graber

PRICE $299.95 **MATERIAL** Resincast **QUALITY** ★★★★★ **VALUE** ★★★★★

AMERICAN-based company Automodello issues a small but eclectic range of models in 1:43, 1:24 and 1:12 scales, and its latest offering joins a growing list of superb pre-war cars in the mid-sized 1:24 scale – not as popular as 1:18 but ideal for subjects that are inherently large, such as this Graber-bodied Duesenberg.

It's listed as a 1934 Duesenberg but the full-size car is actually a rebody of a 1930 chassis that originally wore a formal Town Car body. After a few years it was shipped to Paris and rebuilt by Graber of Switzerland; Bill Harrah snapped it up for his collection in the 1970s and it's now owned by Sam Mann, who narrowly missed out on a Best In Show with it at Pebble Beach in 2010.

Automodello's flawless replica is a 'kerbside' model with no opening panels – but when the subject is as drop-dead gorgeous as this Duesenberg, there's no need for such gimmickry. It's supplied in a presentation box, but Automodello offers a suitable transparent display case for an additional $41.95.



















1:43 SCALE

1 // CHEVROLET CAMARO SS 1967 INDY 500 PACE CAR
BY SPARK PRICE £50.95
MATERIAL Resincast
QUALITY ★★★★☆ **VALUE** ★★★☆☆
A very handsome model, finished in the USA's racing colours of blue and white.

2 // BLUE CROWN SPECIAL
BY REPLICARZ PRICE £78.95
MATERIAL Resincast
QUALITY ★★★★★ **VALUE** ★★★★★
Impeccably detailed, this is a superb replica of the 1947 Indy 500 winner.

3 // BUGATTI T57 GANGLOFF
BY CARBONE PRICE £242.75
MATERIAL Resin handbuilt
QUALITY ★★★☆☆ **VALUE** ★★★☆☆
It's handbuilt and therefore expensive, but this is an exceptionally good model of a unique Gangloff-bodied Type 57.

4 // FERRARI 410S
BY FAENZA 43 PRICE £155.15
MATERIAL Resin handbuilt
QUALITY ★★★★★ **VALUE** ★★★★★
The body casting could be crisper but this model of a Mexican road-race entry is redeemed by its detail and finish.

5 // BMW M1 HOMMAGE
BY SCHUCO PRICE £77.95
MATERIAL Resincast
QUALITY ★★★★☆ **VALUE** ★★★★☆
No interior detail, as per the full-size 2008 concept, but an attractive model.

6 // FERRARI 412P
BY MARSH MODELS PRICE £197.95
MATERIAL Resin & metal handbuilt
QUALITY ★★★★★ **VALUE** ★★★★★
Just 25 examples of this NART 412P, which practiced for Le Mans in 1967, have been made by UK company Marsh.

7 // HEALEY TICKFORD COUPÉ
BY OXFORD PRICE £22.95
MATERIAL Diecast
QUALITY ★★★★★ **VALUE** ★★★★☆
The subject may be obscure but the price and quality make this a tempting buy.

8 // MASERATI MISTRAL SPIDER BY MINICHAMPS
PRICE £78.95 **MATERIAL** Resincast
QUALITY ★★★★☆ **VALUE** ★★★★☆
Aside from its chunky steering wheel, this is an exceptionally fine model – even if 'retail red' isn't the most subtle colour.

9 // ROLLS-ROYCE PHANTOM COUPÉ BY IXO PRICE £36.95
MATERIAL Diecast
QUALITY ★★★☆☆ **VALUE** ★★★★☆
A very un-Rolls-Royce price for what is actually a pretty decent model.

CLASSIC MODELS

1955 Ford Sedan
by Lionel



LIONEL IS A FAMOUS American brand of model railways, which was founded by Joshua Lionel Cowen, an inventor and businessman who produced a model train for a New York store in 1901 as a window display. Customers asked if they could buy similar models, and soon Lionel was making them for sale.

At the height of Lionel's success in the early '50s, the company was said to be the biggest toy manufacturer in the world, but sales then started to decline and Cowen sold up in 1959. Ten years later Lionel was bankrupt but production resumed under new ownership and continues to this day.

Lionel's inventory was vast, encompassing all kinds of buildings and accessories as well as rolling stock and locomotives. One popular item introduced in 1955 was the double-decker 'Auto Loader' Automobile Carrier, designed to transport four models of a Ford sedan. Though simplified in shape and detailing, this is generally taken to represent a '55 Customline, featuring the wraparound windshield fitted to Ford's new body style for that year. The four cars on the Auto Loader are usually red, white, turquoise and yellow, though less commonly a set can be found with all four in the same colour.

As the transporter was designed as part of an O Gauge railway system rather than the smaller OO scale, the cars are comparable in size with Dinky or Corgi Toys, though their simple plastic construction makes them less realistic. They do, however, have glazed windows and plated bumpers. In the mid-'60s the cars were simplified still further to cut costs: windows and chrome disappeared.

The enduring popularity of Lionel trains means that the Auto Loader set is back in production today, and a set of the four cars can be bought separately. As a result, the Lionel Ford is hardly a rarity, but it does have a certain curiosity value and appeals to the growing number of collectors who like the simple charm of vintage plastic toys.

WORDS AND PHOTOGRAPH: ANDREW RALSTON

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Taking to the floor for a glass act



1963 FORD GALAXIE COUNTRY SEDAN

MARK DIXON
@OctaneMark

MY OLD CARS LIVE in a storage unit on a farm. It's not the most glamorous of locations but it's home to lots of other people who mess around with old cars, so I was hopeful I might find someone who could help me with the bigger jobs needed to get the Galaxie through an MoT. 'Try Shandy in the unit round the back,' I was told, and when I saw a matt-black 1960 Cadillac coupe parked outside I knew I'd found the right place.

Shandy's real name is Sándor – his dad is Hungarian – and he lives and breathes old American iron. The Caddy is his daily driver, his girlfriend runs a 1971 Dodge Charger, and he appears to be building a mid-60s Impala out of sheet steel in his spare time. As a professional welder and fabricator, he was the ideal person to sort out the rotten footwells in the Galaxie – even though, as a staunch GM man, working on a Ford product rather went against his principles.

With the help of editor David, I removed the front and rear bench seats









Above and left
Although the Galaxie's body and chassis are very sound, the footwells had rusted, so Mark's new best mate Shandy (below left) cut the rotten metal out and seam-welded in some fabricated repair sections. Once that was finished, windscreen specialist Peter Jones (left) fitted a new wraparound screen with the correct tint.

so that Shandy could set to work. All four footwells needed extensive repairs, as did the top of the transmission tunnel where someone had hacked a large hole for a floor 'shift. Shandy prefers to make his own repair sections rather than buy them in, using a slightly heavier gauge of steel which he then swages like the originals for added strength.

Also high on my 'to do' list was replacing the cracked front windscreen, and on Shandy's advice I called a guy called Peter Jones who specialises in supplying glass for American cars. He ordered a new top-tint screen from the USA, together with the vital rubber seal, and I booked him to come over to Northamptonshire from Shropshire to fit them both. Given the fragility and expense of a new screen – including the rubber, the bill came to £768 – I reckoned a little extra outlay would be well worth it for peace of mind.

Fortunately, the stainless brightwork that surrounds the screen all came apart easily – it's mostly screwed on, apart from at the top, where it's trapped behind the rubber seal – and, equally fortunately, the underlying frame was in remarkably good condition, with zero rust. It meant that Peter had no difficulties in installing the new rubber and screen, which were gently coaxed into position over the course of an hour or so.

Now the shiny new glass is fitted into the well-patinated bodywork, the Galaxie has something of a *Christine* back-from-the-dead vibe going on; an impression reinforced by the fact that Shandy sliced open a vein on the back of his hand while he was cutting out a repair section. Despite this, he reluctantly admitted that the Galaxie has grown on him and is actually quite a cool car – for a Ford.

THANKS TO Shandy – based in Northants, +44 (0)7599 164077 – and Peter Jones, +44 (0)7836 208478, email amglass@fsmail.net.

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



Clockwise
SM clutch pedal out at The Splined Hub; scene of the Impreza's accident; HRDC Academy A35 at Silverstone.

JEFF BLOXHAM

There's good news and...



1996 SUBARU IMPREZA
DAVID LILLYWHITE
@OctaneDavid

I'LL START WITH the bad bit, shall I... After only two weeks and a stonking 2000 miles in my newly bought Impreza wagon, it was driven into at low speed by someone pulling out of a parking space as I drove by. Her Peugeot managed to take out both doors and the adjacent sections of wheelarch. I could have cried.

An unhappy call to her insurance company followed. I described the damage and it was immediately suggested that the car would be a write-off. A salvage company would contact me to pick up my car, take it away for inspection and arrange either repair or disposal.

It's taken me months to find a decent early Impreza, so there's no way any salvage company is taking my car away, unlikely to be seen again. But the Peugeot driver is now claiming that I drove into her so, two months and many phone calls on, the insurance still isn't sorted.

Of course I'd just treated the Impreza to a full service and a new set of Dunlop Sport BluResponse 205/50 R16 tyres, but I'm planning to restore the car whatever happens, so they're not wasted. There's always much debate on Impreza tyre choice; I chose the Dunlops because they score highly on the useful European rating system – their BA rating means they're very good on fuel efficiency and excellent on wet grip, though other sizes in the range achieve AA (see www.dunlop.eu). Noise level rating is good too, and they're much quieter and grippier than the car's previous tyres.

Next up, the Citroën SM, which is now much faster thanks to Andrew Brodie spotting that the distributor's centrifugal advance had been assembled incorrectly years ago. But a spirited post-fix test drive caused the clutch to slip, which turned out to be because I'd adjusted all the play out of the pedal. Once re-adjusted, the clutch would only just disengage because (we now know) the operating rod bush behind the pedal is badly worn. 'How does that come out, Andrew?' I innocently asked. 'Wing off!' was the blunt reply. So now the front wing is in a corner of The Splined Hub (www.thesplinedhub.co.uk) and the pedal assembly is awaiting rebuild. C'est la vie – it's actually not a bad job to do.

Finally, more racing... The HRDC Academy A35 (see www.hrdc.eu) is excelling itself, with two great events at Silverstone, the first a 45-minute BRSCC race on the International Circuit followed, two weeks later, by a support race to the Britcar Dunlop 24 Hours on the Grand Prix circuit.

In the first race – my debut on the International Circuit, and first time racing in the rain – I qualified near the back on the dauntingly slippery circuit in 18th place, but managed to finish ninth, which I was really pleased with.

In the Britcar 'History of the BTCC race', on the full Grand Prix circuit, I qualified 24th out of 30, again in the wet, and finished 18th, behind mighty Mustangs, Galaxies, Falcons, Jaguars, Lotus Cortinas and more. More than ever before, I'm really loving the racing, and the tough little Austin.



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
1987 Peugeot 205 GTI 1.9



RICHARD MEADEN
Contributor
1992 Porsche 911 RS

The joy of the old



1973
PORSCHE 911S
2.4 TARGA
ROBERT COUCHER
@OctaneRobert

SOMETIMES, IN THIS modern, high-tech, rational world of ours, I wonder why people still get such a kick out of driving old-tech, irrational classic cars. Everything conspires against them. And yet…

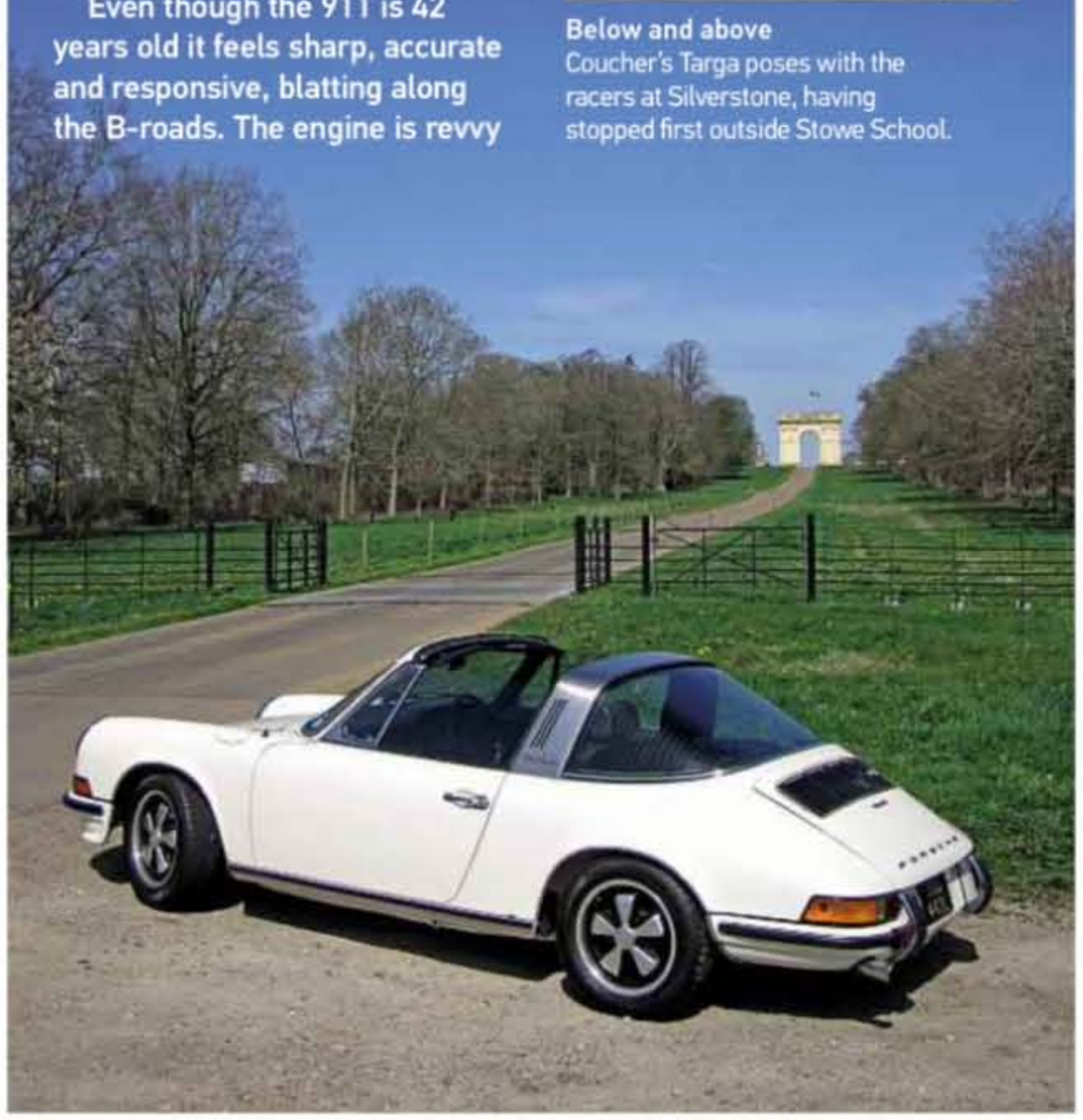
With an early start in mind to avoid traffic I opened the garage door, connected the twin batteries and started the Porsche 911. As always it fired immediately. Allowing the six-cylinder engine to warm gently on the hand throttle, I whipped the Targa top off, stowed it in the front boot, pulled the heater lever and set off towards Silverstone Circuit. With the air-cooled engine heating up swiftly, the 2.4S was soon out of London and onto the fast M40 motorway but, with the sun shining brightly, we peeled off at Junction 2 to Beaconsfield. Along the undulating A355 the Targa was in its element, with the crisp spring air swirling around the narrow cockpit.

Even though the 911 is 42 years old it feels sharp, accurate and responsive, blatting along the B-roads. The engine is revvy but also very torquey, thanks to being rebuilt with 2.7-litre barrels and pistons. Once through suburban Aylesbury, the beautiful A413 to Buckingham is perfect for a classic car on the final run up to Stowe School and the circuit. So much more scenic and enjoyable than the grey and monotonous motorway.

With summer on the way I need to get the 911 into a specialist for a service and general check-up. The last few drives have thrown up a number of issues: the car suffers an occasional backfire on lift-off, so I have a new replacement Bosch relay to fix that. The steering wheel is mounted a bit squiffy and the passenger headrest has come loose. Apart from that the Porsche is a little jewel and is fantastic to drive quickly but sensibly. Every time I drive it I realise exactly why we all love classic cars. All you need is a pair of sunglasses, a map and an eager and responsive old-school classic under your control.



Below and above
Coucher's Targa poses with the racers at Silverstone, having stopped first outside Stowe School.



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1988 Porsche 959S
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1974 Porsche 914-6
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2001 BMW Z8
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A nasty case of toothache



1929 FORD MODEL A HOT ROD ROADSTER
SARAH BRADLEY



BANG! CRUNCH! clonk clonk clonk... Uh-oh! That'll be first gear destroyed, then.

Bugger. It wasn't as if I was doing anything remotely heroic when it happened, either. Had I been hooning along Pendine Sands at the VHRA's Amateur Hot Rod Races, or launching at the dragstrip, or even participating in a traffic-light Grand Prix, I could at least claim I'd sacrificed a vital transmission component for a good cause – and been whooping with joy while doing so.

But knocking a tooth off when distractedly selecting first gear without using the clutch, while manoeuvring in a Cotswolds station car park, isn't exactly rock 'n' roll. What a numpty.

Ironically, I was taking part in a 'bijou' hot rod roadster Reliability Run to that picturesque region with a group of mates. Throughout the weekend my Ford had thus far proved utterly reliable. Shame the same thing couldn't be said for the driver.

