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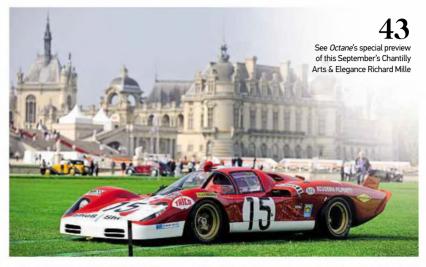
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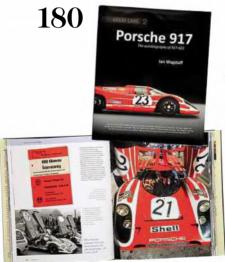
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How things change...



WE'RE USUALLY A BIT WARY of that hoary old 'Now is the time to buy' magazine cover line. But sometimes, just sometimes, it needs to be said. Sometimes, 'now' really is the time to buy – and that's certainly the case with the XI-S.

Is your first reaction to groan a little? To remember a car that always looked a little gauche, the Peter Stringfellow of the automotive world? Me too. But – and maybe this won't

work for you – suddenly it seems to have gained an appeal that I don't previously recall. How long and low it looks. How perfectly it rides. How wonderfully smooth and powerful it is. Still not happening for you? Then just think 'V12' and 'the best independent rear suspension ever'...

Octane contributor Harry Metcalfe owns two early examples of the XJ-S: one auto, one manual. He drove the auto down to Monaco in homage to the original sales brochure, and then generously handed the car to deputy editor Mark Dixon for a leisurely drive back. Mark liked the car so much he booked a couple of days off so he didn't have to take the most direct route home.

In London, top-end car dealers such as Graeme Hunt have been extolling the virtues of the XJ-S, always a sign that a car is on the move. 'What next!' you may cry in horror. Rover SD1? To which we must point out that one of the highlights of this year's Goodwood Members' Meeting was the battle of the SD1s and a Mini Clubman (ah, another!), and talk in the paddock was that at least one of the SD1s cost well over £100,000 to build. And you know that, where historic racing leads, so the rest of the market follows.

I always rather liked early SD1s, with their big squashy velour seats and lolloping V8. Hmmm... **David Lillywhite** Editor

Featuring...



MOSS AND HAMILTON

'Spending a day with Sir Stirling and Lewis at the legendary Monza racing circuit was special. Seeing the way they accorded each other so much respect was touching,' says Robert Coucher (see pages 138-142), who also blasted a 427 Cobra up the Goodwood hillclimb (pages 104-106). 'Exhilarating! What a great *Octane* month!'



JUSTIN LEIGHTON

'Seeing Harry Metcalfe's Jaguar XJ-S brought back memories of summer trips to Cornwall in the back of my dad's pride and joy. This time I was allowed to sit in the front and I was really able to appreciate just what a magnificent achievement the XJ-S was.' See Justin's superb pictures of the XJ-S en route to Monaco, starting on page 74.



DREW PRITCHARD

'I know that to try to race a Beetle is insane. But I had to do it!' Drew, the star of TV's Salvage Hunters, has dreamed of competing in an early Beetle since his teens – and finally he's doing it. A novice racer in a newly built 150bhp rearengined car: what could possibly go wrong? Read all about it on pages 162-168.

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OCTANE TRACKDAY



MEET MAX MOSLEY



Join Octane for An Evening With Max Mosley. The former FIA president will entertain at London's Royal Automobile Club on 16 September. Tickets cost £125. Book at www. octane-magazine.com.

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THE BEAULIEU SALE

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- Sunbeam 350hp returns to Pendine Sands Lotus Type 56 gas turbine
 - Bentley 'house find' restored Inside the exclusive Pixar car show
 - 1970s Formula 1 in pictures Legendary stuntman Vic Norman

(Contents may be subject to change)







1965 ASTON MARTIN DB5 VANTAGE Chassis no. DB5/2016/R
1950 ASTON MARTIN DB2 VANTAGE Chassis no. LML/50/19
1947 TALBOT-LAGO T26 RECORD DROPHEAD COUPÉ Coachwork by Graber; Chassis no. T26 100.007

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1967 FERRARI 330 GTS Coachwork by Pininfarina; Chassis no. 9781



1960 FERRARI 250 GT SWB BERLINETTA COMPETIZIONE Chassis no. 1773GT



952 JAGUAR XK120 SUPERSONIC Coachwork by Ghia; Chassis no. 679768



1959 FERRARI 250 GT COUPE Coachwork by Pinin Farina; Chassis no. 1301GT

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IGNITION

■ NEWS // EVENTS // DIARY // NEW CARS

















ALFA'S MUSEUM REOPENS AFTER REVAMP

Having been closed for several years, Alfa Romeo's factory collection is now open to visitors following a comprehensive overhaul

Words Mark Dixon Photography Mark Dixon, Alfa Romeo

AGAINST THE ODDS, the building that houses Alfa Romeo's historical collection - and which is now virtually the only part of the once-vast Arese factory, on the outskirts of Milan, that's still standing - has been refurbished and reopened to the public after years of disuse.

When Octane last visited the museum, in 2008, it had a forlorn and derelict air, with lush vegatation and hanging creepers giving it a distinct postapocalyptic Planet of the Apes atmosphere. The 1960s Brutalist concrete building, which was once home to Alfa's accounts and administration department, has now been spruced up externally and completely remodelled inside. It will shortly gain a futuristically sculpted, bright red extension housing an escalator, which will lead up to the start of the visitor route that descends through the collection - although it had not yet been constructed at the time of the press launch.

More significantly, a modest test track has been laid out between the museum and the neighbouring motorway, suggesting that cars from the collection could be demonstrated, and providing an additional attraction for visiting car clubs.

Formerly known as Museo Storico, the collection has been renamed La Macchina del Tempo - Time Machine - and has been grouped across three levels of the building. The first floor is entirely given over to a Timeline theme, with 19 cars outlining the history of the brand, starting with the very first ALFA 24hp of 1910. The ground floor is themed as Beauty, and showcases many one-offs and concepts from the major Italian coachbuilders; while the below-ground floor is dedicated to Speed, and includes some of the most spectacular race machines ever built by

The company started collecting its historic vehicles in the early 1960s and opened the original museum in 1976. In total, it now has around 250 machines, of which 69 will be on permanent display. A viewing gallery will allow temporary inspection of other vehicles pulled from the vaults.





Clockwise from top left, facing page Vehicles on display in Alfa Romeo's new museum include 1914 Aerodinamico replica and 1968 Carabo; 1938 Tipo 512 rolling chassis; Iguana and 33/2 Coupé Speciale show cars; several Tipo 33 competition cars: Tipo A (foreground) and Bimotore; gorgeous selection of late-30s 6C and 8Cs; and, of course, a comprehensive range of Giulias, all arrayed in a descending sequence across three floors.

Alfa dovetailed the unveiling of its revamped museum with a preview of the new Giulia saloon - see New Car News in this issue - and, naturally, the original 1960s Giulia and its predecessor, the Giulietta, both feature strongly in the museum. But, for many visitors, it's the oddballs and one-offs that will draw the eve. They range from the egg-shaped replica of the 1914 40/60hp Aerodinamico (facing page, top left) to the 1969 Iguana (near left) and, of course, the metallic green 1968 Carabo – familiar to past generations of children via the Matchbox toy. Besides the cars, there is also an area devoted to Alfa Romeo aero engines, and even a vast collection of model Alfas which spans the height of a staircase.

Yet further attractions include a small cinema screening footage of Alfa's ten greatest racing triumphs, plus interactive '4D' chairs that allow you to experience a lap of the Balocco test track in a 4C Spider, using the latest gaming-type headsets. (Octane found them distinctly underwhelming - like watching grainy film on a widescreen TV. In 2D.)

Such distractions appear trivial, however, against the museum's biggest draw: its unparalleled collection of competition Alfas. As you enter the Speed gallery, dramatic and rapidly changing coloured lighting adds excitement to a display that includes the racing greats of the 1920s and the magnificent 1935 Bimotore. But walk through into the second part of the gallery and you discover even more fascinating artefacts, such as the 1940 Tipo 512 and 1959 Tipo 159 Alfetta, both of which are presented without body panels so you can study the magnificent engineering beneath. Then, in yet another hall, there are later post-war icons, including several incarnations of the Tipo 33 and one of Alfa's last-gasp F1 cars, the carbonfibre-bodied 1979 Tipo 179F, which never actually raced.

The museum, which is easily reached by motorway to the north-west of Milan, is open from 10am to 6pm every day except Tuesdays, with late opening until 10pm on Thursdays. www.museoalfaromeo.com.

In brief



AN EVENING WITH...

It's your chance to join *Octane* for an evening with former FIA president and prominent motor sport figure Max Mosley. This exclusive event at the Royal Automobile Club in Pall Mall will include a three-course meal with wine. Tickets, costing £125, are strictly limited. Call 0844 245 6971 to book.



FIXING FOGGY'S FIRST BIKE

Four-time World Superbike champion Carl Fogarty has chosen the National Motorcycle Museum to restore his first bike. Fogarty was reunited with the Honda C50 this year and has now asked the museum to restore it. The bike was originally given to Fogarty for his tenth birthday in 1975.

SNG BARRATT ON EBAY

Jaguar spares company SNG Barratt has announced the launch of a new eBay page. The company says it will use the page to advertise second-hand parts for classic and modern Jaguars previously kept behind the scenes at its workshop in Bridgnorth, Shropshire. http://stores.ebay.co.uk/snobarrattiaguar

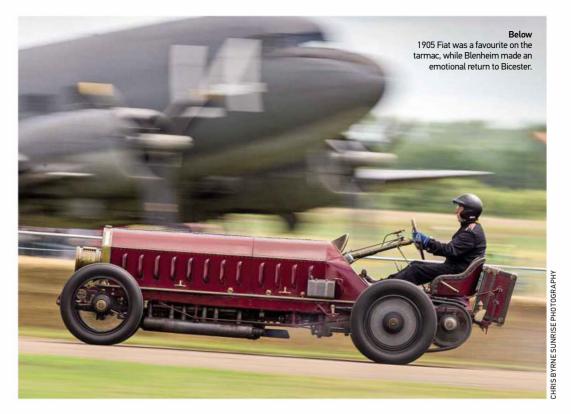


CHARLES WARE. 1937-2015

Charles Ware, founder of the Morris Minor Centre, has died, aged 79. Ware, pictured with son Zac, founded the business in 1976 in Bath, from where it became an internationally recognised Morris parts supplier. In recent years Charles oversaw the centre's move to Bristol and expansion into car sales.

NEW OWNERS AT BLUE DIAMOND

Restoration company Blue Diamond Services is to be brought under new ownership. The Somerset-based firm will be headed up by VSCC member John Lomas, with the deal set to be completed in the coming weeks.



Power and glory

Flywheel festival takes off in fine style

THE INAUGURAL Flywheel festival of historic motoring, aviation, military vehicles and period lifestyle got off to a flying start at Bicester Heritage over the weekend of 20-21 June, with thousands of visitors enjoying the sights and sounds of dozens of iconic vehicles and aircraft, set against the backdrop of Britain's best-preserved WW2 bomber airfield.

Highlights in the skies included a period 'dogfight' from the Great War Display Team and precision 1930s-style formation flying by the all-Tiger Moth 'Tiger Nine' display team, while Sunday saw the return to Bicester of the sole flying Bristol Blenheim bomber. It was the first return of a Blenheim to its former base since 1945, and on arrival the aircraft was greeted by a number of former aircrew and ground crew.

On the demonstration track, crowd-pleasers included the 1905 Fiat land speed record car. Featuring a 16.1-litre aircraft engine and chain drive, it was spectacularly driven by owner Mike Vardy. Others in action included Bentley, Riley and Aston Martin Le Mans racers, an ex-Moss C-type Jaguar and a flame-throwing 41-litre Bentley-Packard special.





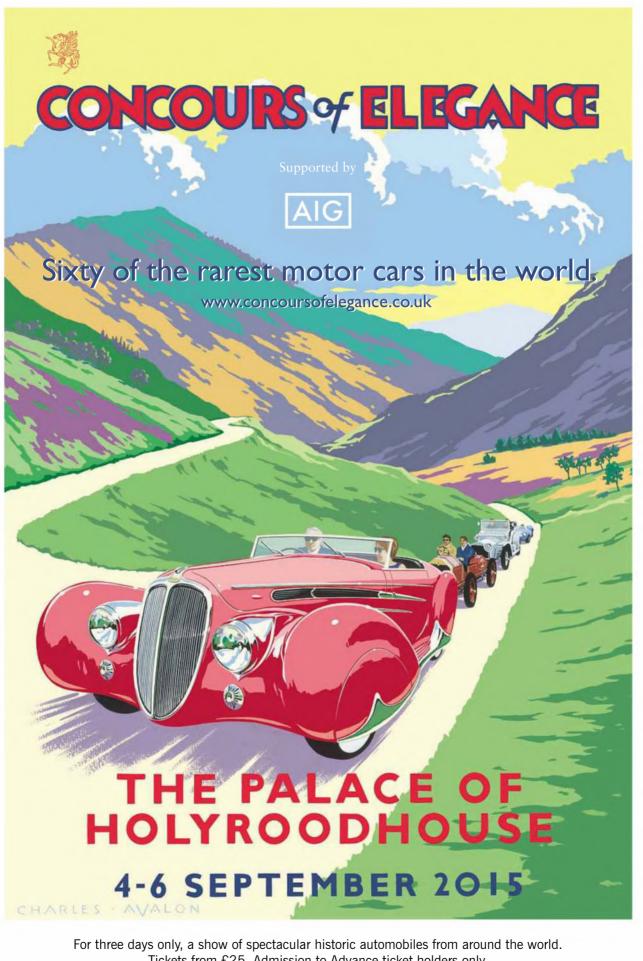
Money-spinning Goodwood boosts local economy

Hotels, workforce, even the government enjoy the Festival fall-out



YOU CAN'T GO to the Festival of Speed without marvelling at the money on show around the place, and now a survey conducted by the Historic Vehicle Research Institute (HVRI) has concluded that Lord March's garden party annually contributes around £25m to the local economy within a 20km radius.

The HVRI's research, carried out with the University of Brighton, reveals that a further £35m is generated for the wider economy beyond the Chichester area, and on top of that £8.5m drops into government coffers in the form of VAT. Around 600 temporary jobs are created during the Festival, and local hotels and guest houses benefit to the tune of 26,000 person-nights of accommodation over the three days. A second set of figures calculated to include the Goodwood Revival shows that the two events between them pour £105m into the UK economy, £37m of which heads into the Chichester area.



Tickets from £25. Admission to Advance ticket holders only.





















In brief



ALL-A35 RACE AT MALLORY

The HRDC has confirmed that it will be running a race at Mallory Park for Austin A30 and A35s only on September 26. This follows the success of the HRDC Academy A35s, developed in conjunction with Octane. The Mallory Park event will feature two classes, 'Gentlemen' for the Academy cars and 'Players' for the more modified cars. All race A30/35 owners are encouraged to enter. More details on waw bride au



'70s & '80s VALUES ON THE RDISE

Classics built in the '70s and '80s are seeing significant rises in value, a recent report has shown. The Hagarty report found that cars such as the original VW Golf GTI and Fiat Dino have risen over 30% in value, the latter going from £45,000 to £65,000, since the start of 2015. Other fast climbers include the Lamborghini Countach

TVR STARTS TAKING DEPOSITS

Reborn TVR has begun taking deposits on its new car, due in 2017. The move has been made in the wake of 'massive demand' for the as-yet-unseen car, the first new TVR in nearly ten years. Buyers can place their early orders for £5000, with a limited-time-only offer of £2500 available to members of the TVR Owners Club. Cosworth will produce the V8 engine for the car, which will have design input from Gordon Murray.