Our four Model A and B drop-tops – and the 1964 Mustang of another friend whose 1929 roadster pickup wasn't ready in time – proved an impressive sight as we toured the Wolds. Everyone loves that flathead V8 rumble and, as we wound through chocolate-box villages, onlookers' grins matched our own. Even better news was that the forecast storms hadn't materialised, the spring temperatures were clement and our waterproofs remained unworn.

Our magical mystery tour organiser, Julian Balme, had planned several surprise interludes of a petrolhead bent along the way – not least a visit to the Buckinghamshire premises of leading Bugatti specialist Ivan Dutton Ltd. Languishing among untold fortunes of carefully restored and maintained exotica was proprietor Tim Dutton's own well-campaigned trials Model A, providing a perfect photo op for our roadster line-up.

Our relaxed two-day jaunt coincided with the annual Drive-It! Day, when owners are encouraged to use their classic vehicles en masse to celebrate the UK's transport heritage and demonstrate how many historic machines are still on the road. Bicester Heritage in Oxfordshire was accordingly hosting one of its popular Sunday Brunch Scrambles, so it was there that we topped off our run.

My Model A drives fine in reverse, second and third, which will get me around for now – but with the Pendine Sands races coming up in July, I need to sort out the issue soon. If I can't find the right part, I've got to locate a whole new gearbox. Any chance someone's got a late-1930s three-speed top-loader going spare?



Left
Reliability run hot rods pose with Tim Dutton's Ford Model A trials car.



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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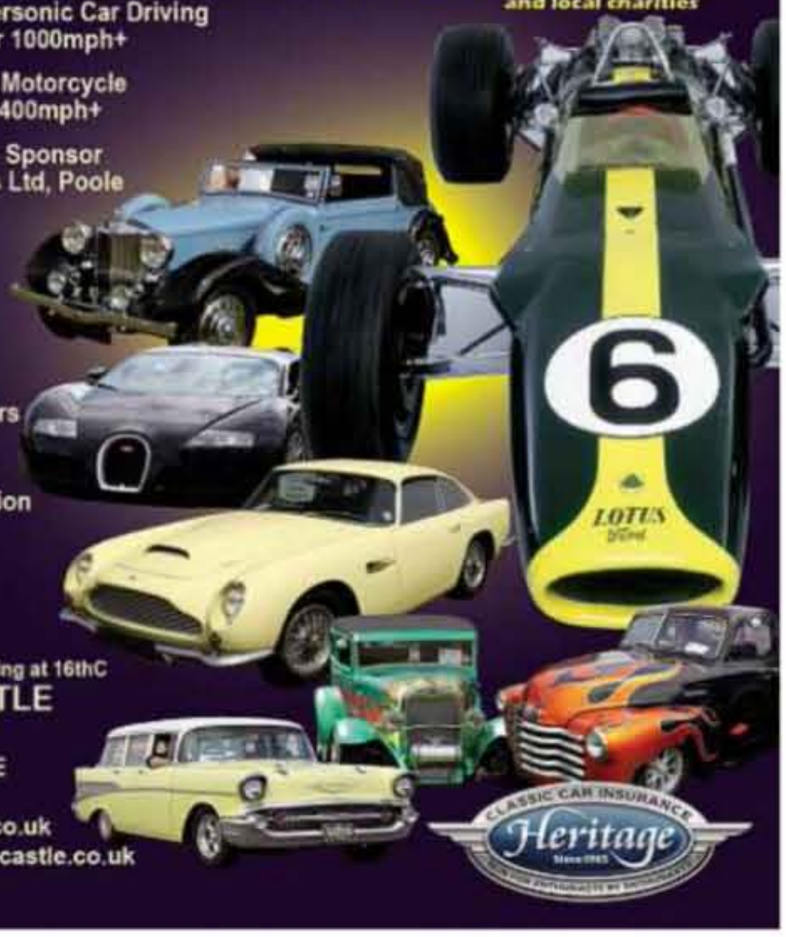
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Jaguar
MILESTONES

Jaguar XK engine

ALONG WITH FERRARI'S V12, Porsche's flat-six and Chevrolet's small-block V8, the Jaguar XK inline six-cylinder engine is an automotive classic of the first order. This venerable mill won the Le Mans 24 Hours endurance race no fewer than five times and was in production for just over 40 years in some of the most refined motor cars in the world.

This double-overhead-camshaft straight-six with hemispherical combustion chambers engine was conceived by (Sir) William Lyons, William Heynes, Walter Hassan and Claude Baily towards the end of World War Two. The engineers were standing on the roof of the SS Cars factory in Swallow Road, Coventry at the time, watching a German bombing raid.

The engines were, in fact, developed first as high-output four cylinder units but, by 1947, a 3.2-litre six-cylinder – named, interestingly, the 'XJ' – was preferred. Testing showed the need for extra torque so the engine was stroked to 3442cc and was first seen in the stunning Jaguar XK120 launched at the Earls Court Motor Show in 1948.

The engine was tested to a claimed output of 160bhp and proved to be powerful, refined and reliable. With its polished cam covers and classical architecture, it was also a thing of real beauty. By 1964, the 3.8-litre XK engine was developed for the E-type Lightweight with a wide-angle cylinder head and fuel injection. In this form it produced a remarkable 300bhp.

Production ceased in 1992 (along with the Daimler DS420 limo), after the engine had appeared in the XK sports cars, the E-type, Mk1, Mk2 and MkX saloons, the XJ6, the XJ-S and more. **Robert Coucher**



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IN THIS PICTURE

True grit

CSCC Classic K Series
Silverstone, UK. 9-10 May

NICHOLAS KING explored the limits of his Ford Mustang a little too enthusiastically on the warm-up lap for the one-hour Classic K Series race at Silverstone, coming a cropper at Becketts. With the help of the marshals, however, he was soon free of the gravel and held his nerve to finish fourth and win his class. King finished two laps down on the overall winner, David Tomlin, whose Elan was pushed hard by that of John and Tom Bradshaw.



Image: Peter McFadyen

DONINGTON HISTORIC FESTIVAL, 2-4 MAY
Image: Charlie Wooding





PIRELLI RALLY, 25 APRIL
Image: Gordon Crawford



DONINGTON HISTORIC FESTIVAL, 2-4 MAY
Image: Charlie Wooding



GURSTON DOWN HILLCLIMB CHAMPIONSHIP, 19 APRIL Image: Steve Havelock



DONINGTON HISTORIC FESTIVAL, 2-4 MAY
Image: Charlie Wooding





MGCC AT BRANDS HATCH, 3-4 MAY
Image: Laura Manning / Steve Cross



VSCC CURBOROUGH SPEED TRIALS, 3 MAY
Image: Peter McFadyen

In brief



SUNBEAM SHINES AGAIN
The 1921 3.0-litre GP Sunbeam featured in *Octane* 136 – also known as Sunbeam VII after the number it wore in its most famous race – returned to the Isle of Man Mountain Course for the first time since it won the last TT for cars on the island, in 1922. Formerly part of the Donington Collection, it has spent the last five years in restoration. It ran demonstrations on all three days (23-25 May) of the Manx Classic. In 1922, the car covered the 302 miles of the TT at an average speed of 55.78mph, Jean Chassagne piloting the Sunbeam along partly unmade roads in appalling conditions.



NEW AWARD FOR 1600s
One of the biggest prizes in club-level rallying has been announced for drivers of 1600cc cars running in the Mintex MSA British Historic Rally Championship and the West Wales Rally Spares RAC Rally Championship. The top 1600cc car from the season will win an entry to the Roger Albert Clark Rally (27-29 November), courtesy of sponsor Jordan Road Surfacing – a prize worth around £2000.



HEIDI WINTERBOURNE JOINS RALLY ROUND
Heidi Winterbourne, co-founder of the Endurance Rally Assocation and responsible for the legwork behind such events as the Peking-Paris Motor Challenge, plus the Classic Marathons and Monte Carlo Challenges, has joined Rally Round as rally co-ordinator. She will take 'a pivotal role in event organisation and business development'. She said: 'I'm looking forward to seeing my old customers and telling them about the wonderful adventures we have planned.' Rally Round's next event is The Thunder Dragon Rally in Bhutan, 1-24 November. **www.rallyround.co.uk**



PAUL HARDIMAN

Present from the past

Dick Smith has raced this Frazer Nash for 55 years – a wedding gift from his wife WORDS: PAUL HARDIMAN

THIS NÜRBURG IS a very special Frazer Nash. One of only three built, it was the sole works racer, driven at the 1932 German GP by AFP Fane, and later in the 1933 Brooklands 500 by one of the Aldington brothers. And Dick Smith has owned it for 55 years.

It was a wedding present from his wife in 1960: 'I had a copy of *The Sports Car: Development and Design* by John Stanford that Rosemary had bought for me in 1958 and on the back cover was a picture of what I thought was just the perfect sports car of all time. Later, when I was a locum in Market Harborough, I saw advertised a Frazer Nash for sale in Nottingham – it was the same car! It cost £275, and I knew we couldn't afford it.

'One day while we were having dinner I noticed Rosemary had a bit of a twinkle in her eye and she said: "I've got to tell you; I've bought that car for you. The man's put lights and mudguards on it and he's expecting you to go and pick it up today." She'd been saving for furniture during our engagement and had £10 more than the price of the Nash, so she bought it instead of the furniture.

'I remember the evening I picked it up, driving up the Great North Road under a harvest moon on a crisp and cool September night. I simply threw it at the road. It still gives me goosebumps thinking about it, even after all these years. Rosemary loved that car too. Early on I took her to Italy in it, without the blower. It's only 29in wide, and we had luggage crammed everywhere. That was on the very first Frazer Nash Raid, to Bolzano in 1969. We had 34 cars on that run and the Italians treated us like royalty. That really set the scene for historic motoring.'

The Nürburg was supplied with an Anzani engine but that was soon changed by the works to a Meadows unit, in late 1932. 'It's a 1500cc engine but it's got a big vane-type blower – number 11 – and it's boosting at 20-23psi depending on atmospheric conditions. That blower gives it a lot of torque and it rockets along – you wouldn't believe how fast it is.'

Sadly not at the recent Manx Classic, where it displayed the first fit of temperament in 55 years and bent a couple of pushrods, followed by a rocker and then inevitably a valve. But Dick, a former Captain (1981-1984) of the Frazer Nash Car Club and now in his 80th year, has raced it continually since the VSCC April Silverstone meeting in 1961, though its first outing with the works in Germany met with retirement. 'In those days you drove to the race, but the car was shunted by a tram in Brussels, bending the chassis and that led to it retiring with transmission trouble after 150 racing miles.

'I've raced it at Monaco three times, and each time failed to finish. Once a rear wheel came off but I didn't know, because on a Nash there's no diff and into Ste Devote I braked like hell, which kept the rear off the ground. But when I put the power back on it spun and I remember before we hit the barriers, quite hard, shouting to myself: "If you can't control your car you shouldn't be racing!" So I was quite relieved when I glanced back up the track to see a wheel, hub and brake drum rolling towards me. It wasn't driver error, so I decided to keep racing.'

The Meadows 'four' drives the rear wheels by chains, one for each of the four gear ratios, hence the Nash appellation 'chain gang' – that is, a row, or gang of chains – selected via a system of sliding dogs from an outside gear lever. But the row of cogs on the solid rear axle means there can be no provision for a differential, which accounts for the wild slides needed in tighter corners to quell the understeer inherent in a diffless car. That's something Nash types get used to, and they appear inured to the perils of sitting over a whirling row of chains, separated only by a thin sheet of aluminium.

Nashes run in the blood of the Smith clan. Sons Simon, Andrew and Adam race a 1926 Boulogne Vitesse, a '34 TT Replica and a '29 Supersports, while Dick has a '26 Supersports too, in polished aluminium, as well as once owning (when he was aged 20!) a Bentley 4½ Litre.

But the Nashes mean more, especially this one, a very special car which carries such special memories. 'I love this car. I'll never sell it.'



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MB 300 S Cabriolet, 1954, untouched vehicle in spectacular original condition, complete and fully documented history.



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.



Rolls-Royce Phantom VI Landaulet, 1975, 1 of only 3 LHD and one the most expensive cars ever built, just 23.398 Km from new, restored to concours condition.



Alfa Romeo 1900 C Sprint Series I Coupe, 1952, Mille Miglia competitor, FIVA Identity Card, restored.



Mercedes-Benz 300 SL Coupe, 1955, "frame off", NSL-specification, "matching", 1 owner for 40 years.



Aston Martin DB 2 Vantage, 1951, beautifully restored, Mille Miglia eligible, Heritage Certificate.



Maserati 3500 GT Touring Coupe, 1961, carefully restored, "matching", Weber carburettors, 5-Speed.



Bentley 3 litre Speed Red Label, 1924, one of the most original existing examples, first bodywork by Vanden Plas.



Facel Vega HK 500, 1960, rare RHD, manual shift, fully restored with documentation.

Alvis Silver Eagle C&S Tourer, 1936, fully restored.
Aston Martin DB 4 Serie II, 1960, LHD, "matching".
Auburn 851/52 Sport Phaeton, 1953, over 100 mph.
BMW 328 Sportroadster, 1937, very original.

BMW 503 Cabriolet Series II, 1958, only 58 made.
Ferrari 330 GT 2+2 Coupe Series I, 1965, certified.
Hispano-Suiza H6B / H6C Open Tourer 8 l, 1925.
Jaguar E-Type 3,8 l Series I Roadster, 1964, restored.

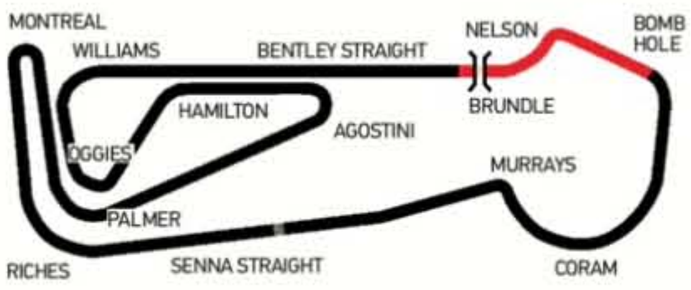
Jaguar SS 100 2,5 l OTS, 1937, rest., old Log Book.
MB 300 SL Roadster, 1960, "matching", restored.
Mercedes-Benz 300 Cabriolet D, 1952, like new.
Mercedes 16/40 "Knight" Tourer, 1912, restored.

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Snetterton: Brundle and Nelson

MARK HALES ON HOW EXCESS ENTRY SPEED WILL BE YOUR UNDOING





JEFF BLOXHAM

ONLY THREE OF Snetterton's corners remain from the 1970s but, other than a name change, the former Esses is one that escaped 2011's transformation to '300' status. That saw The Esses become Brundle and Nelson, local hero and multiple world champion respectively, although why it's not Martin and Nelson, I'm not sure – or even Brundle and Piquet. Other than smoother and wider kerbs for Nelson's port side (and hugely taller and rougher ones to the starboard...) and a new track surface, the shape is pretty much as it was when I first went there with my Turner in 1975.

That was a while ago but, just as it did then, a very fast left followed by a very tight right creates opportunity and problem in equal measure. And if it seems to have become a theme of mine of late, how you tackle it depends a great deal on what you are driving. Cars have not only become faster round the lap, but the manner in which they have evolved – in particular braking power and front-end grip – are now key factors in the driver's cornering approach, and especially the line. There is a lot of time to be made – or lost – through Brundle and Nelson and the trick remains the same: to judge how fast you can go through the left-hander, such that you can make a neat and tidy job of the right.

Whatever you drive, though, one thing is certain: you cannot go as fast as is absolutely possible through the first left-hander because the right appears almost before the left is done. Most cars will have to lose at least some speed on the straight before bearing left. It's how much that is the difficult bit. A complex set of compromises that has to be judged very carefully, not least because the outcome depends on the sum of two parts.

An episode in the late 1970s involving my wooden-chassis Marcos is also a long time ago but, since the corner hasn't changed much, it's still a good example. I had made a better start than the Caterham 7 that was the (controversial) pacesetter in the category and, come the Esses, I left a bit of a gap to the left in order to straighten the exit, get the car slowed and safely down to second (only four gears in the 'box) and use the power of the Ford V6 to speed me out of the right towards the Bomb Hole. Next thing I know, there's a Caterham climbing through the passenger door.

'I just knew I could outbrake you... I just knew...' offered the driver afterwards, by way of explanation rather than apology. While it might eventually have been the reality, outbraking wasn't likely just there. The point is that Rob – for it was he – wasn't that much quicker round the lap, but had already decided he deserved to be past a lumbering beast like the Marcos and so he just aimed it up the inside without any thought for what he would do for the right-hander. Even if I hadn't been in his way, the speed he was carrying meant he wouldn't have got it stopped and turned.

The driver of a modern single-seater with wings and slicks would start in much the same fashion as did Reckless Rob. Flat in sixth all the way into the corner's mouth, then sweep across the road, braking carefully all the way through the turn, at the same time going down the paddles to third gear. He'll have apexed early and ended up probably in the middle of the road on the exit, and while that does tighten the entry to Nelson, it's a very short, sharp turn, so what he gained all the way from the entry to Brundle is much more useful because he was travelling so much faster. He will then just pull second as he eases right and gas it out of Nelson towards the Bomb Hole.

A road car or historic with much greater mass will have to lose a lot more speed as they go under the bridge, probably going down one gear, then clip later at Brundle so they can exit closer to the left-hand kerb. You'll still have to ride the brakes all the way through, mind you, and give yourself time and space in order to select second gear ready for Nelson. And if all that sounds obvious, then the traps are less so. The now-redundant piece of track that carries straight on is very reassuring and many is the driver who tried to delay the loss of speed from the straight and then realised the grip that remained in the front tyres wouldn't allow them to make the left, let alone the right.

As always, it depends on the car, but in older and heavier ones there is also the danger of locking the unladen left front as you try to slow through Brundle. That is usually followed by a mechanically unsympathetic fumble to get second because now there isn't enough space before Nelson. The driver then ends up bouncing over the kerbs on the exit while still trying to cram the lever into second. Either that, or he exits the corner still in third...

But what I still remember as The Esses is always a wonderfully diverse challenge. When you judge it all just right and scorch out of Nelson without rattling the kerbs, kicking the tail or pushing the front, it's a fantastically rewarding experience.

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MARK HALES

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The more things change...

New name aside, it's business as usual at RM, as the sale of the Andrews Collection showed

WHAT CHANGES at RM, then, since it became RM Sotheby's back in February? Well, apart from the new name and website URL, virtually none, as best we can tell. There have been two major sales since the announcement of the deal, and both proceeded exactly as expected: some extraordinary cars were consigned; some bidders bid furiously; some records were set. Business as usual.

The latest of RM Sotheby's triumphs came in Fort Worth, Texas, where the house dispersed the well-known, 78-strong collection of father and son Paul and Chris Andrews. The top seller was a 1962 Ferrari 400 Superamerica SWB Cabriolet that drew a winning bid of $7,645,000 including premium, though we were more taken with the '63 400 Superamerica LWB Coupé Aerodinamico pictured above, which sold for a more modest $2,860,000.

Those were just two of 16 lots that sailed past the million-dollar mark and helped the collection as a whole raise almost $54 million – a record for a single-vendor car auction.

Here in the UK there has been a reshuffle behind the scenes at Barons, following the retirement of Laurence Sayers-Gillan. Tony Cavell and Peter Gascoigne are now steering the ship, and their first sale in charge was an especially good one. In addition to the usual bread-and-butter classics, the 21 April auction featured a barnfind Bentley R-Type Continental Fastback that sold for £739,212 – more than all the other lots combined. If more of the same is to come, then the future of the house looks bright.

TOP 10 PRICES

APRIL 2015

£807,000 (€1,088,405)
1955 MERCEDES-BENZ 300SL GULLWING
Coys, Essen, Germany. 18 April

£739,212
1954 BENTLEY R-TYPE CONTINENTAL FASTBACK
Barons, Esher, UK. 21 April

£653,500 (€904,500)
1988 PORSCHE 959 COUPÉ
Coys, Essen, Germany. 18 April

£471,000 ($715,000)
1969 CHEVROLET CAMARO ZL-1
Worldwide Auctioneers, Houston, USA. 25 April

£402,000 (€556,170)
1938 BMW 328 ROADSTER
Coys, Essen, Germany. 18 April

£339,500 ($500,000)
1932 DUESENBERG MODEL J PHAETON
Mecum, Houston, USA. 9-11 April

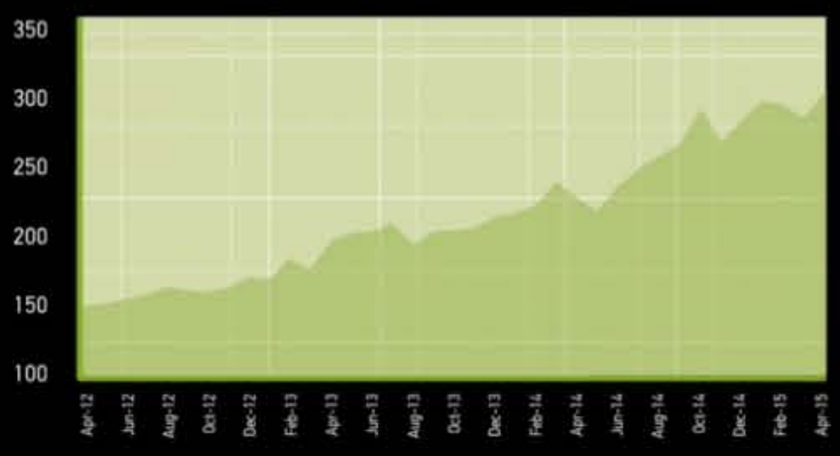
£333,500 (€461,765)
1980 BMW M1
Coys, Essen, Germany. 18 April

£326,000 ($480,000)
1970 PLYMOUTH SUPERBIRD HEMI
Mecum, Houston, USA. 9-11 April

£322,500 ($475,000)
2006 FORD GT HERITAGE EDITION
Mecum, Houston, USA. 9-11 April

£275,900
1939 VINCENT HRD SERIES A RAPIDE
Bonhams, Stafford, UK. 26 April

HAGI Porsche index



HAGI P-INDEX

MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2008. The HAGI Porsche index charts the prices of key collectable Porsches.

A GAIN OF 6.62% in April more than offset losses for the two previous months and sent the HAGI P to a new high of 296.35. Indeed, the value of the strong positive contribution in April is abundantly clear, as it provides the primary drive in the 6.60% YTD advance.

In common with other market segments, most of which performed strongly in April, the HAGI P has broken free of the trading range held since the third quarter of 2014. The underlying commitment to the collectable Porsche sector is further emphasised by the year-on-year advance of 32.39%, which corresponds closely with the 32.06% gain made by the HAGI P in 2014. These are market-leading figures, and all the more notable as in historic terms Porsche has held the position of long-term structural underperformer.

However, since inception in December 2008, the HAGI P has nearly tripled in market value. In 2014 it outperformed all other HAGI indices by a significant margin and, with a current index level of 296.35, it has not only outpaced the overall asset-class market, but is a none-too-distant second to the HAGI F Ferrari measure. Only time will tell if the HAGI P has arrived at its correct market position or has the legs to make further comparative gains.

Although in April gains were made across the Porsche catalogue, there was an emphasis on high-performance models from the 1970s through to the early 2000s, which are finding favour with younger collectors – vindication indeed of the thrust upmarket Porsche has made over those years. For more, visit www.historicautogroup.com. **Dave Selby**

F-Code T-Birds continue to soar

Auctions America, Santa Monica, USA 17-18 July

IT SAYS EVERYTHING about the enduring appeal of the original 'personal luxury car' that, despite Ford's attempts to sully the Thunderbird name with a series of clumsy barges, the image forever associated with the moniker is that of the perfectly proportioned first-generation car. When the Beach Boys penned their ode to T-Bird-related fun, fun, fun in 1963, we doubt they were thinking about the disastrously incoherent second-generation car, or its too-big-by-half successor.

No doubt there are some (a few, at least) who would take issue with the idea that the later cars failed to meet the bar set by the first Thunderbird, but the market certainly sides with us. The gleeful, neat '55, '56 and '57 cars remain the ones to have, but among those collectors have a clear favourite: the '57 F-Code.

It's not hard to see why. A total of 53,166 first-generation T-Birds were made; between the D/F-Code cars that were handbuilt for racing and the F-Code production cars, only 211 Thunderbirds are believed to have left the factory with a modified and supercharged 312ci V8 engine capable of kicking out a full 300bhp.

The performance package added $340 to the base price of the '57 Thunderbird ($2944), but that was a small price to pay for those who stoked the fires of America's horsepower wars. One such was the original owner of this beautiful car, which is today resplendent in Thunderbird Bronze following a well-executed restoration. Quite apart from the blown V8, it features every desirable option going, including the three-speed manual 'box with overdrive, so its estimate of $175,000-250,000 is warranted, particularly in light of the recent sale of a similar car for $247,500 – a sum, we should point out, that is still some way shy of the $319,000 achieved by an F-Code back in 2006.

Whether this example sells for a vast amount of money or merely a small fortune, the ascent of the 'ultimate' Thunderbird ought to serve as a reminder that Ford's riposte to the Corvette was a special car – and that for those not fixated on 0-60 times, a run-of-the-mill first-generation T-Bird represents pretty stupendous value.

www.auctionsamerica.com



KARISSA HOSEK

ONE TO WATCH

1981 DeLorean DMC12

Historics at Brooklands, Weybridge, UK 6 June

WALT DISNEY, it has often been noted, saw to it that generations of girls would grow up with entirely unrealistic expectations of their husbands. Robert Zemeckis was guilty of a much graver crime. The director of *Back to the Future* and its two sequels convinced hordes of young boys that there was no better car than the DeLorean DMC12.

At some point since the release of the first film in 1985, every one of those boys has been forced to acknowledge a crushing truth: the DeLorean is, by most objective measures, rubbish.



Even when new it was underpowered relative to other cars with a similar price tag; the stainless steel body is a bear to keep clean, and a nightmare to repair; quality control, though improved between the start of production in 1981 and the demise of DeLorean only two years later, was notoriously spotty. In '85, though, to these then-young eyes, the DMC12 really did look the business, with its gullwing doors and angular styling courtesy of Giorgietto Guigiaro. There weren't many cars around at the time that could have pulled off the role of time machine as convincingly. And to a large number of DeLorean enthusiasts – and they are legion – that's enough. So what if it never lived up to its own hype; it was cool beyond reproach just the same.

Although the DMC12 has many fans, there have always been enough cars (around 9200 were built) to go around, which has kept prices low for all but the best-preserved examples – of which this is most definitely one. With only 24 delivery miles on the clock, it is in mint condition and has never been registered, hence the estimate of £34,000-39,000. Maybe that's a lot of money for one of the car world's most notorious failures, but it's a bargain price for a time machine.

ALSO LOOK OUT FOR...

Everything we know about the two-faced Roman god Janus we learned from 1995's *Goldeneye*. Not a lot, then, but Pierce Brosnan taught us enough in one line of expository dialogue to understand why this microcar, with its back-to-back seats, was christened Janus by its German manufacturer, Zündapp. The company's only attempt at a car was not a success, in operation or in the showroom; just 6902 examples were built and very, very few survive. Rarity and novelty value alone account for this car's estimate of £32,000-36,000, but for a scopophobe it might be a good buy when it is offered by Anglia Car Auctions on 13 June.



In brief

VINTAGE FRENCH FIZZ

Artcurial, Paris, France
22 June

Giant tailfins are generally the hallmark of cars designed to be driven very slowly in a straight line, yet they were also critical to the success of the curious-looking, aerodynamic Alpine A210, one of the marque's finest racecars. Introduced in 1966, it extracted real fizz from a tiny Gordini engine, and gave the driver every opportunity to make use of it, handling beautifully. The A210 won the Index of Performance at Le Mans in both '68 and '69, and enjoyed class wins across Europe, including those claimed by this '66 car, chassis 1720. Set to be sold on 22 June, it is valued at €300,000-500,000 – and don't be surprised if it performs every bit as well in the saleroom as it once did on the track.

www.artcurial.com



PICTURE PERFECT

Bonhams, Goodwood, UK
26 June

In our experience, artists and designers are only interested in the thoughts of other artists and designers, so we suspect Butzi Porsche was pleased to hear that Richard Hamilton, revered among shark picklers as the 'father of pop-art', felt the design of the Porsche 911 2.4S to be perfect – unimprovable in every aspect. Hamilton, best known for his collages and the sleeve of the Beatles' *White Album*, bought the 2.4S pictured below in 1973 and refused to part with it until his death in 2011. Whoever forks out £250,000-280,000 to acquire it on 26 June will be able to reassure themselves that they've lavished their readies on a rolling artwork of the first order.

www.bonhams.com



MUSEUM PIECE

Brightwells, Leominster, UK
10 June

Having already dispersed the motorcycle collection of the Stondon Motor Museum, Brightwells must now find new owners for the museum's other vehicles. There's some weird and wonderful stuff up for grabs, including an amphibious LuAZ-967 4x4 and a 1920s street sweeper, but among the more conventional machines we like this, a De Tomaso Deauville – one of only 244 built. Conceived as an XJ6 killer, the Ghia-designed, Ford-powered De Tomaso might have given the Jaguar a run for its money had it not cost so bloody much. This tidy 1978 car will be offered at no reserve, so bidders will finally have a chance to acquire a Deauville at a very reasonable price.

www.brightwells.com



If it's good enough for Moss...

Bonhams, Goodwood, UK 26 June

CONTINUOUS HISTORY, service stamps, photos – all things that bidders like to see accompanying an auction car. No amount of documentation, though, could ever be as comforting as the endorsement that will follow this 1961 Porsche RS61 to the block on 26 June. Chassis 718-070, which was delivered new to Pennsylvania-based Porsche specialist Bob Holbert, has more recently been in the care of one Stirling Moss of London. Perhaps you've heard of him.

'Mr Motor Racing' bought the car in 2010, having hankered for decades for a car like the RS60 that he drove in circuit and road-racing competition in 1961. 'Just super cars,' he said of the mid-engined RS60/61 series. 'Beautifully balanced and simply tailor-made for races such as the Targa Florio.'

In the '61 edition of that legendarily tough Sicilian marathon, Moss (with a very little help from Graham Hill) looked set to record a famous victory before his RS60's tranmission conked out. Despite the car's eventual failure, he was enchanted with its performance – and remembered the experience fondly enough that he was prepared to part with $1,705,000 some 50 years later to acquire its close relation.

Chassis 718-070, which has been sensitively rebuilt by Andy Prill, had a long list of SCCA accomplishments before joining Sir Stirling's stable, and has since added to its CV appearances at the Monterey Motorsports Reunion and Le Mans Legends. The qualifying session for the latter, back in 2011, was the last time Moss drove a car in anger, so his delightful 1.7-litre RS61 will go down in the history books as the great man's very last competition mount.

Now being auctioned owing to a lack of use, 718-070 is expected to fetch as much as £2 million; even in retirement, it seems, Sir Stirling is still winning.

www.bonhams.com



Auction calendar

30 May
Dan Kruse Classics
Midland-Odessa, USA

30 May
Richard Edmonds Allington, 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

5-7 June
Leake Auction
Tulsa, USA

6 June
Historics at Brooklands
Weybridge, UK

6 June
Classic Car Auctions
Leamington Spa, UK

10 June
Brightwells Leominster, UK

12 June
Motostalgia Indianapolis, USA

13 June
Anglia Car Auctions
King's Lynn, UK

13 June
Oldtimer Galerie
Toffen, Switzerland

14 June
Charterhouse Shepton Mallet, UK

16 June
Barons Esher, UK

19-20 June
Twin Cities Auctions St Paul, USA

20 June
Bonhams Oxford, UK

20 June
H&H Stamford, UK

22 June
Artcurial Paris, France

26 June
Bonhams Goodwood, UK

26-27 June
Mecum Denver, USA

27 June
Matthewsons
Thornton-le-Dale, UK

4 July
Anglia Car Auctions
King's Lynn, UK

9 July
DVCA Dorchester, UK

10-11 July
Vicari New Orleans, USA

11 July
Coys Woodstock, UK

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INSIDER



UK AND EUROPE COMMENT

Simon de Burton reflects that classics need to be used

FOR THE PAST few days I've been attempting to prepare some facts and figures for a *Financial Times* seminar I'm due to host on the subject of investing in classic cars. And if there's one statistic I'll certainly be quoting in order to illustrate what happens when you get it right, it will be the £1,513,500 sale price achieved by Bonhams at this year's Aston Martin Works sale for a DB4 convertible – which changed hands just four years ago for £430,000.

In the car's favour was its obvious rarity and a degree of celebrity cachet in that it was originally owned by the actor Sir Peter Ustinov (who rather stylishly took delivery of it at the Montreux Palace hotel, Switzerland, in July 1962), but it was sold in need of re-commissioning and had been repainted in a metallic Royal Claret instead of its original Desert White.

The strong price served to demonstrate the continued buoyancy of the Aston market, as did the overall sale total of £10.3 million – the highest in the event's 16-year history. It was also the largest sale so far, thanks to a 50-car inventory.

The growth in revenue can partly be explained by the rising values of models that, until recently, have remained relatively overlooked – the inevitable consequence of prices of DB5s, DB6s, DB2s and so on having become out of the reach of many enthusiasts. And possibly the best example of this was the £74,300 achieved for a 1990 Virage coupé, especially when you compare that figure against what was already considered to be a strong £40,000-50,000 pre-sale estimate.

There was, however, good reason for that achievement: this was an impressive example that had covered only 6300 miles from new and came with the benefit of some worthwhile upgrades. It seems inevitable that these genuinely rare cars – only 426 built – will now creep into six figures before too long. I'm already kicking myself for not buying the spotless, 30,000-mile Squadron Blue example with manual gearbox that I saw on offer at Works Service for just £25,000 around three years ago.

But the May sales were about more than only Aston Martins, with the ever-strengthening auction house Brightwells putting up its usual varied mix of cars for its latest outing in Leominster. As anticipated, the delightful 1937 Frazer Nash TT replica that graced the catalogue cover proved to be the star of the show at an estimate-busting £236,500 – that's almost 50% above expectations.

The fifth from last chain-drive car to be built, it was actually sold by Brightwells eight months ago for a record £253,000 but re-offered here by the same vendor after the discovery that the chassis was non-original following some side-rail repairs.

In general terms, however, the sale was a good hunting ground for anyone on a sub-£20,000 budget who was looking for a decent, usable classic – or, indeed, a full-blown restoration project, of which there were several. They ranged from basketcases such as a 1972 Triumph TR6 at £1900 and a similarly sad-looking Austin-Healey Frogeye Sprite at £3600, to a 1928 Delage rolling chassis (£20,500) and a long-dormant MGB GT for just £900.