E-BIKE SET FOR McCALL'S

A unique E-tracker electric bike will star in the 2015 McCall's Motorworks Revival Charity Auction. The vintage-style bike has been inspired by the CHP 11-99 Foundation, which provides benefit to Californian Highway Patrol employees. For each £100 donation to the foundation, one ticket will be placed in the draw for the bike, valued at \$5000. The draw will take place at the McCall's Motorsport Revival at Monterey on August 12. www.mccallevents.com

Giorgetto Giugiaro calls time on Italdesign

Maestro steps down from the company he founded

Words Brett Fraser

GIORGETTO GIUGIARO has

stepped down from Italdesign, the carrozzeria he established in 1968 after an early career at Fiat, Bertone and Ghia. His resignation as honorary chairman coincides with Audi buying the final 9.9% of Italdesign that the Giugiaro family held after the Germans took a majority stake in 2010. Giorgetto's son, Fabrizio, also a designer as well as a shareholder, is leaving the company too.

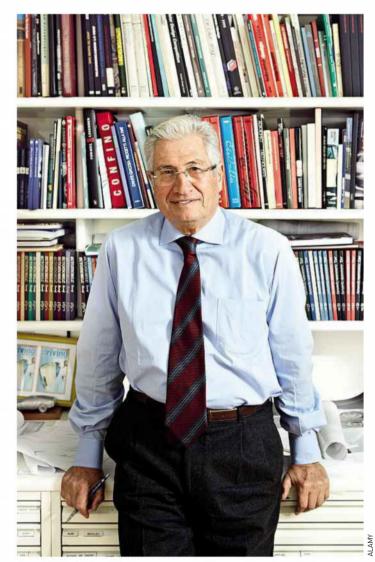
According to a message on the Italdesign Giugiaro website, its founder's departure is so that he can 'dedicate more time to personal interests'; there's also an insistence that the Italian design house will continue to grow (another 50 staff are expected to be taken on by the end of the year), and that it can maintain its identity inside the belly of a corporate giant. But then again, Italdesign without Giugiaro...

Giorgetto Giugiaro, who turns 77 this year, is one of the maestros of global car design, and unusual in that he's as well-respected for his mass-market commercial designs as he is for halo-effect supercars and flight-of-fantasy concepts. The original VW Golf was a notable success for the suave Italian, as was the contemporary Scirocco.

He was also responsible for the Fiat Uno and first Panda; the Alfa Romeo Giulia Sprint GT, Alfasud, and Alfetta GTV; Renaults 19 and 21; Lancia's Delta and Thema; SEATs galore; Daewoos, Hyundais, FSOs and Zastavas. It was the sort of stuff that keeps the cash rolling in, even if some of it might not be on page one of your design portfolio.

But Giorgetto's CV also includes plenty of bedroom poster material. From early in his career came the De Tomaso Mangusta, Iso Grifo, and Maseratis Ghibli, Bora, Merak and Quattroporte; he also styled the BMW M1 and Lotus Esprit S1. He penned some production oddballs, too, such as the Subaru SVX and DeLorean DMC-12, both with a peculiar charm. The Maserati 4200 Coupe and Spyder are also his designs.

And, of course, Giugiaro has over the years filled the world's motor show stands with exotic concept cars and one-off specials. The names of



many will be familiar to industrywatchers – the Porsche Tapiro, for instance, and Lotus Etna; the Maserati Boomerang and Lamborghini Cala; the BMW-based Nazca M12 and Alfa Romeo Iguana.

Giugiaro's thinking has often gone beyond merely creating eye-catching lines. His 1978 Lancia Megagamma concept explored the possibilities of interior packaging within a relatively tall design. The Cala concept from 1995 was the stimulus for Lamborghini to reconsider the notion of a 'small' car in the spirit of the Urraco, while the mid-engined Volkswagen W12 Coupe (1997) engaged the public in debate about

Above

Stepping down to 'dedicate more time to personal interests': Giorgetto Giugiaro, who turns 77 this year, leaves a remarkable legacy

what badge is acceptable on the front of a supercar: Audi R8, anyone? Four-door Bugattis and off-road Maseratis rolled out of the Italdesign studio doors well in advance of the current trend for luxury utility.

Prolific and forward-thinking, Giorgetto Giugiaro has been hugely influential during the 60 years that he has been designing cars. What Italdesign will do without such a dynamic force at the helm will be fascinating to watch.



BRM restoration fund hits target

Hope is to have V16 running again in time for Goodwood Revival appearance

AN EXTREMELY RARE 1950 BRM V16
Type 15 Grand Prix car, once raced by Juan
Manuel Fangio, is receiving a vital engine
rebuild courtesy of a preservation appeal fund
set up by the National Motor Museum Trust.
The appeal recently hit its £50,000 target
thanks largely to fund-raising activities by the
museum; the project was given a further boost
in 2014 when it was nominated as the
Goodwood Revival Beneficiary Charity.

Only five of these supercharged 1.5-litre V16 race-cars were built by BRM, and an initial strip-down of the engine by BRM specialist Hall & Hall has confirmed that this one has its original motor and that it's installed in racing chassis number one.

Hall & Hall's examination has also revealed that most of the major engine components are in good condition, and while there's extensive corrosion in the water system, it's not too serious. A loose bearing carrier in the slave/ output shaft has been rectified, as has an issue with the exhaust valve seals.

Until the engine is fully apart the engineers won't know if the £50,000 is enough to restore it completely, but the hope is that there will be cash left over to attend to the suspension and brakes. It's hoped that the BRM will be running in time for the Goodwood Revival meeting this September.

Remembering Steed and his steeds

The cars that starred in The Avengers

MANY FILM AND TV stars have become synonymous with cars, from Steve McQueen and his Mustang to Philip Glenister and his red Quattro. And then there was Patrick Macnee. The star of *The Avengers*, who died recently at the age of 93, and his character John Steed, drove a fine selection of classics. Here are five of Octane's favourites.

BENTLEY 4.5-LITRE

The first of many Bentleys driven by Steed during seasons 4-6 of *The Avengers*, it's since become the most iconic as a result. Referred to as 'Fido' by Steed.

AC GREYHOUND

The Greyhound appeared in 1961, Macnee piloting the car alongside new sidekick Honor Blackman. It appeared in series 2 of *The Avengers* only, and thus enjoyed a limited amount of time in the spotlight, rather like the Greyhound itself, which was soon overshadowed by the Cobra.

JAGUAR XJ12C

Perhaps the best-known of Steed's four-wheeled companions today, the Jaguar appeared throughout the run of *The New Avengers* when the franchise was relaunched in the '70s. Built as a replica of the Broadspeed XJC, the 5.3 litre 'Big Cat' was given imposing flared wheelarches and a deep front air dam, though underneath it was standard XJ, including an automatic gearbox.

ALVIS SPEED 25

The Alvis Speed 25 made a short-butsignificant appearance as Steed's car in series two of *The Avengers*, in an episode entitled *Traitor in Zebra*.

AC 428 CONVERTIBLE

The AC 428, or Frua as it is also known, was one of Steed's four-wheeled-sidekicks in the final series of the original run of *The Avengers*, appearing in *Invasion of Earthman*.











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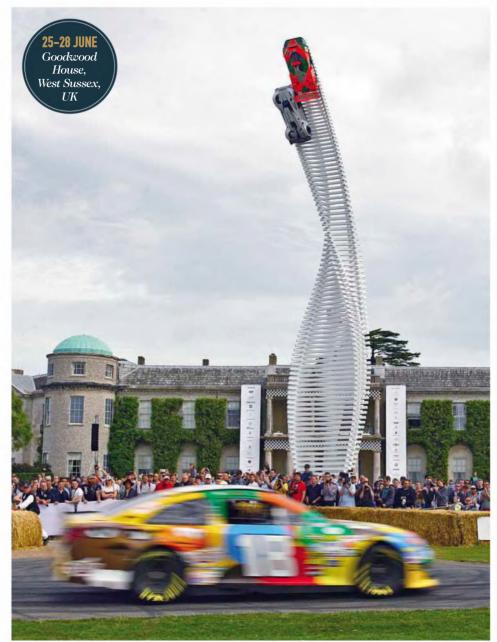
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GOODWOOD FESTIVAL OF SPEED

Star-struck

As ever, Goodwood was awash with motor sport legends

Words and photography Steve Havelock

WHILE THE FESTIVAL of Speed is better known for its four-wheeled heroes, it was a star of the two-wheeled world who stirred up the crowds this year. The sensational, charismatic, nine-times Motorcycle Grand Prix World Champion and current Moto GP points leader Valentino Rossi, fresh from his GP win at Assen, was making his first Festival of Speed appearance.

Yamaha is celebrating 60 years of motorcycle racing and Rossi rode up the hillclimb course on a special yellow, black and white classic-liveried

Yamaha YZR-M1 Moto GP bike, sporting matching leathers and helmet. The cheery Italian happily signed countless autographs before returning to the House, where he was met with a sea of waving yellow '46' flags (his race number) before riding his bike into Lord March's entrance hall and then appearing on the balcony.

Mazda was this year's featured marque so the team must have been delighted to have Rossi drive its 1991 Le Mans-winning 787B. He then drove a Porsche 962 Group C car and a Lancia Delta S4.

Rossi said: 'It's a great pleasure to be here because it's a special place and a special moment. You can see a lot of riders, a lot of drivers and lots of great, incredible cars and bikes.'

He was surrounded by a wealth of motorcycle champions including Giacomo Agostini, John Surtees, Kenny Roberts, Freddie Spencer, Casey Stoner, Phil Read and Steve Webster, plus three members of the exclusive Isle of Man TT '132mph lap' club, namely John McGuiness, Bruce Anstey and James Hillier.

Formula 1 stars Nico Rosberg, Jenson Button, Kimi Raikkonen and Felipe Massa all stormed the hill over the weekend, as did current World Endurance Champion Anthony Davidson in his Toyota Hybrid Le Mans rocket ship.

Sir Stirling Moss and Mercedes celebrated the 60th anniversary of their fabled 1955 Mille Miglia win with a cavalcade of priceless 300SLRs, headed by Sir Stirling in his winning '722' car. Moss, now 85,





Clockwise from far left

Mazda was this year's featured marque so had the privilege of providing the sculpture outside Goodwood House; Valentino Rossi helped Yamaha celebrate 40 years of bike racing; the now famous start line; Red Bull's 10-tonne Dakar rally truck; the ex-John Bolster 'Bloody Mary' twin-engined JAP; Mazda's Le Mans racers line-up; Terry Grant went all the way up the hill on two wheels in a Nissan Juke; Sir Stirling Moss poses for pictures alongside Rossi.





then took to the wheel of a Mercedes W196 in which he won his first Grand Prix at Aintree that same year; triple F1 World Champion Sir Jackie Stewart followed in the streamlined version.

Local hero Derek Bell was also being honoured to mark the 40th anniversary of the first of his five Le Mans 24 Hours wins. Many of the cars the double World Sportscar Champion raced in his distinguished career were gathered together and he drove several of them over the weekend. 'When I was young, my one dream was to drive at Goodwood,' remarked Bell. 'I never thought I would go on to win what I did with some great teams and then to come to the Festival of Speed and have this honour... It's amazing.'

There were all manner of demonstrations, celebrations and new car launches but there was also a serious competitive element in the form of the Cartier Style et Luxe – which was won by Peter Mullin's delightful 1937 Talbot-Lago Teardrop – and

the two hillclimb shootouts. Anthony Reid had his serious race face on and with a time of 51.33sec won the Supercar Shootout in his Noble M600, ahead of Chris Ward's Lexus LFA and Matt Becker's Aston Martin GT12. The Top Ten Shootout was a nail-biting affair headed by some potent, huge-winged, high-downforce machinery. Olly Clark claimed victory in 44.91sec in Gobstopper II, a 780bhp Subaru Impreza, beating the Mini and Toyota Celica Pikes Peak specials of Jean-Phillippe Dayraut and Rod Millen.

There was also plenty of showboating, tyre smoking and hooning around. Even Lord March got roped in as Ken Block took him for a spin, literally, in his 845bhp 'Hoonicorn' 1965 Mustang. Last year's sensation, 'Mad Mike' Whiddett returned with his Mazda RX-7 drift car and was joined by a bunch of fellow drifters who thrilled the crowd with spectacular high-speed sideways driving.

The Nascar drivers were determined not to be

outshone. Patrick Friesacher mercilessly lit up his Red Bull Toyota Camry's tyres – and then lit up the car when it caught fire. A quick dash soon extinguished the flames. 'King' Richard Petty just smiled from his 1970 Plymouth Superbird. Drag race legend Don Garlits demonstrated his first dragster, the 1957 Swamp Rat 1, while Ian King ended up grass-tracking his 2015 Puma Gulf drag bike.

Jean Ragnotti nailed the high-speed 360s in his Renault 5 Maxi Turbo, while 'Ballistic' BJ Baldwin wowed the crowds with his wild antics in the outrageous 850bhp Monster Energy Trophy truck.

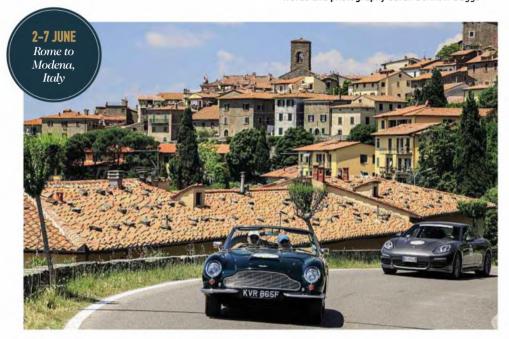
BMW stunt rider Mattie Griffin performed miracles on two wheels and Terry Grant followed suit as he drove a Nissan Juke on two wheels up the hill in record time. Meanwhile the fearless bike riders in the Goodwood Action Sports arena spent much of their time on no wheels as they flew through the air, aping the spectacular Red Arrows and Typhoon displays. Another epic Goodwood.

MODENA CENTO ORE CLASSIC

Some like it hot

The popular Italian event celebrated its 15th anniversary with competition and regularity categories, and a heat wave...

Words and photography Sarah Bennett-Baggs













A HEAT WAVE arrived for the start of this year's Modena Cento Ore, a special 15th anniversary event which took competitors from Rome, through Perugia and Florence, before arriving in Modena four days later. Competitors were able to choose between a competitive category that involved a race each morning and closed road special stages, or taking things at a somewhat more modest pace in the regularity class.

With only 80 cars competing in total, the Modena Cento Ore – Italian for 100 hours – is fast becoming the event of choice for classic racers, and this year there were more than 50 entrants from the UK. A manageable number of cars lends the event a friendly feel, with minimal queues and fewer transit miles than on other big tours. This format also allows slightly longer to enjoy the white linen lunches and gala dinners, whilst the venues and organisation couldn't be faulted this year.

The searing 40°C heat led to inevitable retirements including the AC Cobras of Monteverde and Pearson on day three and Freeman and Ellis on day four, the latter catching fire dramatically at the

end of the last stage. This year's circuits comprised Vallelunga, Magione, Mugello and Imola, which offered competitors lots of variety. During the last race of the event the Martini-liveried Porsche 911 RSR of Cooke/Dowd had its engine let go in spectacular fashion; luckily the final time control was just outside the paddock gate and they were able to push the car through. However, to officially classify all competitors and cars had to arrive in Modena, so they loaded the 911 onto a trailer for the last 80km and quietly pushed it into the Piazza Grande, giving them their podium finish.