To my mind, however, one of the smartest buys of the day was made by the person who was bold enough to go to £20,900 – way above the £12,000 pre-sale estimate – for a 1953 Riley RMF saloon. Attractively finished in burgundy and black, it was beautifully presented inside and out following an older ground-up restoration, an engine rebuild and the most fabulous Art Deco dashboard in immaculate burr walnut. As a collectable model it might not be especially popular – but, as a great example of the breed, this was a good buy.

> 'As a collectable model it might not be especially popular – but, as a great example of the breed, this 1953 Riley RMF saloon was a good buy'

And, with that being about it for UK car auctions this month, there's an opportunity for me to mention the annual Bonhams spring motorcycle sale at Stafford's International Classic show, which surpassed all previous efforts at the venue by grossing £2.2 million from an 86% sale rate.

The top seller was a 1939 Vincent HRD Series-A Rapide that made £275,900 – and, according to the tale that came with it, was a remarkable survivor. It had been saved from the scrapheap on two separate occasions before eventually being consigned to the safety of a spare bedroom (yes, you read that right) for almost 30 years, after which it was finally treated to a ground-up restoration by the highly regarded Vincent Workshop. Ironically, however, the owner – in whose possession the bike had remained since 1959 – failed to live to see the bike finished, so it was sold here as part of his estate.

And that could be a lesson to any of us who have a tendency to squirrel our classics away rather than getting them out and using them.

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

COYS, ESSEN, GERMANY 18 APRIL



It is easy to forget just how remarkable Porsche's 959 supercar must have seemed when it first appeared on the scene in the mid-1980s. As Dave Selby explains on page 210, it offered 21st Century performance (and the reliability to use it) 30 years before its time. Which makes it understandable that the best low-mileage examples are now pushing €1 million. This one fetched €904,500.

BONHAMS, STAFFORD, UK 26 APRIL



The large-capacity two-stroke motorcycles built by George Silk are rare (only 138 built) and exotic in standard form – but the one offered for sale by Bonhams was fitted with a special 500cc short-stroke engine built especially by Silk for the original owner of the bike, who was using it both as a road machine and as a sprinter and hillclimber. It was sold for £9200 with that engine and a standard 653cc unit as a spare.

BRIGHTWELLS, LEOMINSTER, UK. 13 MAY



With so many fastback Mustangs having been made into *Bullitt* replicas, it was nice to see one that recalled just how eye-catching these cars could be when their original buyers made the most of the extensive range of paint and trim options on offer. The coppery Emberglo paint worn by this example was factory correct, as was the matching parchment interior trim. It looked a steal at £25,500.



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1964 ASTON MARTIN DB5
SALOON, SILVER BIRCH • **£POA**



1967 ASTON MARTIN DB6
RALLY CONVERSION • **£260,000**



1979 ASTON MARTIN V8 VOLANTE
7.0L, BALMORAL GREEN • **£POA**



1986 ASTON MARTIN V8 VOLANTE
EFI AUTO, CHEVIOT RED • **£135,000**



1935 LAGONDA RAPIER,
BURGUNDY • **£55,000**



2007 ASTON MARTIN VANQUISH S
8,000 MILES • **£129,950**



2005 ASTON MARTIN DB9
TOUCHTRONIC, 12,000 MILES • **£42,950**



1981 ASTON MARTIN V8 VANTAGE
MANUAL, FACTORY X PACK ENGINE• **£POA**

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INSIDER



US COMMENT

Dave Kinney on why it's worth paying for the best of the best

THE AUCTIONS AMERICA division of RM Sotheby's returned to Fort Lauderdale, Florida, to sell some cars, and the numbers show they made a pretty good job of it. Fort Lauderdale is one of those sales that should have a motto like 'expect the unexpected'. Looking for a 1914 Wolseley? A Stellite GB Tourer could have been yours for $13,200. Perhaps you had your heart set on a 1919 Renault camionette? Yours for $39,600, including fees.

Amidst the rows of Ford, Chevrolet, Mercedes-Benz, Ferrari, Rolls-Royce and Bentley cars were some gems.

This year's final sale amount of $21,280,000 beat last year's $20,779,000, but not by a big margin. Of note, a 1984 Aston Martin Lagonda brought a very healthy $60,500, while a very nice Jaguar E-type 4.2 coupé from 1969 sold for the exact same amount: $60,500.

Mecum visited Kansas City for one of its spring sales and, as usual, brought lots of cars. How many? A full house of 635 were reportedly offered, with 362 marked as sold. Adding up the numbers, Mecum's total sale value of $8,421,000 was remarkably similar to 2014's $8,256,000. Next up for Mecum is Indianapolis, Indiana, where 2000 cars are expected.

Moving on to Dallas, Texas, Leake Auctions held a 421-car sale. With a focus on cars from the affordable and very affordable end of the market, there were plenty in the $20,000-or-less category; indeed, there were plenty of cars that sold for half that amount. The top seller was a 2006 Ford GT coupe, which changed hands at a now quite reasonable $231,000. Interesting cars from other than major American manufacturers were few and far between, but a 1953 Bentley Mark VI did change owners for $20,625. Total sales made it to the $6,325,000 mark against last year's $5,509,000 but, interestingly, both the 2014 and 2015 sales were reported at a 64% sell-through rate.

The same weekend as the Leake sale, Barrett-Jackson held a much bigger event at the Fairgrounds in Palm Beach, Florida. Barrett-Jackson likes to sell just about everything on offer, and this year's Palm Beach event did not disappoint. Reporting 516 vehicles sold of 523 on offer, that makes this sale a 99% effort, although the total of $21,575,000 is less than 2014's $24,600,000. Subjectively, it seemed that the attendance numbers were up, even if the total sales volume was off. Finding cars for auctions is a tough business in 2015; perhaps the big-dollar cars hoped for are a part of this equation.

While at the Palm Beach sale, I had a chance to discuss some current happenings in the auction business with Barrett-Jackson managing director Craig Jackson. Mr Jackson was willing to share his views on a number of issues, including the prospects of further consolidation in the classic car auction business. From Jackson's viewpoint, many of the smaller operators have little to offer a large auction house. From the Mom & Pop's smaller (and perhaps tenuously) contracted venues, to the client list that includes many crossover names, there is often little value brought to an already large operator. As for the future of the auction business: 'It's about knowing the product as well as knowing that things cycle each year,' said Jackson.

The biggest news comes courtesy of RM Sotheby's, where the just-completed Andrews sale in Fort Worth, Texas, has weighed in as the biggest single-vendor automotive collection sale to date. Father and son collectors Paul and Chris Andrews are known for having an eye for exceptional collector cars and the market took notice. Including automobilia, the final tally for the one-day sale was an Earth-shaking $53,900,000. Top seller was a 1962 Ferrari Superamerica SWB cabriolet that brought $7,645,000.

'A supercharged 1967 Shelby GT350 may seem to have brought a shocking amount but it was declared surprisingly well bought by a Shelby expert I spoke to'

Perhaps just as importantly, a number of pre-war classics made headlines, led by a Bohman & Schwartz-bodied 1935 Duesenberg Model SJ Town Car. Other million-dollar-plus lots included a 1953 Aston Martin DB2/4 Bertone DHC, and a 1963 Ferrari 400 Superamerica Aerodinamico. In all, 16 cars topped the million mark.

Rounding things out, and back in Texas, Worldwide Auctions pulled in about $4,500,000 at its Houston sale. One of the more expensive lots, a supercharged 1967 Shelby GT350, may seem to have brought a shocking amount yet was declared surprisingly well bought by a Shelby expert I spoke to after the sale.

Shelby only offered a factory-installed Paxton supercharger in 1966 and 1967. It was a very expensive (and relatively unknown) option so few were built: 11 in 1966 and about 35 (numbers vary) in 1967, all on GT350s, not on the GT500. The GT500 option was $200 while the Paxton option for the GT350 was almost $700. Shelby built 2044 GT500 cars in 1967 but only 1135 GT350s.

These numbers bode well for long-term collectability, and this is the only factory-supercharged 1967 we've ever recorded at public sale and it had a great history. Just $280,500 was paid for the one to have, and that's how the game is played in this market.

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

BARRETT-JACKSON, PALM BEACH. 17-19 APRIL



While you wouldn't win a prize at a Shelby show with this 1968 GT350 convertible in its current shape, you wouldn't feel bad about driving it in the way that was intended. Finished in Wimbledon White over black vinyl, it was a nice driver-quality car, having a very clean exterior with good paint and chrome. Some interior bits could use refreshing and the dash had a few marks, but it was very well bought at $82,500.

RM SOTHEBY'S, FORT WORTH 2 MAY



Another very nicely worn-in example, this 1955 Bentley R-Type Continental Sports Saloon by HJ Mulliner had lightweight seats, factory 4.9-litre engine and auto gearbox, and was left-hand drive. Anyone who appreciates nicely aged leather would have loved the interior here. It sold for $1,127,500 and was very fairly priced in today's market. Like the used-car man says: if you drive one, you want one.

MECUM, KANSAS CITY 23-25 APRIL



Again, the leather looked like it could be original. Are we detecting a theme here? Yes, another car that you might just want to drive instead of show. This 1969 Mercedes-Benz 280SL Roadster had very good paint, both tops and the four-speed transmission that's rare in US-spec cars. Yes, you could find lots of ways to spend money making it perfect, but why bother when it's more fun to drive than to look at? Sold for $65,880.

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MARKET INSIDER



Oliver Broome

East Coast Classics
Munster, South Africa

FOLLOWING A STINT as a gold trader on the Johannesburg stock exchange and a decade running a car servicing business, I moved to the Kwa-Zulu Natal coast in 2006 to pursue my first love: buying, restoring, racing and selling classics.

By then I had already restored a variety of cars, but I decided to concentrate on VW Split-Screen Kombis in my new business, and East Coast Classics has now grown to a point where I am presently restoring more than 30 Splitties (including five 21/23-Windows), as well as a few pre-73 Porsches and several other interesting cars.

At one time the majority of my sales went to Australia, but the UK is presently my main market. Local sales account for 40% of the total and I've seen a marked increase in enquiries from Cape Town and Johannesburg in the last 12 months. Many of those enquiries come from customers who are not 'enthusiasts' in the usual sense. Splitties are fashionable, and are often bought by people who have never owned a classic car before, so we're frequently required to fit a few mod cons at the expense of originality. Our buyers from the UK, I should note, tend to be very keen on preservation.

The broad popularity of Kombis has obviously helped the business to grow, but it has also made them harder to find. Ten years ago you'd still see them being used in the small towns and *dorps* [villages]; those days are long gone. Just about every derelict Splitty in South Africa has been discovered, including those used as chicken coops. I'm now forced to search in the countries north of the border, which can be a bit of an adventure, and inevitably most of the vehicles I find are in poor condition, because they were run into the ground.

Despite the astronomical prices now being asked for some Splitties (since November we've seen prices of €190,000 and AUD 202,000 at auction for 23-Windows), we still view them as practical classics to be used on a regular basis. We recently drove a freshly overhauled Kombi to a couple of car shows, covering some 4500km in just a fortnight. It never missed a beat.

www.eastcoastclassics.co.za

Come one, come all

Ecurie Bertelli opens its doors to the public, with an ultra-original Ulster among the attractions

ASTON MARTIN WORKS and the AMHT Museum apart, there is no place on Earth more routinely jam-packed with historic Aston Martins than Ecurie Bertelli, the pre-war Aston specialist based in the Buckinghamshire town of Olney.

The current occupants of its premises include a lovely 1933 1½-litre 12/50 Le Mans that was delivered new – as a four-door saloon – to chocolate overlord John Cadbury. After falling into disrepair, it was restored using an original short-chassis body in the '60s, since when it has wanted for nothing. Asking £175,000, it looks a bargain compared with a genuine short-chassis Le Mans; naturally there's one of those in stock, too.

The real head-turner, though, is the Ulster pictured below, which is being offered for sale after five decades in the same family, during which time it has been driven and raced by three generations. Unlike others of its ilk, AKU 991 was not allowed an early, comfortable retirement, and has covered some 100,000 miles from new, without complaint. In fact, it has never been restored or rebuilt, and with the exception of its works-style fenders (substantially lighter than the steel originals, which still exist), it presents today in weathered but totally original 1935 condition.

Like a craggy-faced, *Spy Game*-era Robert Redford, it wears its experience very well – but don't take our word for it. Ecurie Bertelli is holding an open day on 6 June, so pay a visit to the showroom and see for yourself; there might never be a better chance to get up close and personal with one of the world's most astonishing Astons.

www.ecuriebertelli.com



MATTHEW HOWELL



Best of breed

SINCE IT IS still alive at a time when many storied marques are not, we can't really take issue with the decisions Vauxhall has made over the years... but it is hard to believe that the folks responsible for the Corsa and the Vectra once built *this*. The most spectacular example of Britain's original sports car that we have come across, this 1925 30/98 Wensum was a frontrunner at Brooklands early in its life, and indeed set the speed record for a 30/98, lapping the circuit at over 114mph on its way to a win at the Whitsun meeting in '32. Enjoyed by several careful guardians (including motoring writer Bunny Tubbs) before landing at Brian Classic & Co in Cheshire, it was treated to a ten-year restoration by the last owner – the full cost of which is, we suspect, hardly reflected in the 'on application' asking price. **www.brianclassiccars.com**

SHOWROOM STAR

1971 FERVES Ranger €18,500

DEPENDING ON your point of view, this oddity is either terribly overpriced or significantly undervalued. FERVES is an acronym for Ferrari Veicoli Speciali, a division of the Prancing Horse stable reponsible for turning a bin full of Fiat 500 and 600 parts into a tiny, nuggety off-roader in the '60s and '70s. Perhaps 50 of the 600-odd Rangers built survive, and this one, restored and located in France, is in better shape than most. We'd give it a home in a heartbeat; it's not like it would take up much room in the garage. **www.pessacauto.com**



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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 Rec 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 Lther Intr, PSM/PASM/PCM-Sat Nav/Telephone, Chrono Pack, Sports Exhausts, Heated/Memory/Fully Electric Seats/BOSE-CD Changer, Alcantara Headlining, Sunroof. Porsche Crest Embossed on the Headrest, M/F/S wheel, Rear wiper, Rear parking Assist. Xenons, 19" Turbo Alloy wheels, Full Porsche Service History

2009 - 997 GEN II C2S CABRIOLET PDK (WHITE) 30,000 miles
Grey Lther Int, PSM/PASM/PCM3-Touchscreen Sat Nav, Telephone, BOSE, CD Changer,
Sports Exhaust, Cruise Control, Sport Chrono Package PLUS, 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 C2S COUPE PDK (BASALT BLACK) 16,000 Miles
Black Lther Int, PSM/PASM/PCM-PCM 3 (Touchscreen Sat Nav), Telephone, BOSE, CD Changer, Sports Exhaust, Cruise Control, Sport Chrono Package with Launch control, Sports/Heated/Electric Seats, M/F Steering wheel, Porsche Crest on head rest, Porsche Torque Vectoring Plus (PTV Plus), Alcantara Headlining, 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

2008 - 997 C4S COUPE TIPTRONIC (SPEED YELLOW) 26,000 Miles
Black Leather Interior, PSM/PASM/PCM-Sat Nav, Telephone, CD Changer, White Dials, Switchable Sports Exhaust, M/F/S Wheel, Rear park Assist, Sunroof, Xenons, 19" Sports Design Wheels, Full Main Dealer Service History

2008 - 997 C4S COUPE MANUAL (BASALT BLACK) 46,000 Miles
Black Lther 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.

2007 - 997 C2S COUPE MANUAL(BASALT BLACK) 20,000 Miles
Black leather Interior, PSM/PCM-Sat Nav/ Telephone/BOSE, CD Changer, Sports Exhaust, Sports/ Heated Seats, Sunroof, Rear Wiper, 3 Spoke M/F/S wheel, R/Parking Assist,Top tinted windscreen
Porsche VTS, 19" Carrera Sport Wheels, Full Porsche Service History.

2005 - 997 C2 COUPE TIPTRONIC (ARCTIC SILVER) 62,000 Miles
Black Leather Interior, PSM/PCM-Sat Nav/Telephone-BOSE /CD Changer, Heated Seats, M/F/S wheel, Alcantara Headlining, Rear wiper, Climate Control, 19" Carrera Alloy wheels. Full Service History.

PORSCHE 996 GT2 & TURBO

2002 - 996 GT2 CLUBSPORT (POLAR SILVER) 55,000 Miles
ONE OWNER ONLY, Full Porsche Main Dealer Service History with a recent service, GT2 Club Sport Model, White Dials, PCCB Brakes, Radio and CD player, Climate Control, Central Locking, Electric Mirrors & Windows, Porsche Crested Sports Seats, Correct carbon fibre interior

2005 - 996 TURBO S COUPE MANUAL (GT SILVER METALLIC) 56,000 Miles
Turbo S, Black Leather Interior, PSM/PCM-Sat Nav, Telephone, BOSE, 4 CD Changer, Memory Seats, Electric Seats, Carbon Pack, Sunroof, Alcantara Headlining, Rear Wiper, Ceramic Brakes, 18" Turbo Alloys, Full service History

2004 - 996 TURBO CABRIOLET TIPTRONIC (BASALT BLACK) 70.000 Miles
Black Lther Intr, PSM/PCM-Sat 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.

PORSCHE BOXTER

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 Owner Only.

PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

1998 – 993 TURBO "S" COUPE MANUAL (SPEED YELLOW) 60,000 Miles
Black Leather/Carbon Fibre Interior, Litronic Lights, Sports Seats, Electric Seats, Electric Mirrors, Yellow Dials, Porsche Radio & Single CD Changer, Yellow Seat Belts, Sunroof, Rear wiper, Yellow Calipers., 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 Control, 18" Turbo Alloys, Full Service History

1996 - 993 TURBO COUPE MANUAL (MIDNIGHT BLUE) 21,000 MILES
Grey Leather Interior, Sunroof, Part Electric Seats, Electric Windows & Mirrors, Rear Wiper. Air Conditioning, Becker Radio Player, 18" Turbo Alloy wheels, Full Main Dealer Service History

1995 - 993 TURBO COUPE MANUAL (ARENA RED) 31,000 Miles.
Grey Leather Interior Wood Package Electric Sunroof/Seats Sports Seats Cruise Control Uprated Becker CD Player/ Bluetooth/Speakers/Sat-Nav Compatibility Climate Control 18" Turbo Alloys (OPC Service History)

1997 - 993 C2S COUPE MANUAL (ARCTIC SILVER) 71,000 Miles
Varioram, Metropole Blue Lther Intr, Sunroof, White Dials, SONY Single CD player & Radio, Electric Window & Mirror, Air Bag, Air Conditioning, Factory Fitted Alarm System. 18" Turbo Alloys, Turbo 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 Service History

1995 - 993 C4 CABRIOLET MANUAL (IRIS BLUE) 108,000 miles
Iris Blue Coachwork, Marble Grey Lther Interior, Sports Seats, Semi-Electric Seats, Electric Windows, Electric Mirrors, 18" Turbo Alloys, Full Porsche Service History.

1995 - 993 CARRERA COUPE MANUAL (SLATE GREY) 74,000 Miles
Grey Leather Interior, Part Electric Seats, Sunroof, Rear Wiper, Alphine Radio and CD Player, Factory Fitted Alarm System, Air Conditioning, Air Bag, Electric Mirrors/Windows, 17 " Alloy wheels, Full Service History

1994 - 993 C2 CABRIOLET (CARRERA 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, Tiotronic, Sunroof, Becker Radio, Electric Seats, Electric Windows/ Mirrors, Rear Wiper, 17 " Alloy wheels, Full Porsche & Specialist Service History. (Just been Serviced)

1987 - 993 CARRERA 3.2 CABRIOLET (G50 GEARBOX)
126.000 Miles, Manual Gearbox (G50), 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 for a number of years

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, Full service History

1993 - PORSCHE 964 TURBO 2 COUPE 3.3 (GUARD RED) 72,000 Miles
Guard Red Coachwork, 3.3, Marble Grey Leather Interior, Sunroof, Rear wiper, 17" 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, CD Changer, Alpine Stereo, Bluetooth, IPOD Connection, Rear Wiper, Sunroof, Electric Windows & Mirrors, 17" Alloy wheels, Fully Documented Service History, Immaculate Condition.

1989 PORSCHE CARRERA CABRIOLET SUPER SPORTT 98,000 Miles
Grey Leather Interior, Sports Seats, Climate Control, Semi Electric Seats, Pioneer CD Changer and Radio player, 16" Fuch Alloy wheels, Full Service History.

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 Armrest in Crema Leather, iPod Connectivity, Satellite Navigation, Telephone Module, Electro chromic Interior Mirrors, Front and Rear Parking Sensors, Reversing Camera, Adaptive Headlights, Stability & Traction Control, Magneride Dual Mode Suspension, Tyre Pressure Monitor,Full Climate control, Ceramic Brake Calipers, 19"Forged Diamond Wheel Rims, Scuderia Shields.Full Ferrari main Dealer Service History

2008 - FERRARI 612 SCAGLIETTI 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, 19" Modular Alloy Wheels (HGTC Special), Ferrari Ceramic Brakes, Second Generation Sat Nav, I-POD Connection, USB Connection, Telephone, Front & 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

1998 – FERRARI 550 MARANELLO COUPE MANUAL (SILVER) 53,000 Miles.
Navy Leather Interior Satellite Navigation with DVD ASR 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, R/Parking Sensors, Electric Windows & Mirrors, 18' Ferrari 355 Alloys, Original Toolkit, FSH, Recently Serviced, This car has been known to us for a period of 5 years.

1973 – FERRARI 365 GTB/4 DAYTONA RHD (ROSSO RED) 38,000 Miles.
Black/Red Leather Interior Red Carpets Climate Control "Ferrari Classiche" Full Continuous History Superb Provenance 3 Owners From New.

1967 – FERRARI 275 GTB/4 MANUAL LHD (ARGENTO SILVER) 59,000 Miles.
Full Black Leather Interior Detailed Restoration History Full History Original Build Sheets/Sales Invoice/Tool Kit/ Wallet/Hand Books Numerous Concourse & Awards Winner Engine Rebuilt By Ferrari In Johannesburg 26,000 KMS Ago Comprehensive photos showing The Repaint & Work Done By Ferrari Exceptional Condition Throughout.

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 mg matching grey leather head rests, leather trimmed aluminium semi 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 ratio cast iron engine block with cast iron heads, roller camshaft, 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 condition.

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 wire 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 is just amazing.

1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,478 Miles.
Automatic Black Coachwork Red Leather Interior Power Assisted Steering Wire Wheels Recent Restoration To Virtually Concours Standard

1962 JAGUAR 'E' TYPE ROADSTER 3.8 SERIES I (OPALESCENT SILVER BLUE)
Refurbished by one of the UK's most renowned E-Type specialists restored to Concours level. Manual, Series I, palescent Silver Blue Coachwork, Black Leather seats with Navy Blue Carpets, Aluminium Centre Console, Dark Blue Soft top, Restoration work Fully documented. Chromed wire wheels.

1936 - BENTLEY 4 1/4 PILLARLESS COUPE (MIDNIGHT BLUE)
Grey Leathr Gurney Nutting Coachwork 1 Owner 40 Years Extensive History A True Classic Completely Original Throughout & Has Been Exhibited At Louis Vuitton Concours D'Elegance In Paris 2003. Sunroof Produced By Gurney Nutting Chassis Completely Original Throughout

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MARK DIXON

Porsche 959

The fastest car of its day – and so much better value than a Ferrari 288GTO

NOT EVERYONE appreciates the Porsche 959. Some don't like it at all: most memorably, perhaps, a former girlfriend of British golfer Nick Faldo, who took a nine iron to his 959. Thankfully, elsewhere the super-Porsche incites rather less powerful emotions. The problem is that, to lay folk, it kinda just looks like a butched-up 40-grand 911. It doesn't scream money the way Ferraris do, even the cheap ones. Frankly, the 959 doesn't beat its chest and proclaim you as a supreme Testarossa-fuelled hunter-gathererer alpha-male, provider for children first, then alimony later.

Come to think of it, that could be a good thing for, as with most great Porsches, there's a knowing band of knowledgeable aficionados who appreciate it for what it is rather than the blustering statement other cars make.

Porsche's first true supercar, conceived to homologate a road car for the aborted Group B motor sport category, was also a riposte to the rip-snorting Ferrari 288GTO. Despite its 911-ish silhouette, onlookers were agape at its unveiling at the 1985 Frankfurt motor show, because the 959 was a genuine technical tour de force, even a game-changer, with computer-controlled four-wheel drive; electrically controlled ride height adjustment; ABS; tyre-pressure sensors; super-lightweight hollow-spoke magnesium wheels... I could go on.

The race-car derived 2850cc flat-six had water-cooled heads with an air-cooled block and was mated to twin sequential turbos designed to tame the fearsome lag that, in the 911 Turbo, would often cause the transfer of the engine to the correct end when it went through hedges backwards. On delivery in 1987 the super-lightweight 450bhp 959 was the fastest road car in the world – just – with a top speed of 197mph.

While other supercars were uncompromisingly raw, the 959 had electric windows and mirrors, climate control, heated seats and a superb stereo. The Komfort version had all the trimmings, while the much rarer Sport deleted the adjustable ride height, was stripped of comforts, lightened, fitted with race harnesses and a leather-clad rollcage. You get less for your money so it's worth a lot more.

That's all the good stuff. On the debit side it had one or two uncharacteristic but minor niggling flaws such as temperamental switches, while service costs are ferocious: Porsche couldn't make money on the 959, and pretty much cut off development. Another related issue was that the 959 didn't meet US federal DOT and emissions regs, so couldn't be imported. Nevertheless US owners including Bill Gates lobbied for a change in the law, resulting in the Show and Display Law of 1999, which allowed US enthusiasts privately to import 959s but with limitations on use.

Production numbers are impenetrable, so let's say somewhere between 263 and 300, making the 959 and Ferrari 288GTO similarly rare. So here's the quandary: how come the slightly slower 288GTO, which cost a lot less new than the 959, is worth so much more? After all, the GTO resembles a 308GTB even more than the 959 resembles the 911.

PRICE POINTS

UK LAUNCH In 1987 the Porsche 959 cost £155,000. The Ferrari 288GTO was a relative snip at £73,499 when it debuted three years earlier in 1984. Back then a Rolls-Royce Silver Shadow was a trifling £59,468. Yet even at £155,000, Porsche lost money on every 959.

BOTTOMING OUT Values languished throughout the 1990s, an effect of both the classic and supercar slump and new car depreciation that shaved off more than a third of the purchase price. One consequence was that the wealthy favoured customers who'd been allowed to buy 959s simply held on to them rather than take a hit. Others traded below £100,000. In 2002 nothing had changed when Nick Faldo's 6246-mile 959, repaired after its golf club assault, sold at auction for £102,750.

GATHERING PACE After the global financial crisis of 2008/9, the 959 started to gain momentum. In 2012 one sold at auction for £308,000; in 2013 another made £450,000. Unlike the Jaguar XJ220, which has still to regain its original purchase price, the 959 had broken free from J-curve depreciation.

TODAY Progress in the last couple of years has been nothing short of dramatic. In January 2015 a Komfort model sold at auction in the US for £690,000 ($1,045,000). Also in January, and in the US again, a much rarer 959 Sport (one of 29) made £1,129,890 ($1,705,000) at auction. Yet in the same month a Ferrari 288GTO made £1.65 million ($2.75 million). By comparison, you could argue that the 959 still represents value.

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Ferrari 365 GTB/4 Daytona

This remarkable two owner “Daytona” was first registered in Italy on July 10th 1971, therefore making this example one of the very first “Pop-Up” light examples produced. The car, now UK registered, features factory-fitted air conditioning, electric windows and has recently received a full service. This sensational motorcar has covered just 24,000 kms and is in the process of being Classiche Certified.

Additional Motorcars Available for Acquisition



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.



Ferrari 275 GTS

One of just 200 cars built by Ferrari. It was completed in October 1965 and finished in the colour scheme it is presented in today of Bianco with Rosso Interior. This 275 GTS is UK Registered, Classiche Certified and has just been treated a major service, as result, and in our opinion, the car needs for nothing.



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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1955 Jaguar Mk VII Saloon

One of the most original 50s Jaguars in existence, this extraordinary Mk VII Saloon has only 8,784 miles from new. This example has been treasured throughout its life by both of its long term owners so that it survives to this day in excellent order with an indisputable originality, even down to its undisturbed tool kits in the door pockets. Accompanied by a wonderful history file including the original order form and buff logbook, this time-warp Mk VII would greatly compliment any serious Jaguar collection.

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This car is stunning in every respect.



Aston Martin Vanquish 5.9 £65,995

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The Ex-Hamish Moffatt, D. B. Madeley 1923 Bugatti Type 23 Brescia

Believed to be the only complete example of 24 Crossley-assembled Bugatti Brescias left in existence. Sold new in 1923 to D B Madeley, one of the founding members of the Bugatti Owners' Club, and still retaining its original 1923 UK registration. Totally original, bar the body which was removed in 1936, this car has original features and numbers not seen anywhere else. Even the springs still have their 1923 patent stamps on them. The extensive history file contains photographs of this car parked outside the first ever meeting of the Bugatti Owners Club and of Madeley hill climbing the car back in the 1920s. With a well documented and continuous history from new, this unique example was restored by Bugatti aficionado Hamish Moffatt in 1961 under the guidance and advice of its original owner D B Madeley. Restored with the lightweight aluminium skiff body that remains untouched on the car today, Hamish used it as his everyday car from 1964-1975. During his ownership he raced it and even used it to tow his Type 35 Grand Prix car. As such this is a truly unique opportunity to acquire a very usable and extremely significant piece of Bugatti history.











1920 Bugatti Brescia

First documented in Hugh Conway's 1962 Bugatti Register and known of since 1946, this stunning example was restored for well known Bugattist and collector Bob Sutherland in the mid 1970's. Well loved by him it was a regular entrant on the Colorado Grand, at Laguna Secca and even graced the hallowed lawns of the Pebble Beach Concourse. Relocated back to the UK, the last two owners have lavished a great deal of time and money on the preparation of this highly effective example with leading marque specialists Tula Engineering and both have very much carried on the mantle left by Bob Sutherland to have as much fun as possible with this car. In recent years it has been a class winner at the Prescott hill climb, raced in the Williams Trophy and competed in both the Flying Scotsman and Paris to Madrid endurance rallies.

With a track record that speaks for itself, whether you are thinking of buying, selling or want advice managing your collection, why don't you give us a call and we would be delighted to confidentially discuss it with you.

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ASTON MARTIN DB4 SERIES IV VANTAGE. 1962.
£POA



ASTON MARTIN DB5. 1963.
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ASTON MARTIN DB7 ZAGATO. 2004.
£235,000



ASTON MARTIN DB AR1. 2004. 6k
£235,000



ASTON MARTIN LAGONDA SERIES 4. 1990.
£130,000



ASTON MARTIN V8 COUPE. 1996. 27k
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1965 FERRARI 275 GTB 2 CAM LHD

ROSSO CINA WITH NERO. 73,998MILES

This 275 GTB/2 cam is an outstanding example of one of the greatest road going Ferrari's. Delivered new to Luigi Chinetti Motors in New York and subsequently sold on, it stayed in the USA until 1993. The condition of this Ferrari is excellent and exceptionally original and benefits from a well-documented ownership history. This is quite possibly the finest original example of the Ferrari 275 GTB/2 Short-Nose on the market today complete with a Ferrari Classiche certification.

1960 ASTON MARTIN DB4 SERIES I

SNOW SHADOW GREY WITH RED LEATHER

Arguably the most desirable series, this DB4 is presented in Snow Shadow Grey with Red Leather. The car was originally supplied as a RHD model and has been converted to the desirable LHD configuration, ideal for touring on the continent. Maintained at Fernandes Oldtimertechnik GMBH in Hamburg and supplied with a large history file with photo's documenting the maintenance.



1991 ROLLS-ROYCE CORNICHE III CONVERTIBLE

CHROME YELLOW WITH MAGNOLIA HIDE PIPED IN TAN. 17,136 MILES

One of only 452 Cars produced, the Series III Corniche Convertible was introduced at the 1989 Frankfurt Motor Show with improvements including new alloy wheels, an advanced suspension system, new fuel injection and interior revisions. Complete with Manufacturers Handbook Pack, Stamped Service Booklet and a comprehensive history file.



1986 ASTON MARTIN V8 VANTAGE ZAGATO

GREY WITH BURGANDY LEATHER. 3,960 MILES

At the 1985 Geneva Motor Show Aston Martin announced the revival of their collaboration and the production of the V8 Vantage Zagato. This example is presented in Grey with Burgundy Leather and less than 4,000 miles from new. This is a unique opportunity to acquire a rare car that does not become available very often.