Overall winners of both the regularity and competition categories were all British entries who had also won in 2014. Barry Smith driving an MGA triumphed in the Regularity section, while in the Competition classes Didier Denat in his Porsche 911 RSR took the Post '66 silverware, with Philip Walker

Clockwise from top left

Ancient Italian towns made for a glorious backdrop to the event; Cobras were strong until the heat killed them off; winners pose for photographs; MGA of Smith and Crew took regularity win; Denat's class-winning RSR.

in a Jaguar E-type claiming the Pre-65 spoils. Frenchman, Vincent Tourneur picked up the Index of Performance win in his ex-James Dean Porsche 356 Speedster.

Special mention goes to BRDC legend John Sheldon and his wife Lesley in a Lotus Elan. They had a few technical issues, including a small fire at the start of week, but by Imola John was seen battling for the lead of the Pre-65 race. The immaculately presented Aston Martin DB4GT of Ian Dalglish graciously shrugged off a coming together with a very keen yellow Lotus Elan on day two, but later was emitting some nasty grinding noises from the gearbox. Battling on, they finished in the top 10 overall and fourth in the Performance Index.

At the prize-giving in the spectacular Enzo Ferrari Museum, event director Luigi Orlandini said he 'was thrilled the event ran smoothly'. Next year he plans to change the route back to a closed loop, starting and finishing in Modena with a stop by the sea; the full programme will be announced in early September. As this event will inevitably increase in popularity, it may be wise to book early for 2016.





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Records broken and friends remembered at Ulster's motoring garden party

Words Tony Gregory Photography Eddie Brackenridge, Raymond Brown, Tom Maxwell, Raceline Photography

THE CULTRA Hillclimb event in Northern Ireland pulled out all the stops to entertain this year's bumper crowd and again create Ulster's ultimate motoring garden party. Organised by the Thoroughbred Sports Car Club and hosted by the Ulster Folk and Transport Museum, the event perfectly utilises its parkland setting, providing a short, technical hillclimb and with an historic manor house as the backdrop to the display areas.

This year's theme, 'Road to Recovery', was perfectly illustrated in the eclectic mix of display vehicles gathered for the day, encompassing restoration projects through to recovery trucks and period national breakdown vehicles.

The front of the manor's display area was used to highlight Chevron's association with Northern Ireland and attracted the B1 that won its debut race at Kirkistown in the summer of 1965, alongside a pretty B8 and Irish racing legend, Tommy Reid's single-seater F2.

Long-time supporter Crosslé brought along a 25F Formula Ford 1600 from 1973: this model dominated FF1600 for several years, and won the 1973 British Championship and Formula Ford Festival. Also there was the ex-Roger Barr 1968 US SCCA Formula B Championship-winning 12F, which launched two decades of commercial success for Crosslé in the USA, and the unique 17F Formula 3 1.0-litre 'screamer', first driven by John Watson in 1970. This car has raced in Historic events, including Monaco and Goodwood, by Crosslé's owner Paul McMorran.

With Mk2 Ford Escorts being so entwined with Irish motor sport the organisers couldn't ignore this year's 40th anniversary of the model. After the main competitive action on the hill, rally fans were able to enjoy a special run-off, just for Ford Escorts competing in the main event. The winner's trophy was presented in memory of the late Simon McKinley; the multiple Irish hillclimb champion who 'drove the doors off' his own white Escort, was killed competing in a single-seater in April. Simon was due to compete at Cultra 2015, so his 'Scort had pride of place in the display area.

Cultra's reputation meant that the organisers had no problems filling this year's increased entry of 110 vehicles, a number chosen to mark the 110th anniversary of the first running of the hillclimb in May 1905: Cultra is the world's oldest hillclimb

Top row, left to right

Escort at 40; Simon McKinley tribute; Chevron honoured. Middle row: MGB powers up hill; Escort Shootout winner, O'Connell; Austin 7 Ulster. Bottom row: Crosslés display; Maguire Mini takes Saloon title; Crosslé 47S in action. event. One of the highlight of the entries was Giuseppe Campari's Alfa Romeo 6C, which finished runner-up in the 1930 Ards TT road race and was part of the all-conquering Fred Stiles team, which swept the podium.

Cultra 2015 crowned a new champion in Chris Houston (OMS) who posted the event's only sub-32sec run – he set his 31.93sec time on the last run of the day, eclipsing the 32.05sec of all-day leader Jaye Nevin in a Lotus Reynard. Young Richard McGimpsey (RMG Busa) held off Houston's brother Russell (sharing the same car) for the final podium place. Rudi Gage returned to Cultra in his Maguire Mini to finish fourth overall and take back his Saloon title with a new Outright Saloon Record time of 33.01sec. Graham Boyce in a DAX F20C was next up and reclaimed the Cultra Sports Car title with a new Outright Sports Car Record of 33.70sec.

Gerard O'Connell won the special Escort
Shootout, having already won his class by 7/10ths
of a second earlier in the day with a time of
37.07sec. This time O'Connell was pushed much
harder by Thomas Purdy (35.19sec), but remained
unbeaten by just 7/100ths. At an emotional
prize-giving O'Connell received the winner's trophy
from Simon McKinley's father Peter and his widow
Deidre and baby son Rory.

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CONCORSO D'ELEGANZA PININFARINA

Pininfarina's Turin de force

Italy's car capital hosts inaugural Pininfarina concours

Words Richard Heseltine

CORRADO LOPRESTO'S sublime Lancia Florida was crowned Best in Show at the inaugural Concorso d'Eleganza Pininfarina. This new event, which formed part of the Parco Valentino Salone & Gran Premio in Turin, saw 50 significant cars from the legendary styling house's back catalogue gather in the courtyard of the Castello del Valentino, having completed a tour through the city centre beforehand.

Lopresto's ex-Kjell Qvale show-stopper seduced the judges, which included Pininfarina's design chief Fabio Filippini, Ferrari stylist Andrea Militello and BMW studio head Karim Habib. The former *Octane* feature car was chosen because of its significance in the firm's 85-year history but also for its importance in design lore as a whole. The unique 1955 concept sired many styling cues for mainstream cars and spent much of its early life in San Francisco. It was driven to and from the event by Milan-based Lopresto in torrential rain.

Competition for silverware was fierce, with cars descending on Turin from all over the world. They ranged from pre-war coachbuilt flights of fantasy to Jim Glickenhaus's Enzo-based Ferrari P4/5 via a bizarre '92 Fiat Cinquecento pick-up and the one-off Ferrari Pinin saloon, which was created in 1980 to honour the styling house's 50th anniversary celebrations. The factory museum provided more mainstream offerings such as the Nash-Healey prototype, along with recent concept cars such as

the Cambiano and the Sergio, which were displayed nearby as part of a separate exhibition of design houses and specialist suppliers.

Gino Coen's 1947 Cisitalia 202 was bestowed with the Bovet Award for Most Elegant Car, while Anne and Bob Lee's 1952 Ferrari 212 Inter Cabriolet received The Chairman's Award. The latter was chosen by Paolo Pininfarina on account of the Lee family's long-standing association with the firm but also because it marked the beginning of Ferrari and Pininfarina's collaboration. The third-generation principal said: 'I am pleased to award the car that I feel is closest to the taste of the Pininfarina family; for three generations of protagonist in the company's life. The criteria for selection has been tied to the aesthetic, but mostly to the emotion that the car is able to transmit.'

The main Parco Valentino Salone & Gran Premio ended with a cavalcade of several hundred classics, supercars and show queens travelling a route of 14km from Corso Massimo d'Azeglio to Venaria, with the city centre of Turin cordoned off from regular traffic. These included a dozen Pagani Zondas via a Scuderia Cameron Glickenhaus SCG 003 prototype and the Lamborghini-engined ItalDesign Parcour. Plan is for both events to become yearly fixtures on the show and concours calendar, the organisers being keen to promote Turin's rich motoring heritage to a global audience.







Clockwise from top

Corrado Lopresto's show-winning 1955 Lancia Florida; Ferrari 458s parade through the streets of Turin; the unique 1980 Ferrari Pinin saloon; the concours formed part of the Parco Valentino Salone & Gran Premio, at Turin's Castello del Valentino.



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Coachwork by Pininfarina | Chassis 6049 SA



1961 FERRARI 250 GT SWB CALIFORNIA SPIDER
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DUNSFOLD COLLECTION OPEN WEEKEND

A weekend in the country

The world's biggest collection of historic Land Rovers opens its doors

Words and photography Mark Dixon

'IT ONLY HAPPENS every two years,' explains the Dunsfold Collection's Philip Bashall, 'to keep things fresh – and because it's such bloody hard work!'

He's not kidding. Philip, whose father Brian started collecting historic Land Rovers in the late 1960s, spends weeks before the biennial Open Weekend making sure as many as possible of the 150-plus vehicles in the Collection can be started, driven and then transported to a nearby estate for display. Normally they're kept in store and not on show to the public, for Dunsfold is a charity that, as yet, has no museum building in which to display them – although there are hopes that, since Dunsfold is the semi-official custodian of most of Land Rover's one-offs and prototypes, the parent company may yet dig deep to fund one.

That's some way off yet, however. For now, the Open Weekend is your only chance to see many of the rarest Land Rovers ever made. Philip prides himself on organising something special every time,

and this year it was gathering together 13 of the 20 surviving 1948 pre-production Series Is: the largest number in one place since they were built. 'It should have been 14,' added Philip, 'but the transporter carrying one of them got lost...'

Series Is in general were superbly represented en masse by the Land Rover 1948-53 Register and the Land Rover Series One Club, including several nicely patinated originals and at least a couple of the Minervas that were built under licence in Belgium. Some of the Series Is were accessorised with period winches or – surely the ultimate in one-upmanship – a 1950s sawbench that's driven by power take-off from the gearbox.

Ex-military vehicles were there in abundance and collector Barry Pocock made a heroic effort to bring a convoy of over 20 ex-Army Land Rovers from Wiltshire, mocking-up the imaginative display (below) of a 'Pink Panther' SAS Landy being guarded by a fearsomely equipped trooper in desert garb.

Dunsfold specialises in prototypes and other early examples, and if you fancied your own piece of history then a dealer was offering a nicely conserved pre-pro 110 (bottom, centre) for a healthy £19,995. There was a small but interesting selection of autojumble stands, which resulted in *Octane*'s deputy editor going home with a Series I door as a piece of 'wall art' for his cottage. And why not?

13-14 JUNE

Dunsfold, Surrey, UK

Definitely not for sale was a prototype Road Rover, privately owned by an American collector and currently being restored in the UK. This undeniably ugly 1950s ancestor of the Range Rover, based on the P4 saloon, was sold for just a few hundred pounds in a house clearance near Stratford-upon-Avon about 10-15 years ago.

While the Open Weekend is not one of the biggest Land Rover events, it's among the most interesting – and Philip Bashall recognises that there is scope for it to grow. But one thing's for sure: he won't be trying to hold it every year.



'Pink Panther' SAS Series III was one of many military Landies on display; yellow Series I was converted in the late-50s for Bertram Mills Circus; pre-production 110 pick-up with Solihull factory registration on offer for £19,995; small autojumble offered a range of used parts and panels; ultra-rare Road Rover prototype is destined for a collector in the USA.













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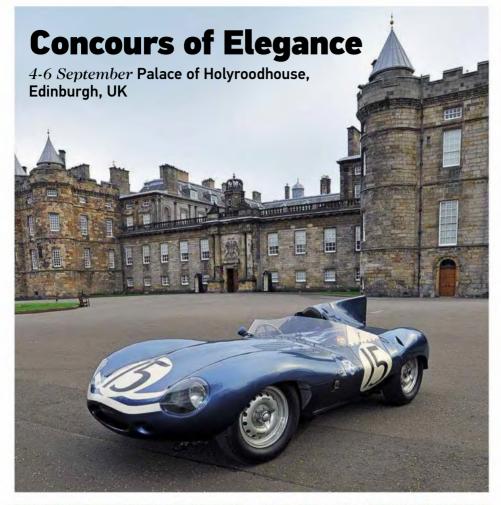
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The event, which has raised £600,000 for charity, will host 60 top-calibre classics from around the globe. Promised highlights include a 1905 10-litre Star, 1939 Delahaye Type 165 Figoni et Falaschi and 1967 Ferrari 275GTB/4 NART Spider. Other attractions are a collection of Ecurie Ecosse cars, and the Club Trophy, open to the best-of-the-best from UK clubs.

With a nod to the location, there'll also be a tribute to Sir Jackie Stewart incorporating his three F1 Drivers' Championship-winning cars, plus a display representing other Scottish racers from Clark to Franchitti to Dumfries.

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Concours tickets start at £25, but to claim an *Octane* £10 discount, see http://bit.ly/1RiSEiY or call +44 (0)20 7766 7320 and ask for '*Octane* Promotional Offer'.

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Brooklands Reunion

16 August Weybridge, UK

IT'S BEEN A BIG year for Brooklands, with the announcement of a major Heritage Lottery Fund grant that will enable the birthplace of British motor sport and aviation to undergo significant restoration and redevelopment. The historic venue is celebrating in style, and the 2015 Brooklands Reunion promises to be the best yet as it remembers the final race meetings held there before the outbreak of the Second World War.

Capturing the atmosphere of club meetings in the 1930s, it will see the site filled with the actual cars, motorcycles and bicycles that raced there from 1907 to '39. There will be hundreds more pre-war vehicles, too, as visiting owners are encouraged to park up. Action will include Test Hill demos with sessions for cars and bikes, plus a cavalcade on the Mercedes-Benz World track.

Standard museum admission charges apply: £11 for adults, children £6, under-5s free.

www.brooklandsmuseum.com





LISTINGS

22 JULY Classics on the Common. Harpenden, UK classicsonthecommon.com 23-25 JULY Eifel Rallve Festival. Daun, Germany eifel-rallye-festival.de 24-26 JULY Silverstone Classic. Silverstone, UK silverstoneclassic.com 24-26 JULY Concours d'Elegance of America. Plymouth, USA concoursusa.org Festival of the Unexceptional. Whittlebury, UK hagertvinsurance.co.uk 25 JULY Rally of the Giants Blenheim Palace, UK pre50aac.com 26 JULY **Brooklands RetroJumble and** Car Show. Weybridge, UK brooklandsmuseum.com 31 JULY - 2 AUGUST CarFest North. Oulton Park, UK carfest.org
31 JULY - 2 AUGUST Classic Days Schloss Dyck. Jüchen, Germany schloss-syck-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 arrc.aoodwood.com 6 AUGUST Classics on Track for Children. Chichester, UK classicsontrackforchildren.com 7-9 AUGUST AvD Oldtimer Grand Prix. Nürburgring, Germany avd.de 9 AUGUST International Classic Car Show, Windsor Farm Shop Windsor, UK windsorfarmshop.co.uk/content/ classic-car-show-2015

8-14 AUGUST Bonneville Speed Week. Bonneville, USA scta-bni.ord 9 AUGUST Shugborough Hall Classic Car and Transport Show. Stafford, UK transtarpromotions.co.uk 11 AUGUST Concours on the Avenue Carmel-by-the-Sea, USA carmelconcours.com 11-12 AUGUST Automobilia Monterey Monterey, USA automobiliamonterev.com 12 AUGUST McCall's Motor Monterey, USA mccallevents.com 12 AUGUST The Little Car Show. Monterey, USA marinamotorsports org 13 AUGUST Pebble Beach Concours Tour d'Elegance Pebble Beach, USA nebbleheachconcours net 13-15 AUGUST Pebble Beach Retroauto. Pebble Beach, USA nebblebeachconcours.net 13-16 AUGUST Monterey Motorsports Reunion. Monterey, USA mazdaraceway.com 14 AUGUST The Quail, A Motorsports Gathering. Carmel, USA 15 AUGUST Concorso Italiano Monterey, USA concorso.com 15 AUGUST Concours d'LeMons. Monterey, USA concoursdlemons.com 15 AUGUST Wöldinghamring Classic Car Circuit and Gathering. Warlingham, UK xkeidp@gmail.com

16 AUGUST

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Simply Classics and Sports

Cars Regulieu IIK beaulieu.co.uk 23 AUGUST Bicester, UK carfest orn Dunsfold, UK Salon Privé.

22-23 AUGUST Passion for Power Classic Motor Show. Tatton Park, UK cheshireautopromotions.co.uk Bicester Heritage Sunday Brunch Scramble. bicesterheritage.co.uk 28-30 AUGUST CarFest South. Laverstoke Park Farm, UK 28-30 AUGUST Zandvoort Historic Grand Prix. Zandvoort, The Netherlands historicgrandprix.nl 29-30 AUGUST Wings and Wheels. wingsandwheels.net 29 AND 31 AUGUST Classic TT and Manx Grand Prix. Isle of Man, UK 30-31 AUGUST Blenheim Festival of Transport. Woodstock, UK classicshows.org 3-5 SEPTEMBER Blenheim Palace, UK salonpriveconcours.com 3-7 SEPTEMBER Lime Rock Historic Festival. Lime Rock, USA limerockhistorics.com 4-6 SEPTEMBER The Concours of Elegance Palace of Holyroodhouse, UK concoursofelegance.co.uk 6 SEPTEMBER Octane Scottish Tour. Edinburgh, UK Email: jeremy@gtoevents.com 4-6 SEPTEMBER **Grand Tour Du Mont Blanc** - Cuervo y Sobrinos Cup. Mont Blanc, Italy/France cuervovsobrinos-cup.com 5-6 SEPTEMBER Beaulieu Internationa Autojumble. Beaulieu, UK beaulieu.co.uk 5-6 SEPTEMBER Bo'ness Speed Hill Climb. Borrowstounness, UK bonesshillclimb.org.uk Octane makes every effort to ensure accuracy on these pages, but recommends that you contact event organisers before setting out



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BILLED AS 'EUROPE'S most beautiful street race', the Copenhagen Historic Grand Prix for pre-1985 cars is an exciting event that attracts a broad range of spectators from around the world. Held on closed roads at Bellahøj Park for the third time, Denmark's classic motor sport flagship will provide entertainment for the whole family, guaranteeing action, drama and excitement.

Celebrating historic race cars and legendary drivers, the 2.6km specially constructed racetrack will see cars across a variety of grids compete for podium honours.

Classes include Historics up to 1939/1947, up to 1965 (TC, GT, GTS), up to 1971 (under 1300cc), up to

1971 (over 1300cc), up to 1976/'81/'85, Formula Junior and the invitation-only Royal Pro/Am 65 Touring Cars under 2000cc (in which His Royal Highness Prince Joachim of Denmark will battle side-by-side with racing greats). There'll be a show run of classic racing motorcycles as well.

Besides the racing there will be plenty of activity in the main area. Sponsor events, exhibitions, motoring club displays, accessory stalls, restaurants, bookstores, food and beverage stands and a children's playground all add to the family flavour – and under-14s get free entry if accompanied by a paying adult.



www.chgp.dk

CarFest North

31 July-2 August Oulton Park, UK

TV PERSONALITY, DJ, new *Top Gear* presenter and confirmed petrolhead Chris Evans dreamed up the two-part, family-focused CarFest as a way of both entertaining the public and raising funds for the BBC Children In Need charity. This year the Northern event is staged first, at Cheshire's Oulton Park circuit, and it promises plenty of action from the world of classic and contemporary cars.

New for 2015 is the Vintage Village, featuring national clubs representing Morgan, Karmann, DeLorean, Triumph TRs, VW campers, Jensen,

Aston Martin and more. The event will also be celebrating 60 years of Citroën DS, 50 years of Ford's Transit and 105 years of Alfa Romeo, and will have a Ferrari parade, dream rides, driving experiences and motorbike stunts. With live music from Primal Scream, Joss Stone, Texas and Will Young, it's sure to be a blast – but tickets have almost sold out, with only a few for Friday still left.

CarFest's southern extravaganza, on 28-30 August, has sold out completely. www.carfest.org



SIMPLY CLASSICS AND SPORTS CARS

22 August Beaulieu, UK

The perfect petrolhead's day out, Simply Classics and Sports Cars at the National Motor Museum in Beaulieu looks set to be a great experience for all motoring enthusiasts.

Hundreds of pre-1990 classics will be on display alongside sports cars of all ages. Gates open at 9am, and entrants will be competing for various accolades, including the People's Choice Award to be voted for on the day by the public. The highlight of the day will be a cavalcade around the grounds featuring the best cars of the show.

Ticket prices for those arriving in a pre-1990 classic or a sports car of any age are adults £10, children £5. Tickets also provide access to Beaulieu's other attractions, including Palace House, the Abbey, the grounds, and the National Motor Museum, in which more than 250 vehicles tell the story of motoring in Britain from its pioneering origins to the 21st century.



BICESTER HERITAGE SUNDAY BRUNCH SCRAMBLE

23 August Bicester, UK

This sixth Sunday Brunch Scramble should attract thousands of historic vehicle fans to Bicester Heritage, the UK's first park for the restoration, storage and enjoyment of vintage and classic cars, motorcycles and aeroplanes.

Based among the red-brick buildings, hangars and airfield of the UK's most complete WW2 RAF bomber station, the event will welcome a huge selection of machinery. The numerous historic car specialists based at Bicester Heritage will open their doors, too, and there will be numerous food and drink stalls to satisfy the 'brunch' criteria.

Gates open to vehicles at 9am and close at 2pm. Entry for historic vehicles, motorbikes and sports cars is a discounted £5 per vehicle: book soon to avoid disappointment.

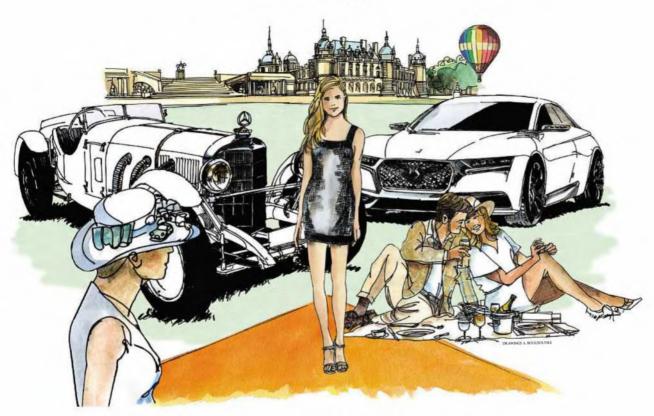
www.bicesterheritage.co.uk



Also currently for sale 1937 BMW 328 ROADSTER 1934 MASERATI 8CM 1965 FERRARI 275 GTS



SUNDAY 6 SEPTEMBER 2015



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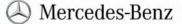
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RICHARD MILLE









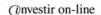














ESPRITDE CONCURS

Last year's inaugural Arts & Elegance put Chantilly on the map in the world of international concours d'élégance. The 2015 event promises to be even better, so make a diary date for Sunday 6 September



Welcome



RICHARD MILLE

EVENT SPONSOR

Three years ago, my friend Patrick Peter mentioned that he was considering reviving the concours d'élégance, to be held in a unique location in France. These events had made their appearance in France and had proved popular just before World War Two, at a time when a vast range of beautiful bespoke vehicles were being manufactured by highly skilled workshops.

I am always motivated by the idea of partnering something brand new and the fact that this was the brainchild of Patrick Peter – who is vastly experienced in the organisation of historic car events – made the idea even more appealing. The association of Richard Mille with this event seemed natural, especially as it was to be held in the exceptional setting of the Château de Chantilly and its beautiful Le Nôtre gardens.

The first edition last year was proof that Chantilly was the perfect setting for a high-quality event such as this and its successful première will ensure its future growth and popularity among owners of exceptional motor vehicles and visitors alike. For us, it's also a wonderful opportunity to invite our clients from all over the world – and last year all our clients returned relating an unforgetable experience.

The combination of a unique setting, a range of outstanding cars and a professional organisation has created one of the most elegant automobile events in Europe, if not the world.

Those visitors who were present at the first concours d'élégance have already blocked their diaries for the second edition and are looking forward to another fantastic weekend.

Richard Mille has been involved in watchmaking since 1974 and formed Richard Mille SA in 1999.







PATRICK PETER

EVENT ORGANISER

With the first Chantilly Arts & Elegance Richard Mille, I intended to revive a great French tradition: the concours d'élégance. We worked very hard for two years to prepare the event, and last year's inaugural meeting went beyond our hopes. I am so happy that my target was reached: to be considered among the top three international concours.

The majestic location of Château de Chantilly and its Le Nôtre Gardens welcomed some 10,000 visitors and major collectors from all around the world, including many concours regulars. All of them unanimously acclaimed the event – which was also named Historic Motoring Event of the Year 2014 at last year's International Historic Motoring Awards, presented in conjunction with EFG and *Octane* magazine.

The inaugural Chantilly Arts & Elegance naturally led to a second, which will be held during the first weekend in September. And we have done everything within our power to make it even better. So, for 2015, Chantilly Arts & Elegance Richard Mille will offer new classes for the Most Beautiful Cars in the World Concours d'Etat, it will showcase new concept cars too, and the models paired with them will be dressed by a Maison de Haute Couture – Paris is close by, after all. There will also be new workshops celebrating the French Art de Vivre, as well as new entertainments and other surprises. Read on to find out more.

You can rely on this event to offer every single visitor a wonderful trip back in time, during an elegant day in beautiful French surroundings.

Patrick Peter formed Peter Auto in 1982, organising Le Mans Classic, Tour Auto, Spa Classic and more.

An atmosphere to say











OU













ast year sunshine blessed almost 10,000 visitors on the public day at Chantilly Arts & Elegance Richard Mille. There, 100 of the world's finest cars vied for the attention of the judges, in different classes that made for a tour de force in style, art and engineering for road, racing and concept cars.

In 2014, Best of Show went to a 1938 Delahaye 135M Cabriolet Figoni et Falaschi, owned by the American collector Peter Mullin. For 2015, the themes of the ten categories have been changed to provide a new spectacle of rarely seen cars. Classes include Automobile Club de France Grand Prix cars, unrestored cars from the inter-war period, an homage to Bugatti racing cars, and iconoclastic interiors, plus a class for special-bodied Citroën DS and SM. Highlight cars taking part this year include a 1932 Bentley 8 Litre Le Mans, 1930 Avions Voisin C14 Demi Berline, a 1971 Ferrari 312B2 Formula 1 car, 1928 Mercedes 680S Saoutchik, 1931 Bugatti Type 31, 1962 Ferrari 250GTO, 1975 Citroën SM Mylord, the ex-Aga Khan 1954 Mercedes-Benz 300SL Gullwing and the ex-Ursula Andress 1958 BMW 507.

Motoring clubs will be encouraged to create original displays too. In 2015 the breadth and quality of the 400 cars was breathtaking. Ringing the château walls were Citroën DS Decapotables, De Tomaso Panteras, even tiny Mini Clubmans, looking spectacular in the sun amid the fine historic surroundings of the Domaine de Chantilly.

The depth and richness of the event makes it all the more engaging. As much as a festival of fine cars, Chantilly Arts & Elegance Richard Mille is a celebration of French craftsmanship, fine arts, music and gastronomy, expressly planned to entertain the whole family and not just the autophiles. A dress code ensures visitors look as elegant as the exhibits.

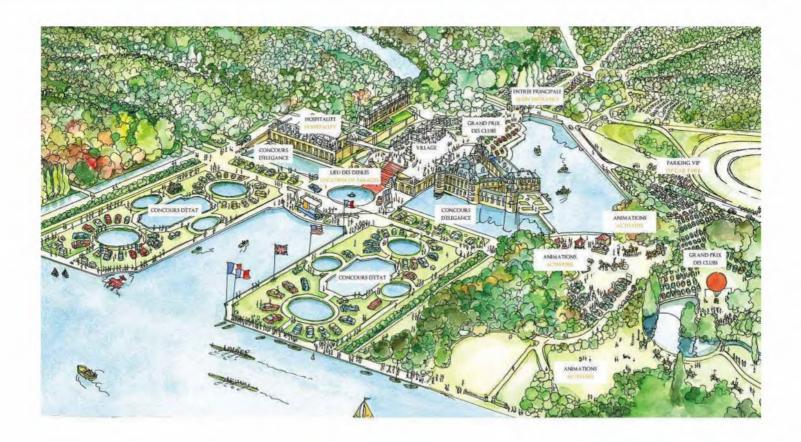
There will even be prizes for Most Elegant Lady and the lady wearing the Most Beautiful Hat...

Your 2015 guide









n recent years the world's top concours events have become so vast in scope, so routinely spectacular, that the extraordinary is sometimes taken for granted.

It is impossible, however, not to be impressed by the varied and ambitious programme of activities planned for this year's Chantilly Arts & Elegance Richard Mille – particularly when you consider that the whole lot will be packed into a single, marvellously busy day.

From the moment the gates open on Sunday 6 September, at 9am, visitors' heads will be turned by all manner of attractions. Balloon rides; boat rides; carriage rides too, for that matter; traditional garden games; live music; art exhibitions; tours of the château and its treasure trove of paintings and rare books; even demonstrations on how to make the perfect Chantilly cream.

The cars, of course, are the main draw, and the organisers will make sure that guests don't forget it: at 11am a quartet of hunting horns will echo around the grounds of the château, heralding the start at 11:15am of the day's first

parade, for concept cars. Shortly after these motor show escapees have lapped the ornamental lake, lunch will be taken – and taken seriously (this is France, after all), with Michelin-starred chefs and gourmet food trucks catering for hungry mouths.

Those horns will sound again at 2:15pm as people move from their chairs and picnic blankets to enjoy a performance by equestrian stuntman Mario Luraschi and his horses, which will be followed immediately by parades of mechanical beasts and the day's much-anticipated prizegiving ceremony.

In addition to awards in each of the ten concours classes, a prize will be given to the car club that puts on the best show. More than 400 cars from 35 very dedicated clubs were displayed last year, with the Delahaye Club taking home top honours.

Equally hotly contested are the awards for Most Elegant Lady and Most Beautiful Hat; despite the breadth of this event, from the first to the last (and the gates close at 6:30pm), the focus on elegance never wavers.