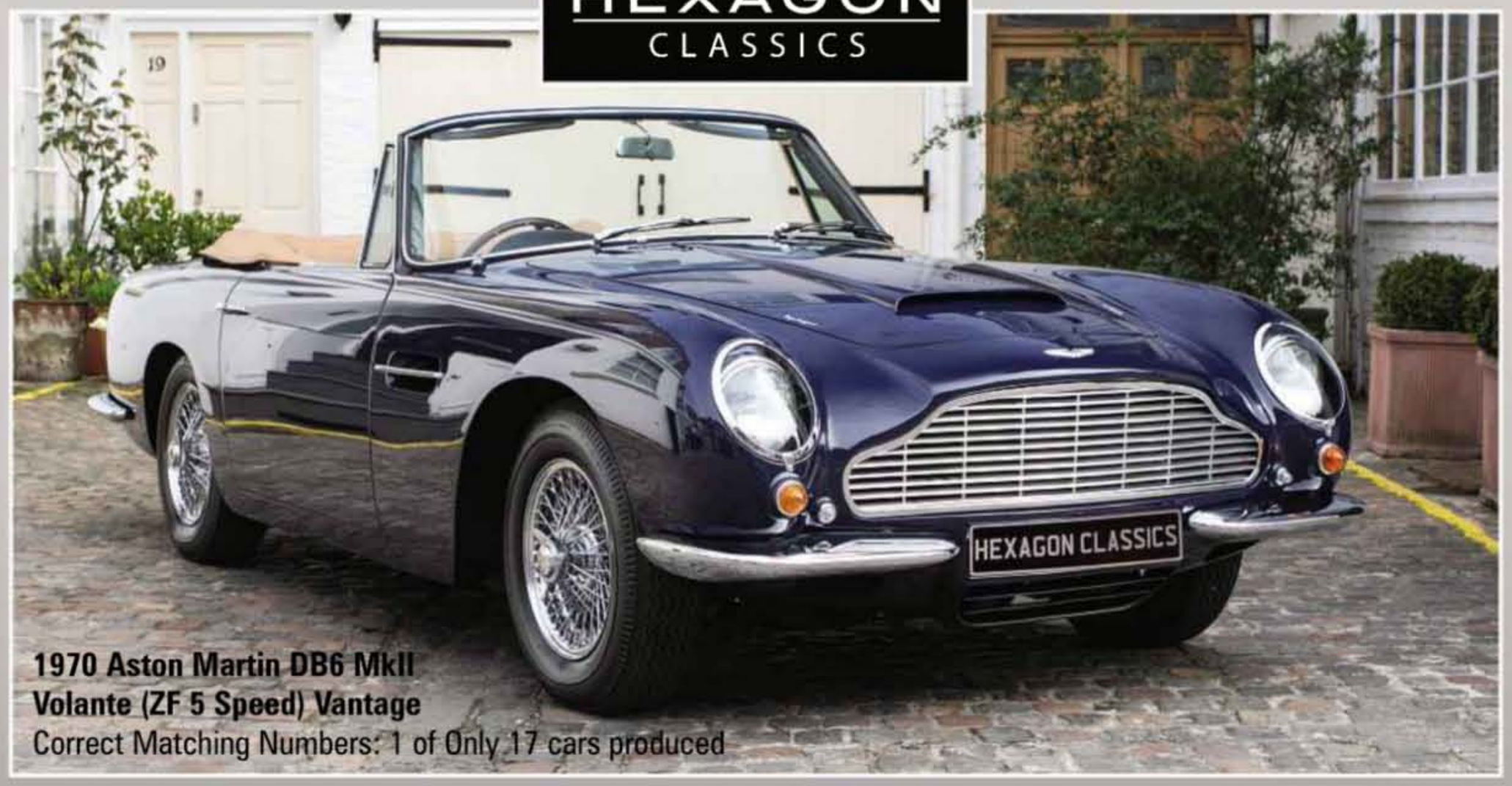
1992 ROLLS-ROYCE CORNICHE III CONVERTIBLE

VERMILION WITH MAGNOLIA AND PIPED IN RED. 12,985 MILES

Presented in excellent condition throughout, it comes with a large specification which includes Red Top Roll, Burr Walnut Trip, Tinted Windscreen, RHS Boot Badge, Rear Seat Armrest, Lambs-wool Rugs, Immobiliser, Stereo and Electric Seats. It is exceptionally hard to find an example in this wonderful condition with this level of speciation.

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1986/1988 Aston Martin V8 Volante: LHD. (Choice of 2)
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The world seemed to stand still during the days and weeks following the totally unexpected death of our beloved son Nicklas "Nick" Hamann.

He inherited his passion for fast, special and classic motorcars from me, as I did inherit it from my father. Nicklas shared that passion with the many people he met, young and old, which made him many friends in the community.

Nicklas would've wanted me to continue doing what I love and what he enjoyed himself so much. He would've encouraged me to go on and so we will with his youthful spirit guiding us from above. He learned early enough what it means to

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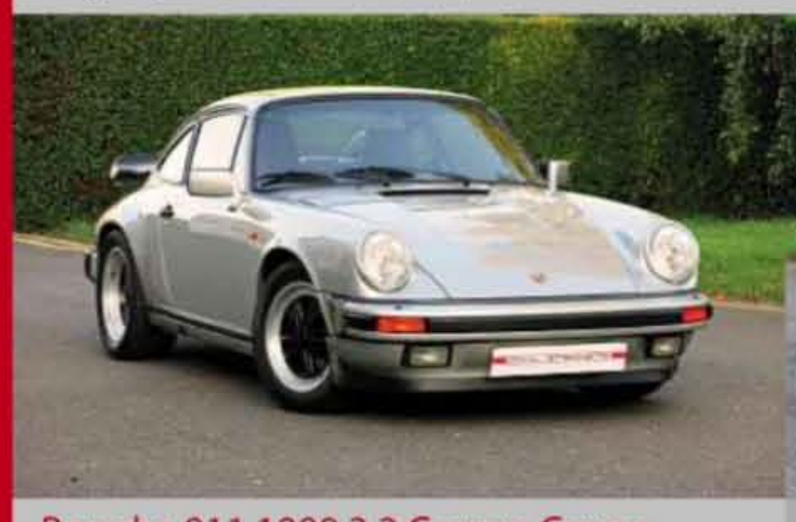
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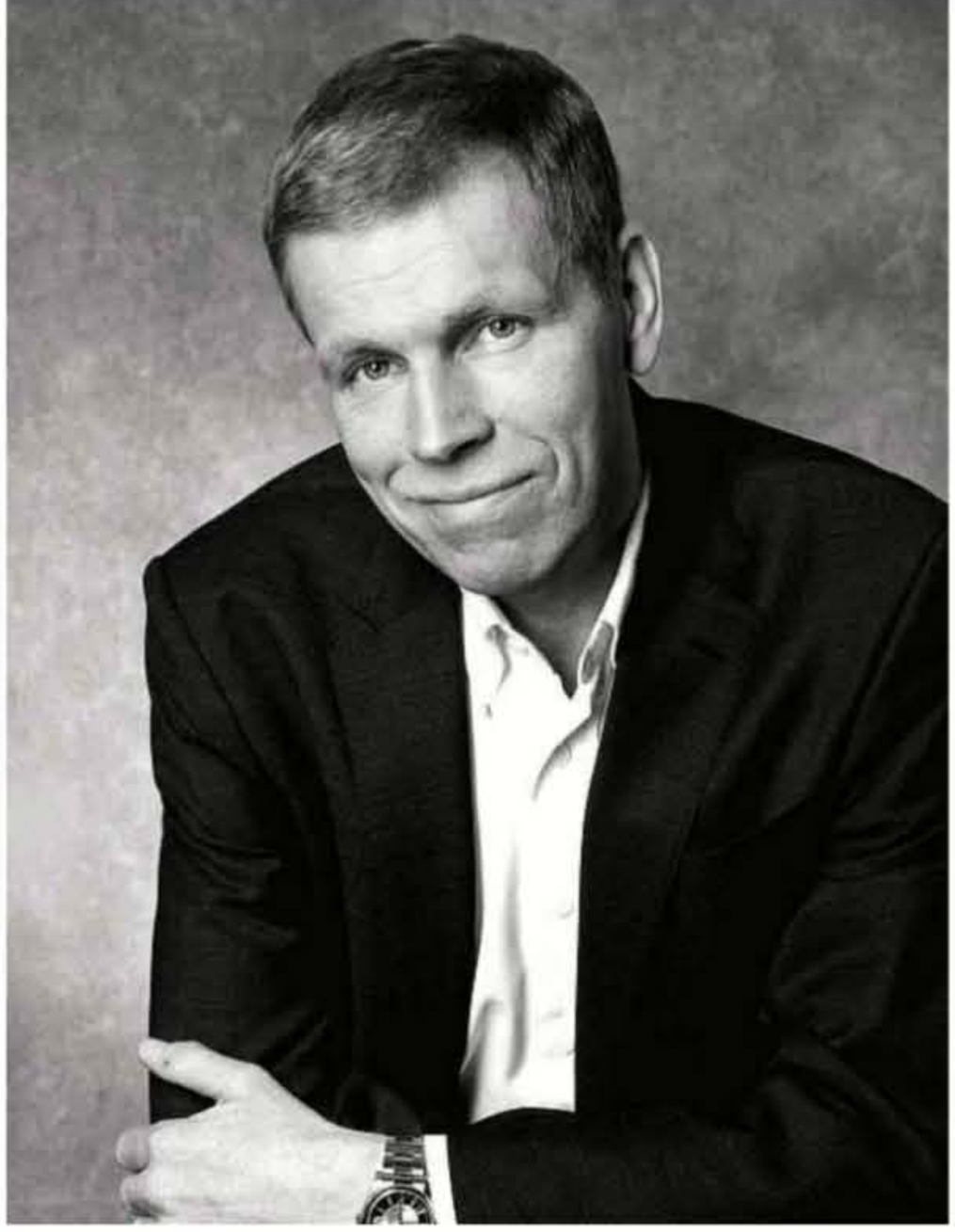


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1972 Ferrari 365 GTC/4 - only 505 C4's built in total - this is a very rare factory RHD example. Beautifully presented car in fabulous condition. Fastidious owner. Books & Tools. ***Unreg AUD $499,500 approx GBP 259,500***


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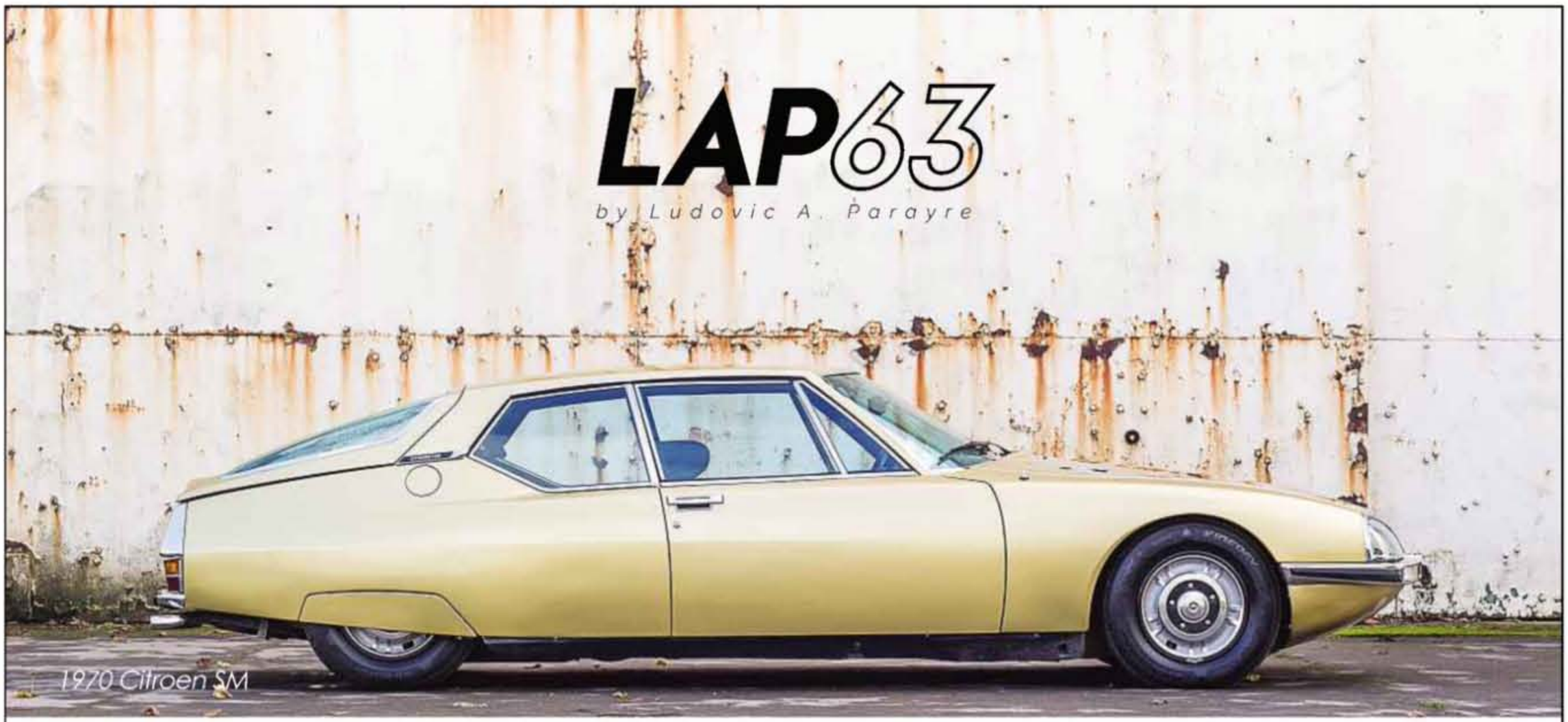
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FERRARI 365 GTC, 1969, *Blue Sera/Tan, 50k orig. km's, Restored, Factory air, Campagnolo wheels, complete books and tools, exceptional throughout with wonderful service and restoration history.* ***$P.O.A.***

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Fiat 508 C barchetta LHD - 1938
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Nardi-Danese 750 barchetta "Boby" LHD - 1947
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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.
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Parisotto 750 Sport 1952 LHD ex-1952 Mille Miglia
One of the six cars built for the Scuderia Patavium of Padova.Tubular chassis designed by Pasqualin and fitted with Fiat 750 engine upgraded with Siata 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



Marino Brandoli Spider Fiat 1100 S 1955 LHD ex-1955 & 1956 Mille Miglia
One-off Spider conceived by Marino Brandoli, designed by Michelotti and constructed in full aluminium by Motto – Torino. Race prepared Fiat 1100 S mechanics. Authentic Mille Miglia participant in 1955 and 1956 (photo) + several hillclimbs. Very well documented. Still amazingly beautiful original condition and in excellent mechanical condition. Very well known in Italian historic sportscar & competition litterature.
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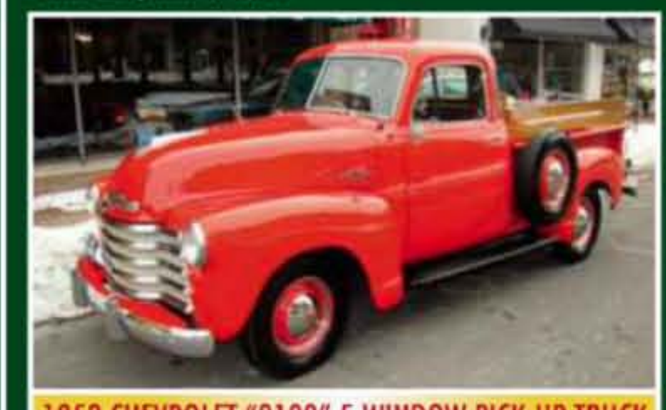
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1958 AUSTIN HEALEY 100/6 2-SEATER ROADSTER

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1966 Ferrari 275 GTS spyder

S/N 08335, Engine No. 08335, Azzuro Metallizato with black, ordered by and delivered new to Mr. Mortimer Rosenbaum of San Diego via Auto – Becker of Dusseldorf, residing in California until coming east in 1992 to noted collector Mr. Ervin "Bud" Lyon who in 1998 commissioned Paul Russell and Company to perform a refurbishment which included a bare metal repainting, rechroming of bumpers, attention to engine and suspension, as well as general sorting to all systems. Following Mr. Lyon's ownership the 275 GTS was owned in two other prominent Boston collections under the care of Ken McCay's Boston Sportscar. 08335 is a matching numbers example and is complete with build sheets, Marcel Massini history, tool roll and jack, original manuals, two sets of original keys, Borrani wire wheels, hard top, Becker Mexico radio TR, original dealer invoice to Mr. Rosenbaum, factory correspondence. Showing just 34,700 miles from new, 08335 is the 193rd of just 200 275 GTS spyders produced.This wonderful 275 GTS can be seen in our suburban Boston showroom.



1953 Ferrari 250 Europa Vignale coupe

Bruno Siena with Tabacco, S/N 0313EU, Engine No. 0331EU, 3.0 litre Lampredi V12 engine, 4 speed gearbox, delivered new to Luigi Chinetti Motors, 1954 New York Auto Show stand car, magnificent photo-documented restoration in original colors completed 2011 by Swiss Vignale specialist Heinrich Kampfer, 2012 Villa d'Este Concorso Trofeo Fogliazo award for best interior design, May 2013 Cavallino Magazine cover feature, 2015 Cavallino Classic awards of Platinum and the Classiche Cup for finest Certified Ferrari, full Ferrari Factory Red Book Classiche Certification, a stunning one-off Vignale coupe that started life as a show car and remains so still today.



1962 Mercedes Benz 300SL disc brake roadster

DB353 Silver-Blue metallic with red, blue convertible top, S/N 19804210 003010, 3.0 litre in-line 6 cylinder engine, 4 speed gear box, factory disc brakes, European headlights, factory hard top, fitted luggage, tool roll and jack, matching numbers throughout, superb Rudi & Company restoration completed 2010.



1955 Mercedes Benz 300SL Gullwing

DB534 Fire Red with tan/red plaid, S/N 198040 5500545, 3.0 litre in-line 6 cylinder engine, 4 speed gear box, owner's manuals, tool roll and jack, belly pans, Becker Mexico radio, fitted luggage, matching numbers throughout, MB Classic Zertifikat, restoration in original colors completed 2005 by marque expert, Scott Grundfor.