USEFUL INFORMATION

Date Sunday 6 September

Location Château de Chantilly, Chantilly, France How to get there Chantilly is around 30 miles from Paris and 12 miles from Charles de Gaulle airport. A train from the Gare du Nord in Paris to Chantilly takes about half an hour

Tickets Entry costs €35 per person when booked online in advance. Parking is included. Under-12s go free. Tickets are €45 on the day, with parking €10 extra. Contact www.peterauto.peter.fr

TIMETABLE OF KEY EVENTS

9:00 Gates open

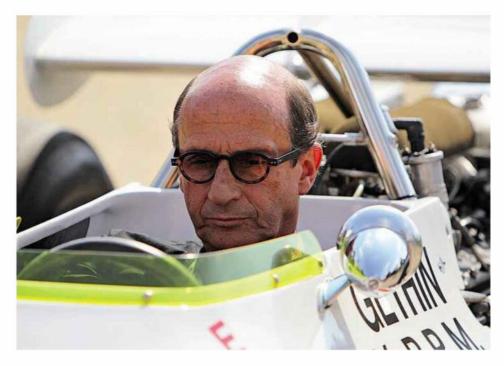
11:15-11:45 Parade of concept cars

14:30-15:00 Equestrian display

15:00-16:10 Parade of concours entrants and prizegiving ceremony

18:30 Gates close

Richard Mille: a profile



CLOCKWISE FROM LEFT
Richard Mille in his Yardley-BRM
Formula 1 car; racing his Lola T70
coupé in Le Mans Classic; the RM 011
RM 011 Lotus F1 Team Romain
Grosjean Flyback Chronograph.



ichard Mille turned the quality watch world on its head when he launched his watch company in 1999, unveiling his first piece in 2001, the now ultracollectable Tourbillon RM 001.

'When I started, I noticed the high-end watch manufacturers were emulating watches of the 19th and 20th Century but doing it with modern tools. I wanted to do something contemporary. I was determined to move into the contemporary world of sport, lifestyle, art and so on,' says Richard.

Indeed, *Octane's* resident watch aficionado first met Richard when he was starting the company from scratch 14 years ago. Says Nick Foulkes: 'We were having lunch in the George restaurant in London. I was impressed with Richard's RM 001 watch and we discussed its ultra-high specifications. Suddenly Richard flung the watch across the floor to demonstrate its toughness. No watchmaker has ever done that before or since!'

Richard Mille is different. 'I am not an engineer. I went to business school but I have always loved technology and I love extreme products and extreme luxury. Enzo Ferrari was not a trained mechanical engineer but he loved engineering and had a keen sense of what a street car and what a racing car should be. This is the way to be genuine in a world where everything is turning towards marketing. We maintain the passion.'



'I have always loved technology and I love extreme products and extreme luxury' 'Some people have commented that Richard Mille is like the Formula 1 of watches. This is because, if I launch a new watch it can take four, five or six years of study and in the end I produce about 20 or 30 pieces. We have crazy levels of creativity and engineering. And between 30 and 40% of parts handled during the manufacturing process are thrown away because we are so demanding.'

Richard professes not to be a collector, yet in his magnificent 18th Century château near Brittany he has an immaculately converted barn that houses his collection of 3000 motoring magazines. He also has the only complete Concorde manual, a Martin-Baker ejector seat, even one of Jamaican sprinter Yohan Blake's running shoes. Blake is one of Richard Mille's partners along with tennis ace Rafael Nadal, rally driver Sébastien Loeb and F1 drivers Felipe Massa and Romain Grosjean.

Then there are the cars... 'I enjoy driving, then put the car away, kiss it, clean it and bid it goodbye for the moment.'

Richard Mille is passionate about classic racing cars and he competes in events he sponsors, such as Le Mans Classic. He is now the main sponsor of the Chantilly Arts & Elegance Richard Mille. Richard Mille watches are 'racing machines for the wrist', ultra highend timepieces created by a man who has a passion for historic racing cars that shines through – Richard Mille, car guy.



Bonhams is delighted to announce a new addition to its European auction calendar at the magnificent Château de Chantilly. Timed to tie in with the Chantilly Arts & Elegance Richard Mille Concours, a great success in its inaugural year in 2014, this will be an evening event for a limited number of very special collectors' motor cars. Held in the breathtaking grounds of the Château, this sale will prompt memories of some of the great black tie evening auctions of the past.

Entries include the 1972 Maserati Boomerang (pictured) Entries can be viewed at bonhams.com/chantillysale.

The number of entries will be limited to 30 exceptional motorcars

Exceptional Collectors' Motor Cars 5 September 2015

Château de Chantilly, France

Catalogue now online

1972 MASERATI BOOMERANG

Chassis no. 081
Engine no. 902
Estimate on reque

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JUST BECAUSE it's called Project 7 doesn't mean you should expect a Project 8. Instead the name refers to a celebration of Jaguar's seven Le Mans victories and, while the prototype was initially shown at Goodwood Festival and Pebble Beach last summer as a motor sport-inspired styling proposal (think D-type), the 250-off limited production run features some significant and bespoke engineering changes, carried out by Jaguar Land Rover's in-house tuning arm Special Vehicle Operations – excellent news for all those people who've paid the £135,000 asking price for one. And yes, all the 85 allocated to the UK sold out at that Goodwood debut. The rest of the 250 cars now in the build process are spoken for too.

That Goodwood sell-out indicates that the Project 7 customer profile is rather different than that for the standard F-type on which it's based. 'We've developed the car in 14 months,' says SVO director Paul Newsome. 'We wanted to offer something very different from the existing F-type R.' So, while only 250 will exist, Project 7 is a significant car: there is already a Range Rover Sport SVR (see last issue), and this is the first fruit of SVO for Jaguar.

Regular readers might remember that the F-type R features a 542bhp supercharged V8 and four-wheel drive: at the latest version's launch it was considered that the rear-drive version was probably at the limit of what its chassis set-up was capable of handling. Project 7's engine is massaged to 567bhp - that's a 25bhp increase; it does 0-62mph in 3.8 seconds! and only the rear wheels are driven. Hmm.

So we should expect a handful, then. Only: 'Project 7 weighs 85kg less than an F-type R Roadster, and the decrease in weight is probably the biggest factor in the dynamic improvements,' says Newsome. 'We've configured new chassis settings around it.'

The weight-saving is accounted for by a speedsterstyle canopy in place of the Roadster's electric hood (the windscreen is cut down too); the bootlid and rear deck (complete with D-type-inspired fin) are made from composites: ceramic brakes are standard: there

Majestic scenery matched by the epic nature of the roads in north-east Spain, and Project 7 devours them - then get it on track and it impresses even more. Roundels are optional, though most buyers have gone for them

are carbon-shelled seats; and the active rear spoiler is replaced by a fixed carbon wing that weighs less and also provides downforce.

While the electric steering rack is as per F-type R, the mapping has been recalibrated. There are suspension changes too, 'Project 7 is not intended as a daily driver. We've dialled-in 1.5° of negative camber at the front,' says Newsome. That's 1° more than standard and, while a constantly hard-driven car would not generate uneven tyre wear, one that spends its life on the motorway might. It also meant spring rates could be significantly increased: 'The front springs are 80% stiffer than standard,' says Newsome. Surely that means a rough ride on the road? Not necessarily. 'We've divorced the adjustable damping settings so Project 7 is softer in standard mode than the F-type R but significantly stiffer in its track setting.' Greater precision up-front allows more flexibility at the rear, making for greater traction.

The sinuous roads around Pamplona in northern Spain are the ideal playground for the loud and brawny Project 7. The V8 is endlessly powerful, sounds the part too, and the eight-speed paddleshift auto is guick and smooth going up or down the 'box. As the going gets twistier, so the car revels in changes of direction, without ever feeling intimidating or lairy. Turn-in is super-sharp without ever being nervous but, although the steering is one of the less uncommunicative electric set-ups, at these relatively sane speeds it isn't the chattiest companion. While the roads are mostly well-surfaced, some rough sections highlight extraordinary refinement: the ride is firm, naturally, yet it's never coarse. Quite a combination of talents, then, but the real test is till to come.

We arrive at Circuito de Navarra, which offers an entertaining and challenging mix of technical corners and those that invite a high-speed entry. Here Project 7 truly shines. It instils massive confidence from the off, the steering coming alive with speed and commitment, the front end biting into every bend with enormous conviction, the rear backing it up with the kind of steadfast, unwavering grip a standard F-type R - even the four-wheel-drive version - can't get near. When it does let go – and boy, it will in the end – it does so progressively and in a manner that's easy to gather: exciting rather than scary. That's with the chassis dynamics set to track mode, the electronics working to allow a decent degree of slip without letting you swing too far (switch off the traction control completely for that). Project 7's performance at Navarra illustrates just how effective was that decision to further differentiate the damper settings between road and track modes.

Far from being merely a Le Mans-inspired cosmetic folly. Project 7 is an immensely capable track weapon that demonstrates the sheer depth of talent available in the F-type chassis - and it's unexpectedly civilised on the road, so you can imagine driving it all the way across Europe, getting your dose on-track, and then enjoying the best roads back passenger. While all 250 already have owners, don't bet against SVO applying lessons learnt here to further F-type models in future. They just won't

without wearing out either yourself or your be called Project 8. JAGUAR HAS REVIVED the E-type Lightweight -



and *Octane* has driven that too. Turn to page 120.



IT IS NOT FOR THE faint of heart, the all-new Elemental RP1. Designed, engineered and built by an eclectic but amiable mixture of mavericks from the UK, some of whom used to work for McLaren, others for Ford, it is unlike any other road car I have ever driven. And there are several reasons why.

One, it features a driving position exactly like that of a contemporary Formula 1 car, in which you sit with your feet several inches above your backside, arms outstretched, with your back seemingly at an angle of 45° to the road.

Two, it has a carbon composite tub at its core, with double wishbones at the front and an F1-style gearbox-mounted rear suspension design, again with double wishbones. Which in itself wouldn't be unique were the kerbweight of the car up around the regular 1100-1200kg mark, except it's not: the RP1 tickles the scales at a phenomenally light 540kg with the first of its two available powertrains installed, or 580kg with option two (admittedly without fluids, so add another 50kg in each case).

Bearing in mind that powertrain number one (Ford's 1.0-litre Ecoboost three-cylinder) produces 180bhp and 207lb ft, and that option two (Ford's 1995cc Ecoboost four) produces a heady 320bhp and 332lb ft, you can imagine what sort of performance we're talking about here. Elemental claims 0-100mph in either 7.8sec or 6.4sec, with 0-100-0mph in 12.2sec or just 10.8sec.

In reality, of course, unless you sample it for

Above and right Hardcore lightweight sports car for the hardy: no windscreen, Ford power, massive fun. yourself, in the raw, wind in your face, backside seemingly half an inch off the ground, you will never quite get your head around how much thrust the RP1 can generate in a straight line. Or, better still, round corners.

I drove the first prototype on a closed track that's designed to replicate a fast public road, and I climbed out feeling more than a little dazed and confused. The car was fitted with the 2.0-litre, producing only 'about 280bhp and 295lb ft', yet it still felt like one of the quickest things I've ever sat in. And it was the combination of huge torque and the refreshing absence of weight that defined the driving experience, the RP1 producing an almighty flow of energy from as low down as 2000rpm, right up to 6000rpm and beyond.

I loved the driving position, which really does make the RP1 feel unique. And I thought the gearchange was similarly brilliant. The car comes with a six-speed Hewland sequential with pneumatic shifters. At the moment the engineers reckon the changes are 'still a bit clumsy, with far too much movement needed at the paddles'. I thought it changed gear beautifully, up or down, but then again, what do I know?

Well, having driven it, albeit in early prototype form, I know this much about the RP1. Even at £75,750 it is an absolute bargain of a car – because at the moment there is nothing else quite like it. To get this sort of performance, with this much aero grip (200kg at 100mph, claims Elemental), with this much feel and tech beneath your backside, and this much know-how to go with it, you'd need to spend four or five times as much elsewhere. And even then it's debatable whether you'd have as much pure, unadulterated fun behind the wheel.

That's how good the Elemental RP1 is. I for one wish them the very best of luck with it.





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TODAY



THE EXPERIENCE BEGINS AT MECUM.COM



As mad as it looks

Ariel's Atom defines trackday purposefulness – but the Nomad carries on where tarmac ends

Words Kyle Fortune Photographer Max Earey

A SHOWER IN the back of an SUV? That'll be a Honda. The firm famously (or not) offered a shower as an option in its first-generation CR-V. Ariel puts Honda power in the back of its mad things, as opposed to Honda putting mad things in the back of its cars, though right now that shower might be handy. I'm absolutely filthy.

The thinking behind the Ariel Nomad is quite simple. It's basically a case of 'Why not?' Enough people said to Ariel that its Atom looked like a beach/off-road buggy, so Ariel decided to make one. It's hardly surprising, either, as a quick tour around Ariel's Somerset HQ/workshops reveals a lot of big-travel suspension mountain and motocross bikes belonging to the staff. Then there's the rolling hills all around. So it's a bit surprising it took them so long. Yet in spite of what looks like a simple lift kit on an Atom chassis – with bars over your head – only a handful of parts are actually carried over, so the Nomad is in effect all new. And Ariel is fastidious in the detail.

It shows. As much as they appeal to enthusiasts, Ariels are engineers' cars. Their nakedness leaves no hiding places, every single element of their make-up precisely finished. There's delight in the construction of the pedals and even the steering column, simplicity dominating, with real beauty in their purist functionality.

Clever, too. Take your Nomad (or Atom) abroad often? Then Ariel offers an ambidextrous chassis option, with a wheel hanger on the passenger side to allow a quick (well, seven-hour) swap.



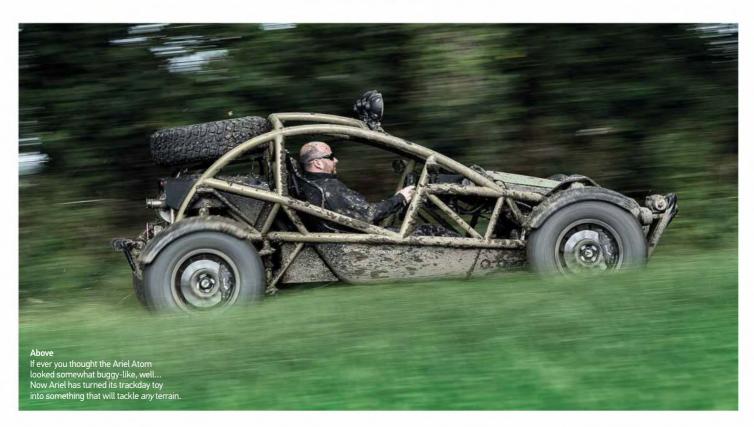




The perfect position, spacing and weight of the pedals and the quick, accurate, mechanical action of the impossibly delicate gearlever combine to make every shift a delight. There'll likely be a sequential option as well as a supercharger in time but, really, they're not needed here. The Nomad's less of a screamer than its lower track-and-road sibling, the fitting of Honda's 2.4-litre K24 i-VTEC engine a nod to that, as its torque characteristics are more in keeping with the Nomad's differing brief. That means 221lb ft at 4300rpm over the Atom's 177lb ft at 7200rpm. It's still a Honda unit though, which means a 7600rpm red line, with peak power of 235bhp arriving at 7200rpm. More flexibility then, which is useful off-road; the lack of mass it's shifting means it's still indecently quick.

That's everywhere, too. There are all sorts of suspension and tyre options, but this Nomad's in full off-road spec. That means BF Goodrich Mud Terrain tyres on 15-inch rims, suspended via Öhlins multi-adjustable hydraulic dampers with two-piece springs. Off-road that means ridiculous cross-country ability, at whatever speed you dare, yet on the road it's just as capable, riding with a suppleness and control that belie its substantial suspension travel. It's joyous wherever you drive it: the Nomad's breadth of ability takes it to a completely different place altogether. That's its brilliance.

Sure, there are some obvious compromises in achieving that but, as unadulterated driver pleasure goes, the Nomad is difficult if not impossible to beat. Buy one, and put a shower in the garage.



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In brief



DB9 GOES OUT ON A HIGH

Aston Martin has launched the most powerful DB9 so far. The GT features an uprated 5.9-litre, 48-valve, V12 engine (538bhp @ 6500rpm; 457lb ft of torque @ 5500rpm), which will propel it to 62mph in 4.5sec and on to a top speed of 183mph. Aston Martin is known to be working on a new range of Mercedes-powered cars, so this could well be the swansong for the current DB9. There are also revised colours, trim and equipment for the Vantage and Rapide 5 ranges.



2 MILLION NOT OUT FOR LANDIE

Land Rover is set to create a bespoke model to celebrate reaching the two millionth Series and Defender mark. The one-off Defender will be 'built' by an 'all-star cast', including Land Rover ambassador Bear Grylls and *Dragon's Den* panelist Theo Paphitis. The unique Defender, which marks 67 years of the marque, will be auctioned off by Bonhams in December to raise funds for the Red Cross and the Born Free Foundation. Virginia McKenna, star of the film *Born Free*, will be fitting the numberolates.

DEPOSITS TAKEN FOR NEW TVR

Since plans to build an all-new model were announced (see last issue), the company has had such a huge response that it has started taking deposits. Details remain scant, but the new car will be developed in conjunction with Gordon Murray Design. TVR says the V8-engined car will go on sale in 2017.



NEW AUDI R8 DRIVEN

As Octane goes to press, associate editor Glen Waddington has just arrived in Portugal to drive the new part-carbon-structured 601bhp, 205mph Audi R8. 'It's lighter, sharper and faster than the sublime original. Stylistically, the R8 is mere evolution; dynamically and technically, the game has moved on.' For the full story, see next issue.

Renault revives Alpine

Historic French firm marks its 60th with a Celebration



ALPINE HAS LAUNCHED an

all-new coupé to commemorate its 60th anniversary. The French company revealed the car on the eve of the 83rd Le Mans 24 Hours, where it completed a lap of honour at La Sarthe.

The car, called the Celebration, then hopped over the Channel to form the centrepiece of Alpine's display at the Goodwood Festival of Speed, which also included a 1955 A106, a 1978 Le Manswinning A442b and the company's current World Endurance Championship car. The deepblue-and-orange colour scheme harks back to that of the firm's classic endurance racers.

It is expected that the production version of the Celebration will cost around £50,000, and that it will go on sale next year. As is evident in the image above, the two-door coupé clearly echoes the design of the classic A110 Berlinetta.

Renault, which bought

Caterham's stake in Alpine last year, hasn't released any mechanical details as yet. However, the Celebration is likely to be powered by the 250bhp, 2.0-litre turbocharged fourcylinder from the Renaultsport Mégane and will also feature a dual-clutch transmission.

Unlike the rear-engined A110, that motor will be mid-mounted. We can only hope the new Alpine makes it into reality with similar daintiness – and light weight.



Quickest Lotus ever

THE 3-ELEVEN is the quickest and most expensive car Lotus has ever produced. Due to go on sale in April 2016, it will be limited to 311 units and will be available in both Road and Race versions, each powered by the Evora 400's 450bhp supercharged Toyota V6 engine.

The more extreme Race version is said to sprint from rest to 60mph in 3.0sec and go on to a top speed of 175mph. It weighs in at 900kg and costs £115,200. It's based on the £82,000 Road version, which can manage 180mph, but the Race car includes a more aggressive aero kit, sequential gearbox and an FIA-approved driver's seat with a six-point harness.

Neither version has a windscreen. Or doors...



An Alfa made by skunks

1'D LIKE TO THANK our team of skunks,' proclaimed Sergio Marchionne, CEO of Fiat Chrysler Automobiles, at a preview in Milan of Alfa Romeo's new Giulia – the latest in a long line of potential saviours of the brand.

He hadn't been overdoing the Chianti. Alfa is bigging-up the Giulia as something a little bit lairy, something out of the mainstream; something, in fact, produced in a maverick 'skunkworks'. With a 510bhp twin-turbo V6 and rear-wheel drive on offer, Marchionne could well be right. It certainly sounded fabulous when revved-up on stage (no-one is allowed to drive it yet).

However... it looks like any other pumped-up exec saloon. Whatever happened to that unique Alfa style?



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JAY LENO

THE COLLECTOR

HERE'S AN OLD saying: 'Never meet your heroes'. But I for one can't say that's true. The heroes of mine who I've met over the years – Dan Gurney, Sir Stirling Moss and Mario Andretti – have proved to be exactly what I thought they were.

Mario was always kind of special to me because when I was a kid my dad, being of Italian descent, only watched sports when Italian athletes played. Once Joe DiMaggio quit baseball, my father didn't watch baseball. Once Rocky Graziano and Rocky Marciano stopped fighting, my father stopped watching fights. And every time we'd watch a race and Mario Andretti didn't win, my father would say, 'Well, it's fixed! They're against the Italian people... That's the problem here.' He said it tongue-in-cheek but he believed it to a certain extent.

The reason I got a chance to hang out with Mario Andretti for the day was because we were taping a TV special. True enough, his Italian roots were clear. Mario showed up in a Ferrari F12 Berlinetta and we went out to eat at an Italian restaurant. Like most Italians, he was gregarious and generous. He was gracious with fans, well-wishers and strangers.

Mario is really only ten years older than I am but when I was 15

and had absolutely no power at all, he was 25 and obviously one of the most powerful and famous sportsmen in the world. Which made him seem so much older. All through my life I've followed the accomplishments of Mario, who was only the second – and the last – American to win the Formula 1 Championship (in 1978). He didn't just race Formula 1, he raced everything: sprint cars, NASCAR, Pikes Peak; I mean, anything that rolled or had wheels, Mario Andretti did it, you know. Just talking with him you realise he still has snowmobiles, mini-bikes, go-karts. And at age 75 he still plays with all these things.

We took a Ferrari up into the hills and just to watch him control that car was really an amazing thing. I mean, I was fortunate enough to have a ride around Laguna Seca with Sir Stirling Moss in his record-winning SLR Mercedes. And going up through the hills of Los Angeles in a Ferrari – it was a 512 – with Mario was another hell-raising and really exciting experience.

This all came about because we had a Shell corporate event in the garage and Mario Andretti is one of the celebrities who came. Of course, I was thrilled to give him a tour of the garage and, of course, being a car guy he was interested in everything: how does this work? And the fascinating thing is, you realise at that point you're just talking to another interested car enthusiast. Who just happens to be one of the greatest drivers of all time.

Mario is fascinated by technology. He's a guy that knows all the technology, and any technology he doesn't know he makes sure he has people around him showing it to him. So at no point are you ever talking to an old driver. You're talking to a driver who just happens to be a little bit older, but is certainly up on everything that's happening in Formula 1 and telemetry and all the other stuff. I mean, there's no sense of 'In my day it was better because...' It's still Mario's day. He's still out there doing it, which is kind of fun

After we drove in the Ferrari he said, Hey, do you want to drive

in something really fast? And this is while flying along a mountain road in the Los Angeles forest in a Ferrari at high speed. I said, 'What else you got?' He goes: Come down to Fontana tomorrow. So we go down to Fontana to go 190mph in a two-seater Indy car with Mario driving.

I've been in fast cars. When you're on a big track and you're running close to 200mph, it doesn't seem that fast because there aren't picket fences and

telephone poles flashing by. But when you suddenly get into a banked corner and you feel those G-forces pressing the car down, that's the really amazing part – that and Mario's real sense of skill. Because you're coming within inches – in some cases less than that – of the wall. I mean, he still loves to go fast, he still loves speed. And he still loves showing speed to other people. Especially people like me who are fans. Because he wants you to experience what he experienced. That's kind of the fun part.

Mario might be 75 and it is nearly four decades since he won the world title, but his name and his legacy count for a lot. Although Formula 1 is not as big in America as it is in other countries, I think the fact that it's big here at all is probably down to Mario's influence and charisma.

'MARIO STILL LOVES TO GO FAST, STILL LOVES SPEED. AND HE STILL LOVES SHOWING SPEED TO PEOPLE WHO ARE FANS'

JAY LENO

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

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DEREK BELL

THE LEGEND

G

OODWOOD HAS FEATURED strongly in my competition career. As I've mentioned more than once before in this column, I made my debut at the West Sussex venue. That was back in 1964 and I won first time out in a Lotus Seven.

I would go on to win there in Formula 3 and tested several cars on this most hallowed of tracks long after racing ended first time around at the end of 1966. More recently, I have participated in umpteen Goodwood Revival Meetings and I have lost count of how many times I have taken to the hillclimb course during Festival of Speed weekends.

I mention this only to emphasise that Goodwood and I go back a long way. You can imagine, therefore, that I was lost for words

when I learned that I would be honoured at this year's Festival. Strictly speaking, I was told to expect a celebration of my first victory at Le Mans, one which I shared with my dear friend Jacky lckx back in 1975. In reality, this scheme morphed into something else entirely.

When I arrived at the Festival of Speed on the Wednesday before the main event, I was blown away by the number of cars that were already on site; cars that I had

raced in period. I knew that some were going to be there, but I had no idea that there would be more than 20. What followed was a celebration of my entire racing career, evocatively illustrated in vehicular form.

As is so often the way with the Festival of Speed, you seem to spend an awful lot of time waiting around, but in reality I don't think I had a spare moment over the entire three days. And what an event. I headed a line-up of ex-Bell racing cars six times throughout the long weekend and it was such a pleasure to be reunited with old flames such as the Ecurie Francorchamps Ferrari 512S in which I made my international sports car debut at Spa in 1970.

I also drove the sublime Jules-sponsored Porsche 936 in which Jacky and I won Le Mans in 1981. The funny thing is, there were cars there that I couldn't remember ever driving! I saw a Lola T330 F5000 car and was convinced that I had never raced a Lola of any description. It then dawned on me that it was the Carl Haas car, which I drove at the Michigan International Speedway back in 1973. I finished second to the Trojan of Jody Scheckter, so

why I couldn't remember it is beyond me. It was one of the loveliest cars I ever raced.

It was also a real treat to have my son Sebastian drive my 924 Carrera GTS up the hill. I was disappointed that my eldest boy Justin couldn't be there, though, but he was busy finishing third in class at Pikes Peak.

I guess what I took away most from the weekend was the sense of goodwill that goes with being an old bugger who didn't know when to stop. While I was at Goodwood, I had a long chat with André Lotterer, the likable 36-year-old who has won the Le Mans 24 Hours three times with Audi. He asked me how old I was when I last did the great race. I had to think about it for a moment. It then dawned on me that I was 55 when I finished sixth in 1996. I'm sure some people thought, 'There's no fool like

an old fool', but I was still quick and I enjoyed racing, so of course I said yes when I was offered the drive. A year earlier, I'd led for 16 hours in the Harrods-sponsored McLaren F1, so I knew I wasn't completely past it.

The greatest pleasure of the Goodwood Festival of Speed, however, was spending time with John Surtees. That, and getting to drive the TS7 in which I claimed sixth place in the 1970 US Grand Prix at Watkins Glen. It was the

first time that Team Surtees had fielded its own car in a World Championship round and the first and last time I ever scored a point in Formula 1. I hadn't so much as sat in that car during the last 45 years.

The thing is, I got even more pleasure from seeing the enjoyment 'Big John' derived whenever he drove the car. He went up the Goodwood hillclimb several times during the weekend. I can only imagine how hard life has been for him following the death of his son Henry in a freak accident at Brands Hatch in 2009.

My admiration for John, who I consider to be the greatest allrounder in motor sport history, knows no bounds. Seeing him wearing the broadest of grins, and more than once, was the greatest gift of them all.

DEREK BELL

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





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STEPHEN BAYLEY

THE AESTHETE

NE OF THE MOST remarkable designers
I have ever met was Porsche's Anatole
Lapine. Previously while at General Motors
he had been responsible for the delightful
1968 Opel GT, a productionised, if shrunken,
Chevrolet Mako Shark show car. At Porsche,
his handwriting was on the front-engined, Detroitesque V8 928.

He was good at astute synopsis. I asked him about the essence of Porsche design and he memorably said the cars must possess 'the winning look that weapons have'.

Guns have often been a stimulus to designers. When a Colt .45 revolver, a marvel of stripped-back modularity, was shown at the 1851 Great Exhibition, it taught an admonitory lesson to a nation busily embracing the turrets and finials of The Gothic Revival. This

was industrial design, not a gilded fairy tale. Geoff Lawson of Jaguar used to keep a Thompson submachine gun in his office as a reminder that form ever follows function. And a Kalashnikov AK47 is a superb diagram of the forces involved in firing bullets.

The connection between weapons and industrial design is strong at Porsche. This is the subject of an engrossing new book, *Professor Porsche's Wars*, by Karl Ludvigsen. Enormous is

not a big enough word to describe the stature and achievements of the original Dr Porsche. Aged 13, he electrified the family home by running a shaft from the workshop to power a domestic dynamo. He made batteries in his bedroom and his fascination with electricity led to the ingenious Löhner-Porsche, with hub-mounted electric motors

At Austro-Daimler, Porsche first became involved in military projects, an aspect of his story not much publicised by Porsche itself, hence the fascination of Ludvigsen's scrupulously researched book. The involvement was long and meaningful, establishing a design culture which later emerged in consumer products. By 1906 there was a four-wheel-drive military tug, some versions of which carried a 240mm howitzer. Porsche's 13.9-litre six-cylinder was the basis of Austro-Hungarian aviation. There was an experimental (and unsuccessful) military drone, and at Mercedes Porsche designed a military transport vehicle. In these projects there is a certain heft, a taste for imposing symbolism, graphic precision and the semantics of power. It's not too fanciful to see how these values eventually were transferred to cars.

When Porsche set up his own design bureau in Stuttgart, one of his first clients was Stalin, who invited him to the USSR as a 'car czar'. This he turned down to accept a better offer from a motor racing enthusiast called Adolf Hitler. The Volkswagen was only the most well-known product of the Porsche-Hitler collaboration. The works where the car was built also made components for the Junkers 88 fighter-bomber. Porsche designed the Kubelwagen jeep and the amazing Schwimmwagen amphibious car. Let's not forget the Leopard, Tiger, Ferdinand and Maus tanks, all of which have Porsche design studio numbers. And Porsche's factory manufactured the flying bomb.

When in April 1948 the first machine to carry the standalone Porsche name was photographed outside an Austrian mountain hut, the elderly engineer might have found it something of an

anti-climax. After so many years spent in colossal factories of operatic drama producing Titanic machinery, surely a light and nimble sports car could not be taken seriously by Dr Porsche? Was this the culmination of a great career, or a small humiliation at the end of it? He died in 1951, perhaps still dreaming of tanks, batteries, drones and dictators. Meanwhile, the Porsche factory and studio continued with military designs. The last was the Type 714

'PORSCHE TURNED DOWN STALIN TO ACCEPT A BETTER OFFER FROM A MOTOR RACING ENTHUSIAST

CALLED ADOLF HITLER'

Leopard tank in 1965. It was only in 1981, the year I met Lapine, that Porsche stopped working on military contracts.