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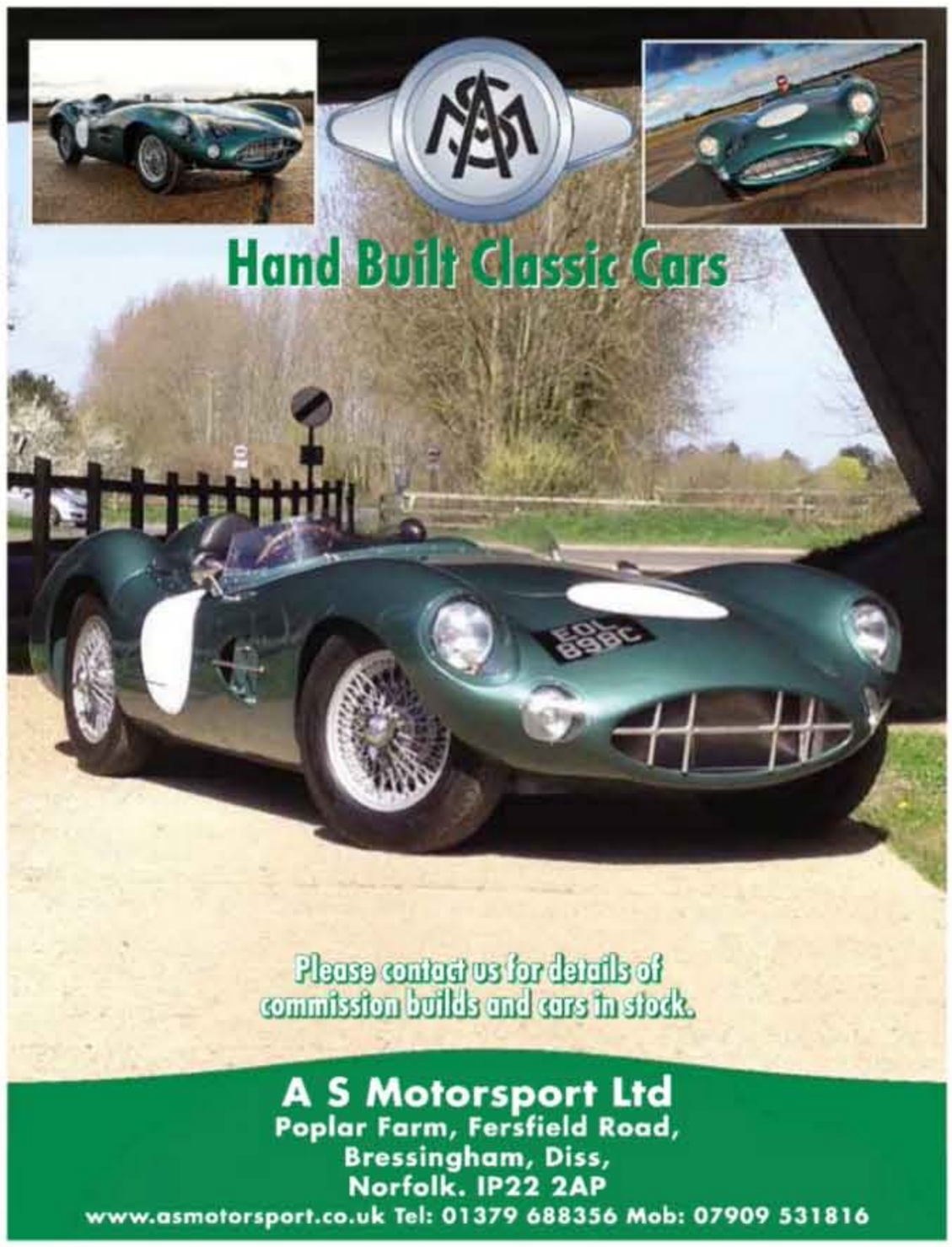


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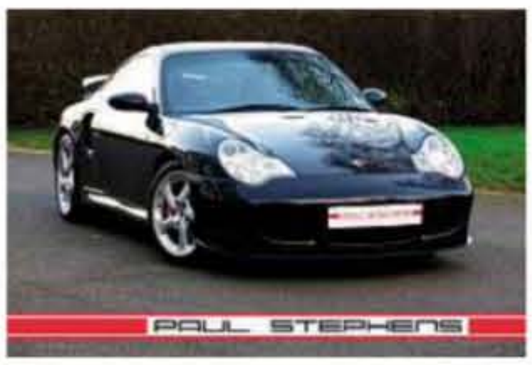
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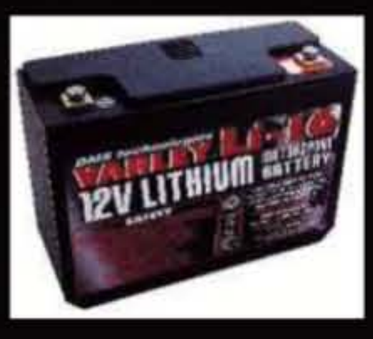


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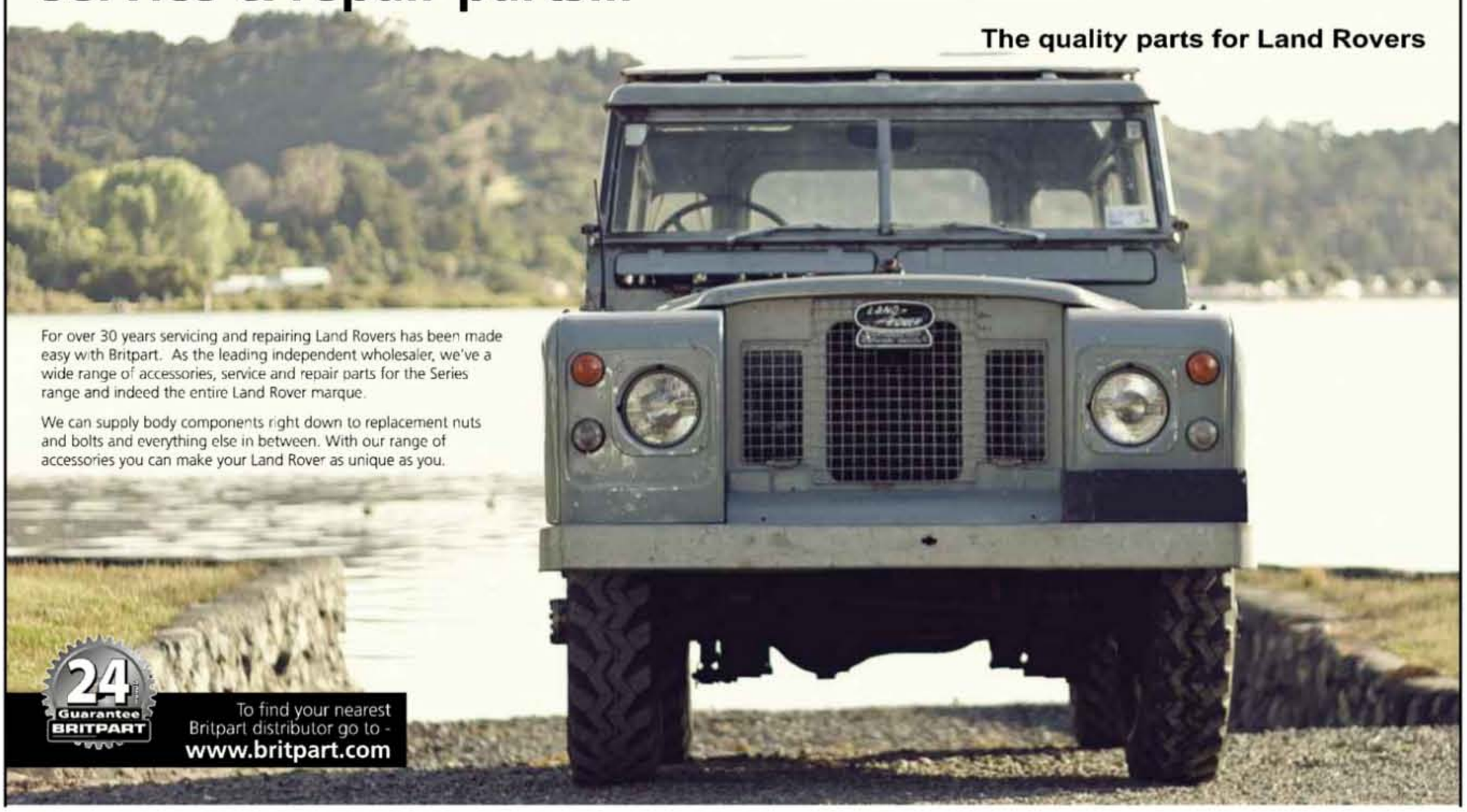
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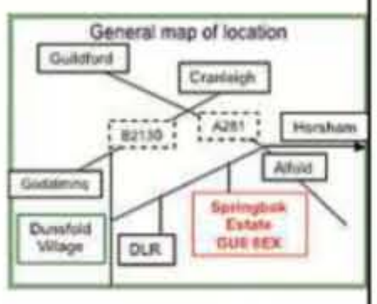
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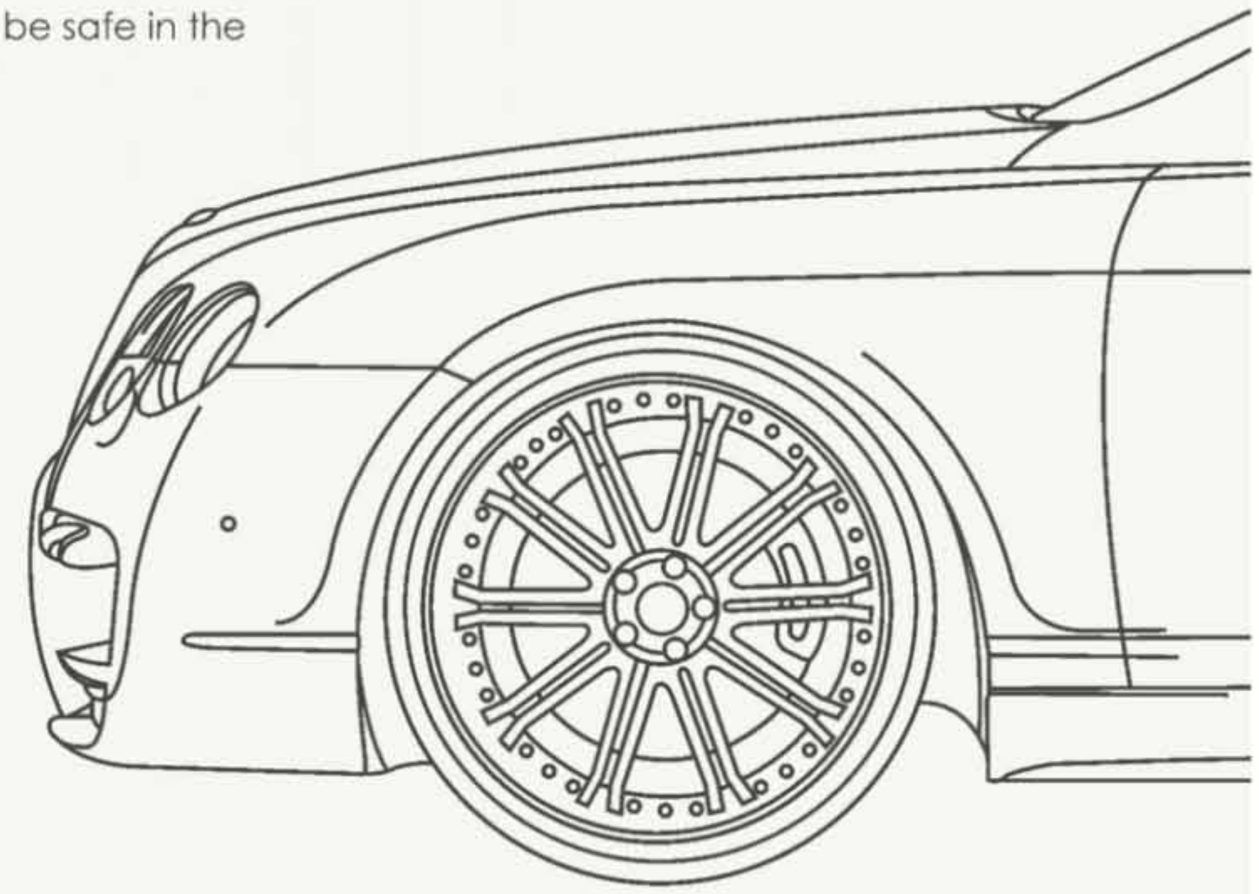
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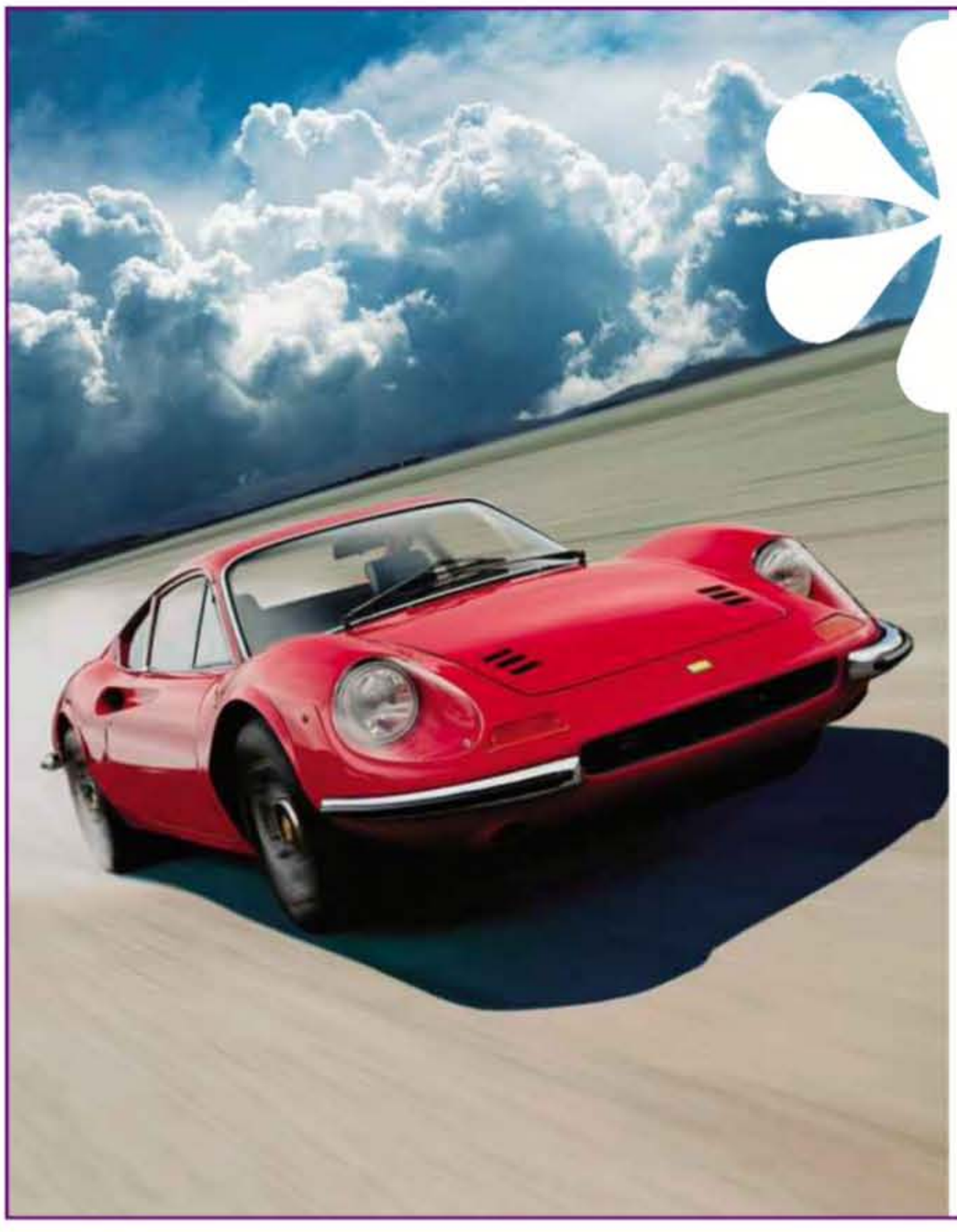
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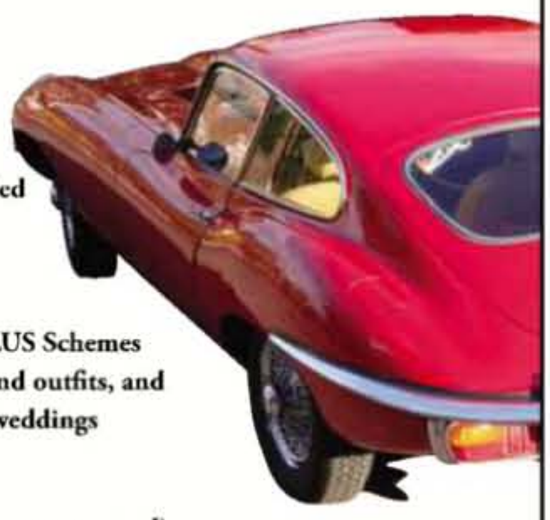
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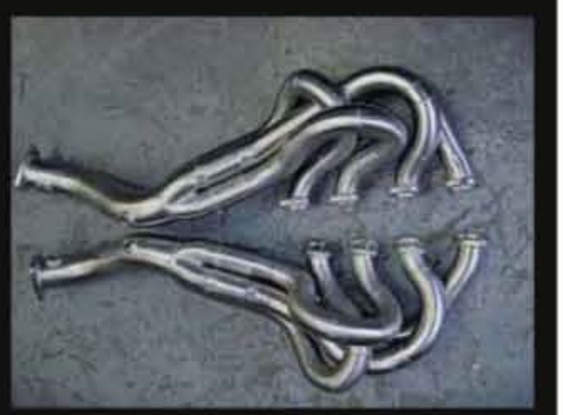
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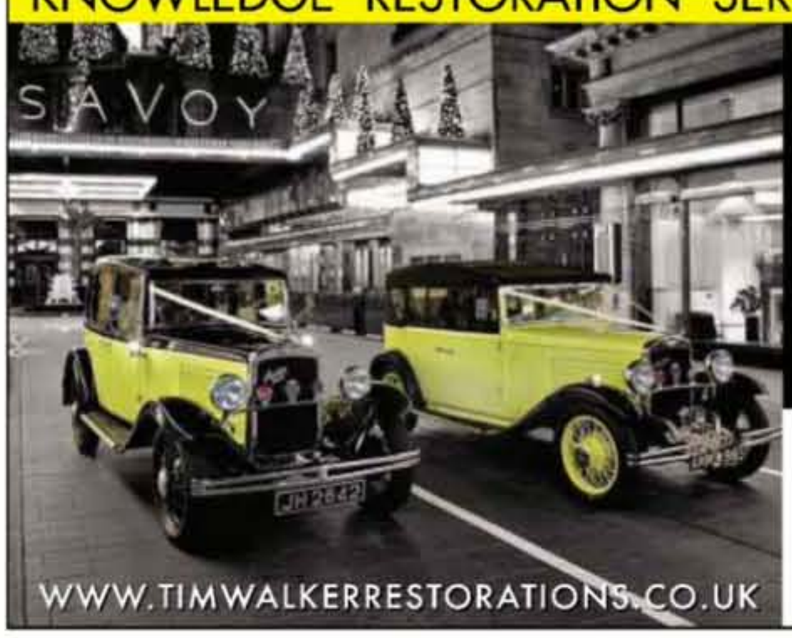