So what is it we see in this epic industrial history? There is consistency, hierarchy, seriousness, purpose and a total lack of frivolity. To Porsche, a cross-section drawing of an engine was as intellectualised as the structure of a string quartet. And as beautiful. It's a view of the world that has no space for crudeness. Nor any scope for moralising. Porsche never actually made weapons, but he designed and manufactured land, air and sea platforms for them. One result? Porsche's superb engineering culture today. Another result? Ferrari withdrew from sports car racing famously saying it was all unfair because 'Porsche doesn't make racing cars, it makes missiles'. Many a true word...

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'.



R()BERT

THE DRIVER

NOTHER YEAR, another Festival of Speed. Actually the FoS has been going for two decades and I've attended almost all of them. Groundhog Day? Not at all. Lord March and his team constantly strive to evolve the event and every year there's more to experience...

Charles March took over the Goodwood Estate in 1990 and wanted to bring back motor racing to the circuit where it had ceased in 1966. Initially he couldn't get permission so he created the first Festival of Speed in 1993, which drew a crowd of 30,000. This has increased around 10-fold over the years, helped enormously by creating The Moving Motor Show in 2010, effectively the British Motor Show of today.

This year's theme, Flat-Out And Fearless, was as emotive as

ever and proved to be as exciting as last year's. Yes, Goodwood is located on the south coast of England, so is about as far away as it gets for many visitors, but the drive down through the South Downs is always a pleasure. And yes, the crowds have increased dramatically, but they are all polite and keen enthusiasts and the logistics seem to work well.

Like everything, you do need to have an inside line with the FoS. Actually getting to the event

requires some ingenuity to avoid the traffic. I've finessed a back lane route, which means driving in from the west and taking some very minor roads. Being a driver is of course the first prize (see the Cobra feature elsewhere in this issue). Having that chunky silver TAG Heuer medallion hanging around your neck grants you access to one of the most exclusive motor sports environs in the world: the TAG Heuer Drivers' Club, situated in the middle of all the action.

Once inside the private, red-carpeted Drivers' Club, the clamour evaporates amid air-conditioned calmness. The crèmede-la-crème of international motor racing celebrity is everywhere and you have to work hard to remain insouciant. Grab a cold bottle of water out of the fridge, sit down, look up and, oh, Sir Jackie Stewart sits down across the table, locked in animated conversation with Sir Stirling Moss. Jenson Button then glides by in a race suit, as does Damon Hill, Valentino Rossi, Ken Block and Nico Rosberg, all relaxed and chilled.

This year I shared a drive with owner Gary Bartlett in his famous ex-Chequered Flag 427 AC Cobra Comp car, which made me feel a tad nervous for days beforehand. What if it rains? I'd never even sat in the car, let alone tested it. Ah well, that's Goodwood - Flat-Out and Fearful.

As a driver you don't have enough time to explore the FoS because you're always on standby. So there's a whole lot of waiting. As Steve McQueen once said, 'When you're racing, it's life; anything that happens before or after is just waiting.' And the waiting does make you very tense. Here is a huge opportunity to embarrass yourself in front of a large crowd, let alone on YouTube. If you make a mistake and stuff a valuable car into the hay bales, as happened this year with the ex-Le Mans Mazda 767B, a Lamborghini and the Jaguar XJR Bloodhound SSC rapid response vehicle, all remains on record in perpetuity.

Bartlett's Cobra was corralled in the Brooklands Paddock with

a great ensemble of exciting pre-war leviathans, including the fire-spitting Fiat S76 (see Octane 146), humungous 'Babs', elegant Blue Train Bentley and 'Wild Bob' Burman's Blitzen Benz; all of which made this the paddock of choice, so I did not move much.

When I did go walkabout it was across to the elegant Cartier Style et Luxe. What a fabulous occasion. The line-up of Citroën DSs this year, thanks to Lukas Huni, was extraordinary. With no

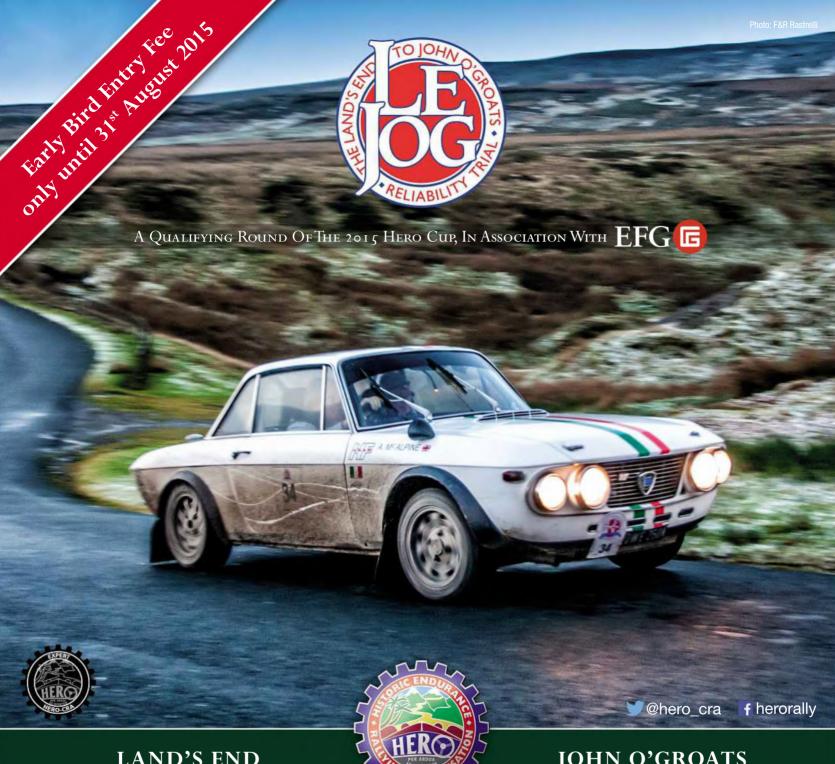
equivocation, Peter and Merle Mullin's 1937 Talbot-Lago T150-C-S Goutte d'Eau Teardrop won the Concours d'Elegance. 'Not a bad angle anywhere'. Amen.

It was interesting to see the 'Modern Classics - Improving Perfection?' class added to this year's Style et Luxe. It might not impress the purists, but the crowd did seem taken by the Eagle Speedster, the Ferrari P4/5 by Pininfarina and the stunning Porsche 911 Targa by Singer. The Cartier enclosure was rammed with celebrity car types, including proper enthusiast Yasmin Le Bon, eager to soak up the unique atmosphere.

So, another engrossing Goodwood Festival of Speed, better than ever and full of motoring fanatics of all persuasions - the right crowd and plenty of crowding. Here's to next year.

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.



LAND'S END

JOHN O'GROATS

XXIst LE JOG

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Louis de Fabribeckers

The chief designer of Carrozzeria Touring Superleggera has a passion for skis – and shoes

BORN IN BELGIUM in 1977, Louis de Fabribeckers studied architecture, then trained at the elite French Institut Supérieur de Design, and interned first with BMW, then the automotive consultancy firm IdeA of Turin. His first professional position in 2005 was with the small design house Gran Turismo Milano, and a year later he was recruited by the newly revitalised Carrozzeria Touring Superleggera.

As head of design for Touring in Milan he has created some of the most exciting and desirable motor cars of recent history. The list includes the 2009 Bentley Continental Flying Star, the 2012/13 Alfa Disco Volante (see Octane 123), last year's BMW Mini Vision concept car, and the 2015 Ferrari F12-based Berlinetta Lusso (Octane 143). Louis, who is disarmingly modest and funny, professes that while he is passionate about good design he is 'not that concerned with "objects"; they're just... objects'. **Dale Drinnon**

- 1 // I was at a flea market 25 years ago, saw this steering wheel and I just found it beautiful. I bought it for 10 Belgian francs, less than a euro, and discovered 11 years later it was a Nardi. I've never had the right car to put it on, but the proportions are perfect, the materials are beautiful, and it's a very simple, elegant design.
- $2 \ /\!/ \$ If I was not a designer, I think I'd be a skiing teacher. These skis are special because the skins you put on the bottom let you go uphill, and the great thing about Milan is you're so close to the mountains that you can ski nearly every weekend!
- 3 // Chris Bangle made this sketch when I was at BMW. I had my first review with him and he looked at my drawings. Then he said you're designing as an assembly of pieces

 – a beautiful wheel, a nice headlight – and from these you're making a car. But the right way is starting from a good volume, which gives a sensation, and afterwards if those pieces look awful separately that's easy to change: what's important is the overall composition. And he drew this motorbike like a bull, very sporty, and that was my best-ever lesson in car design.
- 4 // André Franquin was a Belgian artist and cartoonist, and my first project was a customer commission to build a real copy of Franquin's cartoon car, the Turbo-Traction 2. It was tough for me as a young designer, translating this cartoon into a genuine automobile in three dimensions, but I learned a lot about proportion and making things work in the real world.
- $5 \ /\!/ \$ This may be the only really important thing here. It's a painting done by my mother; she's an artist, and she always pushed me to be curious, to really see things, not just to look at them.
- 6 // This is a souvenir from my motocross period. I always loved mechanical things, and motocross was a good opportunity to understand them. After a race we'd tear the bike apart to remove mud and then put it all together again. I was a bad rider, I had a lot of accidents and spent time in hospital, but I was quite good at the mechanics!
- 7 // Models are a good tool for a designer, and this one I like because it's the best expression of the current Lamborghini design language. The Reventòn is eight years old but it's still very fresh, very new.
- $8 \ /\!/$ The shoes are from Fratelli Rossetti, the book is a Milan guidebook, and they're both about life in this city, where you find wonderful people and brands and beautiful objects of design. I love shoes, I have maybe 20 pairs. I love the craftsmanship.
- $9\ /\!/$ This drawing by Luc Donckerwolke was signed at the Belgian launch of the Lamborghini Murciélago in 2001. I was still a student and I was very impressed by this guy who styled the new Lamborghini, and I said, Mr Donckerwolke, I want to be a car designer, could you please give me some advice? And he wrote: 'Foot to the Metal!'
- 10 // A girlfriend gave me one of these car-themed sets of cufflinks during my first year of design studies; my next girlfriend gave me the other - no difference except the colour. I guess I was easy to figure out.



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TONY DRON

40 YEARS AGO, THE BRITISH GRAND PRIX WAS A DIFFERENT GAME



LAT PHOTOGRA

F ALL MOTOR racing's forgotten little footnotes, the frangible rivets episode in 1975 provoked the most hilarity – despite concerning safety, which the sport was groping to improve 40 years ago. The latest safety craze was catch-fencing, intended to slow down errant cars safely. For the British GP in July, a new chicane tamed Silverstone's fearsome Woodcote Corner and, naturally, there was catch-fencing everywhere.

Intermittent rain added tension to a thrilling race that saw seven different leaders. No fewer than 16 drivers crashed and a deluge near the end brought chaos and red flags, with Emerson Fittipaldi's McLaren declared the winner after 56 laps. Next came Carlos Pace, Jody Scheckter and James Hunt – even though they all crashed just as the red flag came out because of an accident at Club Corner.

The brilliant performance of Embassy-Hill's new driver Tony Brise, in his first F1 season, ended when he was unsighted into Club by sudden spray from Niki Lauda's Ferrari. He was knocked unconscious for some minutes after a wooden catch-fencing post ripped his Griffin helmet clean off, suffering heavy bruising on his face and a cut above his left ear that required seven stitches.

Tony was not impressed. It was the first time he had worn a Griffin and he regarded broken helmet straps as a serious failure. Knowing him and his team, Gary Anderson and Bobby Simpson, from previous seasons, I saw Tony a few days later and I remember his anger well.

'BRISE WAS KNOCKED UNCONSCIOUS AFTER A WOODEN CATCH-FENCING POST RIPPED HIS HELMET OFF'

Questions were asked and it caused a stink in the press. The technical, detailed answer came immediately from Griffin Helmets' proprietor, Terry Ogilvie-Hardy. Former race driver Terry, passionate about safety, had carried out extensive pioneering work in helmet technology, including the awardwinning Fireater Life Support System that he developed with Graviner.

He explained that a 'frangible' rivet holding the strap had sheared correctly when the massive load applied to it exceeded the tolerance level of the human neck. Had it failed to break, said Terry, the result could have been fatal. But it was the use of that curious word frangible, which none of us had heard before, that made some people think he'd made it all up. For months afterwards, all failed components were termed frangible.

Nevertheless, Griffin helmets were then seen, rightly or wrongly, as the best and we all started buying them after Graham Hill took to wearing them. I continued to use them for years until the latest Arais proved even better, and much lighter.

Back in about 1975, I attended an impressive demonstration by ace driver and Griffin Helmets distributor Gordon Spice, who mounted the latest Griffin GP model 2.5mm visor on his lawn and fired a shotgun straight at it. That visor was damaged, alright, but not one pellet penetrated it.

Terry Ogilvie-Hardy, who died aged 72 in 2003, was as Woosterish as his name suggested but he was serious about his business and incredibly enthusiastic. Shortly after that he got involved with the St Moritz Tobogganing Club, of which I was also a member, and it was typical of him that he designed his own Cresta Run toboggan and generously provided the club with free helmets.

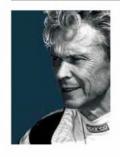
He was also right, I suspect, in suggesting that blaming his helmet in that GP accident was to view the matter from the wrong end. The real menace was the catch-fencing and its wooden stakes that flew in all directions. Jean-Pierre Jarier's helmet, not a Griffin, was split right open that way at Woodcote. He received nasty facial cuts, while another stake shot up and into the crowd, injuring a spectator.

Even so, the dreaded catch-fencing was slow to disappear. In 1978 I had an incident in the Wynns 1000, an endurance race for Touring Cars on the old Kyalami circuit. As the first to find three gallons of oil on the fast uphill Jukskei Sweep, my works Mazda ploughed backwards into the fences at 110mph.

It ended upside down, wrapped in fencing, and I was stuck for a few minutes, aware of petrol leaking out and hearing the next eight cars crashing in turn behind me. I wriggled out of the driver's window and crawled away under the wire. There wasn't time to be frightened but the memory is chilling now. Such dangers are long gone, but that potentially lethal 1975 British GP was one hell of an exciting race.

Sadly, we must also remember that Tony Brise lost his life on 29 November that year, together with Graham Hill and four key members of the Embassy-Hill F1 team, when their aircraft crashed near Elstree airfield in fog.

At just 23, Tony Brise had developed incredible maturity. Lightning quick, focused and intelligent, Brise had a degree in business studies. He was a proven winner with a confident, engagingly abrasive manner. A potential British multiple World Champion was lost that day, without doubt.



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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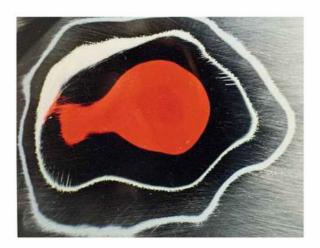


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LETTER OF THE MONTH

Colour me beautiful

IN YOUR FEATURES about the ex-Peter Collins Ferrari 250GT Pinin Farina Spider and Louise Collins' life with Peter in *Octane* 142 there is some question about the car's original colour, and the colour it is painted today.

The car was restored in Mr and Mrs Robert Lee's private restoration shop between 1991 and 1993, and we made sure the research was done thoroughly beforehand. One of the first things on our minds was the colour. At this time the 250GT was black with a red interior: it looked beautiful but was not correct.

Our research revealed the car was originally red for the Geneva motor show in 1957. Later it was sent back to Pinin Farina, where minor bodywork changes were made and it was painted dark green.