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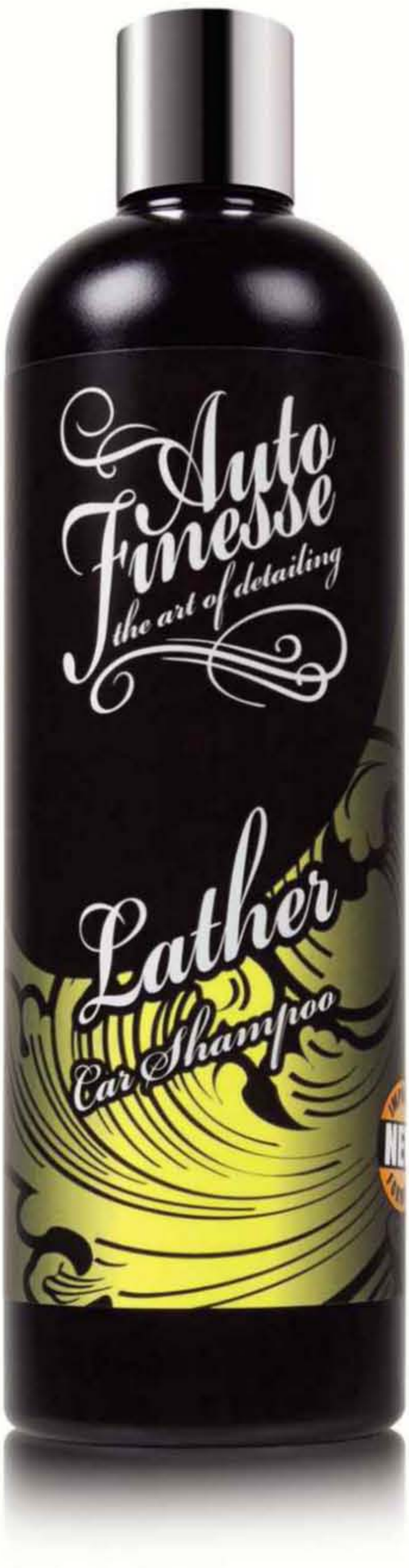
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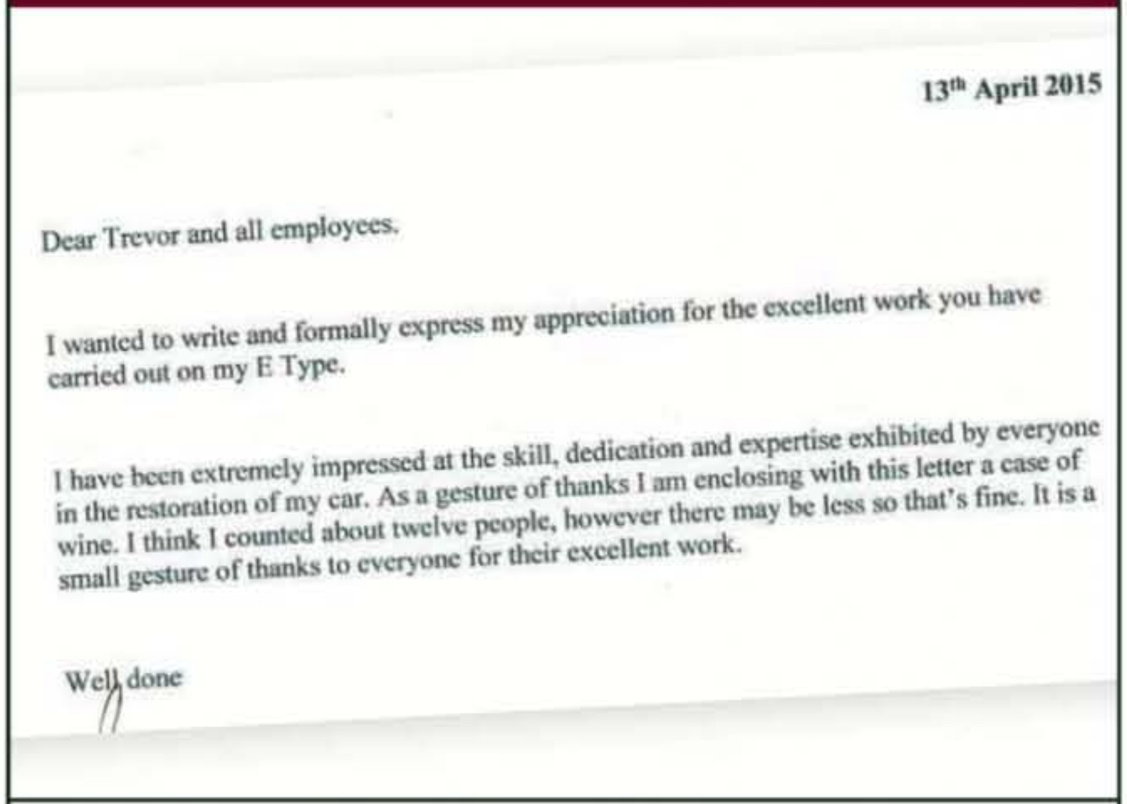
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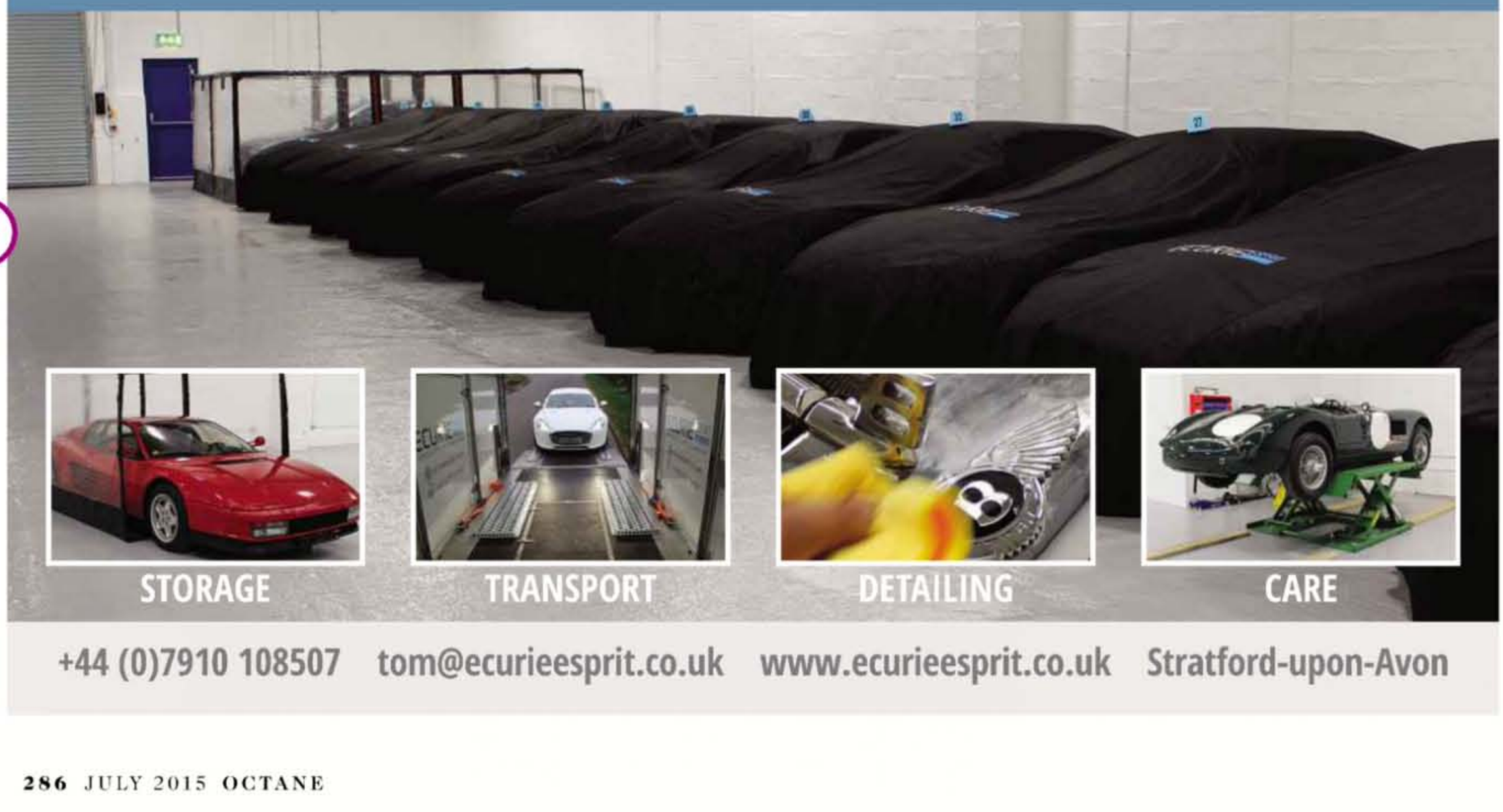
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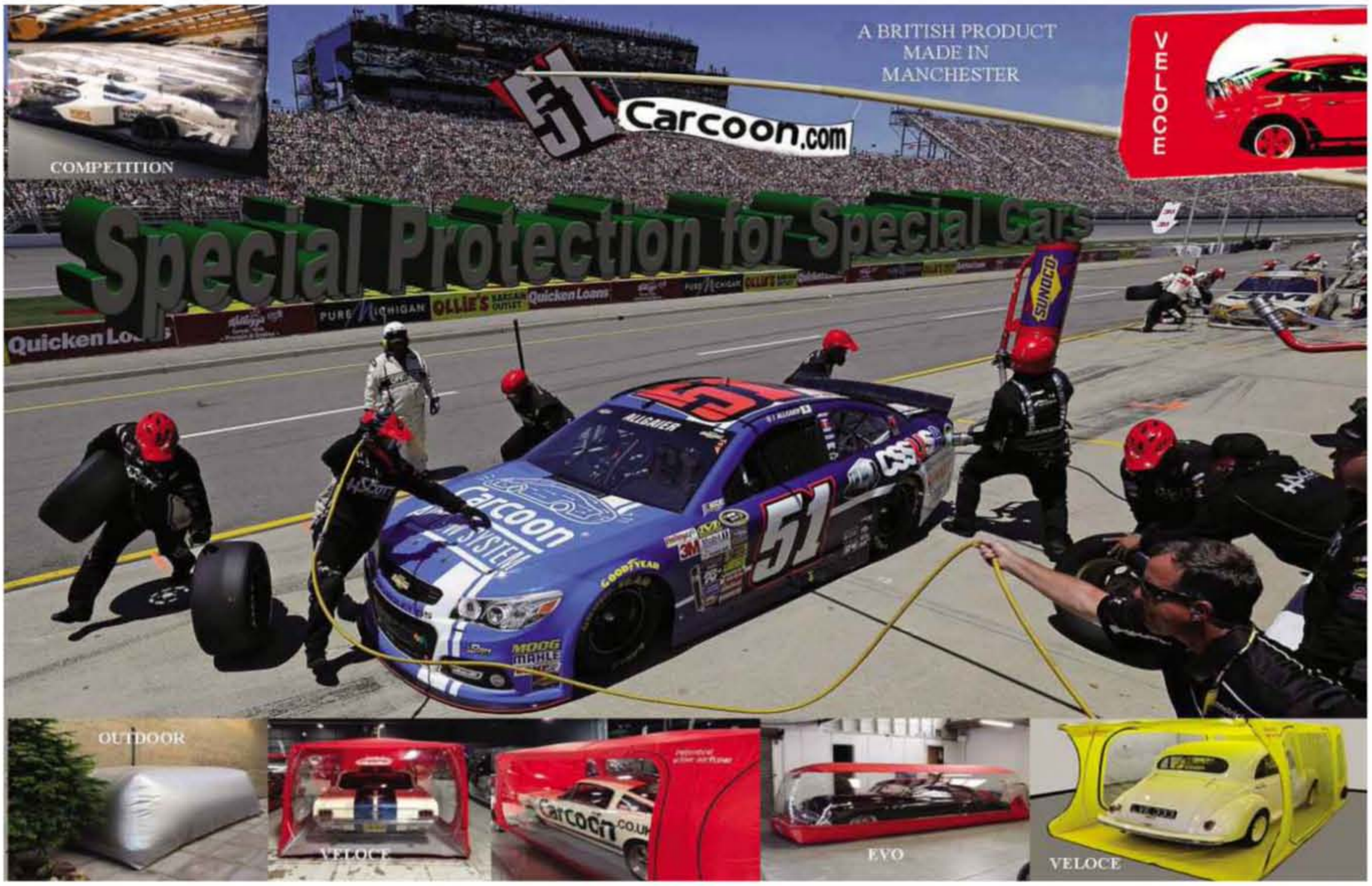
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THERE'S NO SUCH thing as a standard day – or even a 'normal' week – in my world. It all depends on which aspect of my business I'll be working on, and where. I'll invariably wake up far too early (long before my alarm goes off) contemplating all the projects I'll be juggling that day under the Planet Sputnik umbrella.

I could be heading off to a film shoot with a classic vehicle, preparing a retro location for the onslaught of a photography crew, or shipping carefully wrapped vintage household props to a studio. Perhaps I'll be developing our range of retro homewares recently launched to build upon the Planet Sputnik brand, or chained to my desk, writing for magazines and catching up with admin. I'm London-based so can easily get to most places, but no matter where I am I'll be regularly fielding enquiries from production agencies and art directors. There's never a dull moment.

I established Planet Sputnik, my retro film vehicle, location, prop and people agency, to combine my 25 years' media experience with a love of the vintage 'stuff' I'm surrounded by. It sits well with my career as a freelance motoring writer and editor, while decades of organising photoshoots for car and motorcycle publications means I know the drill inside out.

Planet Sputnik isn't a conventional hire agency. We provide an authentic 'one-stop' retro service for editorial, advertising, TV and film projects and events, rather than concentrating only on vehicles, or locations, or props, or models. When pulling in outside contacts, we work mainly with people we've known for years, whom we can trust and who trust us.

I have many interesting, creative friends and colleagues; people who own unusual machinery and fill their retro homes with vintage things they've spent a lifetime collecting. All have their own unique personal style, and we share a quirky outlook; none of us could bear to blend in with the crowd. Today, when everything vintage seems to have huge commercial appeal, why shouldn't we make a little extra income from our individuality? Planet Sputnik just pulls it all together.

After an eclectic morning, my lunch could be anything from an on-set catering wagon's multi-course affair (film crews are famously well-fed) to soup at my desk, shared with my cat and company namesake, Sputnik. Then it's back to work, again tackling a hundred things at once. 'To do' lists dominate my life, but I'm good at time management and multi-tasking, so I usually (not always) manage to keep calm.

Planet Sputnik has been involved with loads of exciting, high-profile projects. Lana Del Rey shot her early publicity material with us; that's my 1956 Chevrolet pickup on the sleeve of her number 1 album *Born To Die*. The truck also appeared in Tim Burton and Johnny Depp's *Dark Shadows*, alongside my 1969 Plymouth Road Runner.

We've co-ordinated gangs of cool bikers and classic motorcycles for Triumph and Royal Enfield marketing campaigns, and worked alongside celebs such as David Beckham and Kate Moss for style brands Belstaff, Levi's, Barbour, The Kooples and Stuart Weitzman. Our classic vehicles have featured in fashion 'bibles' *Vogue*, *Elle* and *GQ*, commercials for Tesco Mobile and Lucozade, videos for Texas and Rita Ora, and at the Goodwood Revival.

'Don't ask about my Chevy catching fire during filming – disaster was narrowly averted'

Shoots can be interesting, if a little stressful. I dread an old car or bike breaking down on-set; air-cooled motorcycles in particular aren't best suited to the repetitive stop/start nature of movie work – and don't even ask about the time my Chevy caught fire during filming. Disaster was only narrowly averted, although sadly it wasn't Mr Depp who came to my rescue…

Mine's a busy, multi-faceted schedule, but I've never been a conventional person, so why should I earn my living in a conventional way? My life's always been about projects, restoring everything from old vehicles to old houses. If you want to be different, it takes commitment and hard work – although I'm hugely appreciative of all the practical and moral support I get from my family, friends and partner Jake.

I'll often work well into the evening, beckoned by reminders on my iPhone and those 'to do' lists plastering my iMac screen; I might love vintage stuff, but I couldn't run my business without 21st Century technology. I'm pretty good at relaxing as well, though. I love being London-based, as there are always things to do. A weekday evening off might see Jake and I ride to BFI Southbank to catch a classic movie, or meet our old-bike crowd at the pub. I'm a big reader, so if I can't sleep come bedtime I'll call on my Kindle app. I'll drop off mid-paragraph, and then awaken – pre-alarm, of course – ready for my next adventure.

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