Since the Ferrari was in such good shape before restoration, we figured it had not been messed with too much in past years. I was hoping to find some original colour somewhere but did not expect to discover that it had never been stripped of its original paint! I started sanding through the layers: first the black topcoat. Then a grey sealer/primer, then black paint again. Next was a light-coloured sealer/primer – and then the infamous dark green! After just one more sanding came the original Geneva motor show Max Meyer China Red.

We could have restored the car correctly in either of two ways: Geneva motor show red or Peter Collins green. We obviously chose the latter...

JAMES O'BRIEN CURATOR. MR & MRS ROBERT LEE COLLECTION. USA

I would like to thank both Marcel Massini [see letter, right] and James O'Brien for their letters about #0655 GT. The key point is that the car changes colour with the light. I had a studio picture of myself taken next to the car while wearing a green pullover that matched it perfectly – but I could also have had a photo taken in the sunshine at Amelia Island 2015 while wearing a black jacket and the same would have been true. Louise Collins herself, who proved to have an otherwise perfect memory, remembered the car as blue. Knowing James's and Mr Lee's obsession with originality, we can be sure that the car now looks exactly as it did when driven by Louise and Peter Collins.

Massimo Delbò

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 AZ 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.



FIRST TIME OUT

THE ATTACHED pictures of Ferrari 250GT #0655 GT, featured in *Octane* 142, at the Geneva motor show have never been published before, and they give a new view of the car when it was exhibited for the very first time.

A sign behind the car reads 250, 3 litri, 240cv. At this stage the car does not have the rear panel to which the soft top attaches, nor the small sidelights on the front wings.

MARCEL MASSINI SWITZERLAND





MILLE MIGLIA MADNESS?

I AGREE COMPLETELY with David Lillywhite's editorial comments in Octane 146 about foolish driving on the Mille Miglia and the risk this creates for the future of the event.

Every year we try to make sure that everybody takes a responsible approach to driving. This seems to be more difficult with some Northern European 'enthusiasts', who follow some kind of digital discipline that means you either obey the letter of the law or regard anything as being allowed. Things are a bit more complicated in Italy and sometimes you can be a little more elastic, but you still need to use your intelligence and instinct for self-preservation.

This year we stopped dozens of hooligans and took fake race numbers off their cars; their general reaction was one of surprise, saying 'We are enthusiasts, we're only doing it for fun!' and failing to understand that because of their imprudence we could lose this 'fun' forever.

MARCO MAKAUS

MANAGING DIRECTOR, 1000 MIGLIA Srl

PORSCHE PLAGIARISM?

REGARDING your Gone But Not Forgotten page about Eugene T'Bob' Gregorie in Octane 146, and in particular the phrase 'Bob was to transform a radical 1933 prototype into a new model for Ford's upmarket Lincoln marque', this 'radical prototype' happens to be the Lincoln Zephyr prototype that my father -John Tjaarda – designed when he was working for the Briggs Manufacturing Company in Detroit and which was shown at the Chicago World's Fair in 1934. Edsel Ford did not like the front of the car – he called it a sheep's nose – and asked my father to collaborate with Bob Gregorie to resolve it, which they did. They got along very well and my father always told me that without Bob's intervention the car would not have gone into production. Gregorie, on the other hand, always said that the overall concept of the new Zephyr was 'all Tjaarda'.

The Zephyr prototype was unique not only for its aerodynamic styling but also for its rear-located engine. But the real breakthrough was the 'unitary body' that was designed by my father, and for which the patents were all in his name. It was a true monocoque, not a bridge-like structure with body panels applied, such as the Lancia Lambda's.

Back before the War, the German government had sent Porsche on a goodwill visit to the States and my father was asked by management to show the Zephyr prototype to him. My father told me that Porsche was very clever at picking up on ideas and developing them into something even better, and my father tried to discourage this visit, but in vain. The eventual Volkswagen production car has an alarming similarity to the Zephyr prototype [pictured below].





AIRBORNE LAND ROVER

I WAS VERY INTERESTED in your features on Land Rovers in *Octane* 145, in particular the 110 launched in 1983. I was lucky enough to co-drive one of the earliest of these in the 1982 Dubai Masafi 4WD Rally (I seem to remember there was a big pre-launch publicity campaign going on in the United Arab Emirates at the time).

Our 110, driven by John
Micklethwaite, was one of two or
three official Land Rover works cars
entered for the two-day rally, so we
had full works support. We managed
third overall, which, considering we
were up against local driving teams
who knew the routes, was OK, I think.

The enclosed photograph shows that John was a very enthusiastic driver. I was only on my second rally, and my first as a navigator, so I was just glad to finish!

ROGER STONE SOUTH WALES

RHODES ROLLER

I VERY MUCH enjoyed the piece on racing Anglias in *Octane* 146.

I built and raced DHW 213C (the white Anglia, although it was red then) at the first Goodwood Revival meeting in 1998 – my first circuit race! Your own David Lillywhite shared the car with me in the first of the Top Hat races the following season.

We were delighted to be invited back to the Revival in 1999 but I rolled it (quite comprehensively, as you observe) during the Coys trackday at Silverstone earlier in the season.

I used another shell to build what I hoped would be the ultimate FIA Anglia, prepared by the very talented John Castell and painted by the equally gifted Wilf Stacey. Then other things got in the way, as often happens, and it ended up with Guy Smith, who finished what I had started. Yes, it's never going to trouble a Lotus-Cortina or Alfa GTA, but that's not the point, is it?

I was also interested to read Mike Broadbent's letter about Tony Dron in the same issue. Tony was also out in an Anglia at the first Goodwood Revival and, on learning that it was my first race, rather than react with horror he suggested that when he came past me in practice he would back off a little so I could follow him round and he would show me the lines, which he duly did – although I don't think he realised just how much he would need to slow down! His thoughtfulness was much appreciated.

DOUG 'DUSTY' RHODES LONDON SE1

A REMARKABLE RENAULT

DAVID LILLYWHITE'S statement about the Renault 16 display at Rétromobile – 'Few visitors will have come away without feeling a bit of extra love for the pioneering hatchback' – in *Octane* 142 was like music to my ears.

I still remember the first time I saw an R16, and that was a long time ago. It was tall, wide and very roomy, and the styling was unlike anything else's. Under the bonnet it was practical: a north/south engine with gearbox mated to the front, giving equal-length driveshafts and good access. This resulted in a long bonnet which gave extra protection (for those days).

It was the ideal family car.

ANTHONY P XUEREB

VICTORIA, AUSTRALIA

Hopefully, Anthony will by now have received Octane 146, which has a full feature on the Renault 16. Mark Dixon

IT'S ALL RELATIVE

I WAS SO INTRIGUED by the mention of the Italian actress Fiamma Branchi giving Denis Jenkinson the brush-off in your review of the Klemantaski book in *Octane* 143 that I immediately googled her name to obtain more information on this mysterious lady. Mysterious is what she turned out to be, as I could find no mention of her on the internet.

However, I did come across a Fiamma Breschi, who, following the death of her lover Luigi Musso, struck up a close and enduring friendship with Enzo Ferrari.

Could this be the woman who gave DSJ the cold shoulder?

BRYAN CALDWEL

VANCOUVER, CANADA

It was indeed; see below! Mark Dixon



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DON'T MISS THE ACTION PACKED...





A spectacular journey to Monaco reveals that the Jaguar XJ-S at last deserves its place in the limelight

Words Harry Metealfe // Photography Justin Leighton



WHEN DID YOU LAST see a Jaguar XJ-S on a public road, actually been driven? I bet the answer wasn't this week, or even this month, especially if we're talking about the early, pre-HE coupé version of the XJ-S (note the hyphen, which disappeared with the restyled XJS in 1990), which seems to have disappeared into Room 101. And yet, when you look at the production numbers, Jaguar managed to sell a remarkable 115,413 examples over a period of 20 years, making it a hugely successful model for the famous British brand and comfortably outselling its more famous predecessor, the E-type, by some 40,000 units.

But when the XJ-S was launched in 1975, the initial reception was mixed to say the least, with many observers taking issue with the car's looks, particularly the rear buttresses and the controversial 5mph impact bumpers. Car was the most blunt, writing in 1980: 'The Jaguar XJ-S's most glaring fault - its ugliness.' Fortunately, even Car admitted that the XJ-S had more than its fair share of brilliance and reluctantly put it ahead of much more expensive rivals in several early group-tests, as did Autocar and Motor.

I've long been fascinated by the Jaguar XJ-S. I first saw one in the drivers' paddock at Oulton Park, circa 1975. There, surrounded by the likes of TR6s, an MGB and the odd 911, was a showroom-fresh XJ-S, in British Racing Green with tan interior and sporting the rarest of XJ-S options: a manual gearbox. It looked almost exotic to me, a highly impressionable 17-year-old lad at the time, but I had to wait nearly 40 years before I finally bought an XJ-S, adding the 29,000-mile XJ-S Coupé you see here to my collection some 18 months ago. It was quickly followed by an XJ-S manual that we'll get to in a moment.

It's important to know that the XJ-S was always destined to be very different to the E-type it was designed to replace, with Sir Williams Lyons stating that he wanted it to be 'a high-performance luxury GT car, which would sell beyond the enthusiast sports car market and appeal more to the business purchaser'. What hampered its development, though, was the sudden legal requirement in America for 5mph impact bumpers and worrying rumours that convertibles would no longer be legal in the US, due to changes in roll-over protection regulations. In the end, these were never introduced and a convertible XJ-S eventually went ahead, but all this uncertainty at the drawing board stage delayed its introduction by a year or so.

What everyone who drove the car seemed to agree on was that the XJ-S was a peerless milemuncher, cosseting its occupants from the outside world in a way even luxury cars could hardly match. I'm reminded of this as we head down the grotty M20 motorway towards the Eurotunnel because, for those of you who are fortunate enough not to use this horrible stretch of British motorway, large sections of it are made up from some of the coarsest concrete to be found anywhere in the world, capable of creating enough road noise inside most modern cars to drown out the radio and even make conversation with passengers hard work. Yet within the XJ-S near-silence reigns. I didn't actually notice this at first because it's hard to spot something when it's not there but, as the road surface flashing under the XJ-S's extended bonnet changed from tarmac to concrete and then back to tarmac again, the distant hum inside barely altered. It's uncanny how hushed the XJ-S is inside at a cruise, only a slight rustle from the driver's door-seal denying almost total silence.

You may be wondering why I'm Eurotunnelbound in a 35-year-old Jaguar. Well, the reason is that, over the next few days, I'm going to do my best to retrace a famous XJ-S brochure shoot done in the 1970s, which involved a red XJ-S piloted by a moustachioed driver dressed in a natty cream linen safari suit, complete with outlandishly large lapels and flares (sorry, I have limits) who, along with his glamorous mistress (okay, I'm guessing here), cruises his way through France (including a blast along the Route Napoleon) before ending up in Monaco, where they are seen sipping some

Clockwise from top near right Plenty of space in the boot for photographic gear; XJ-S effortlessly dealt with the Route Napoleon, although ratios in the three-speed automatic gearbox aren't ideal for mountain driving; 1975 launch brochure was all about selling the dream.

chilled rosé while watching the sun go down. In fact, it's just the sort of 988-mile adventure the XI-S was invented for.

We set off a couple of hours ago from my home near Oxford and it's remarkable to think that none of the motorways we've travelled on so far (M40, M25, M20) existed when the Jaguar XJ-S was launched. OK, they began digging a Chunnel Tunnel that year but it soon got cancelled and we had to wait another 13 years for work to get under way on the one we know today. You'd never guess any of this from behind the wheel, though, as the XJ-S seems perfectly suited to motorway work. All I'm missing is cruise control to help stop me going rather faster than is legal.

One big difference between the XJ-S and today's GTs is how fast the engine is spinning at typical cruising speeds. At a steady 85mph, the revcounter needle is already hovering around the 3500rpm mark, meaning you're right in the fat of the big V12's torque curve, so adding more speed is merely an ankle-twitch away. According to Autocar's 1976 road test, the XJ-S reaches its top speed of 153mph at 6180rpm, some 700rpm beyond peak power, which just goes to show how undergeared these early cars actually were.

That's why they are the quickest of all; while later versions had more power, they were also longer-geared and significantly heavier (by the time the 6.0-litre arrived, the weight had ballooned by almost 140kg). All this performance and a whisper-quiet cabin make for easy mile-munching and, by the time we pull into our first night's stop in the pretty market town of Beaune, we've covered 570 stress-free miles and slurped various brands of super-unleaded at an average rate of 16.9mpg.

THE NEXT MORNING dawns a bit damp and dreary, just like it was on the original brochure shoot, but I'm slightly relieved it's cool because the one thing wrong with my car is the airconditioning system (the condenser behind the dash developed a leak and I didn't fancy the palaver of the dash having to come out a few >







'I'm amazed by how the V12 thrives on revs. It starts to sing from 5500rpm to the red line' days before we were due to set off). Making matters worse, we discovered yesterday that the 5.3-litre V12 powerhouse shoves out significant heat, which warms up the cabin to a point just beyond comfortable, even when the outside temperature is only in the teens. Any warmer outside and I know that inside the car it's going to be cooking, with the potential to reduce its occupants to a sweaty mush.

Confession time. My car was first registered in September 1980, which is not something I admit in public because I like to think of it as a 1970s XJ-S, if purely for sentimental reasons. Yet for all intents and purposes it's identical to the earliest pre-HE cars as the only differences are under the skin – and they are changes for the better. The three-speed automatic gearbox on my car is a GM400 unit, rather than a Borg-Warner, and that's a good thing because the gearchanges with the later 'box are livelier, as is kickdown response. Another update Jaguar

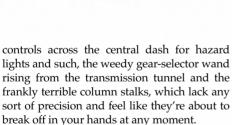
made was to move the electronic ignition module from between the V12's cylinder banks to a much cooler spot in front of the radiator to stop it overheating and killing the sparks, which is another good thing.

What I really love about the early XJ-S is the lack of adornment throughout the interior. There's no wood to be seen anywhere; the dash panels have a plain aluminium finish instead, which is all very simple and very 1970s. Leather trimming is limited to the thin yet surprisingly supportive seats, which look great against the contrasting sober grey carpets. Black leatherette is used for the rest of the cabin surfaces, with chunky chrome fittings for the two giant ashtrays, seat adjusters, interior door handles and the twin mirror controls.

It looks business-like to my eyes, just as Sir William Lyons must have wished it to be. The slight letdowns are the chunky push-button







A twist of the key and the V12 spins into life in an instant, then immediately settles into a steady, turbine-like idle. Thanks to fuel injection, there's none of the usual carburettor tantrums I'm used to with other (mainly Italian) V12-powered cars of similar vintage. As I swing the thin-rimmed steering wheel lock-to-lock to extract the XJ-S from the hotel car park, the loudest sound to be heard inside is the hiss of the power steering, followed by a gentle hum from the V12 as it slurs its gearchanges almost imperceptibly.

Some 200 miles of autoroute lie ahead this morning, before we can finally leave the motorways behind and I can point the XJ-S's expansive bonnet towards one of my favourite towns in France, Castellane, which is situated at the centre of this famous route through the mountains.

It's a relief when we reach our turn-off three hours later. I've had my fill of endless miles of motorway over the past 30 hours but I'm energised by knowing that what lies ahead is one of the best roads in Europe, challenging enough to expose a car's foibles but also highlighting those cars that possess a touch of greatness. And we're expecting that here.

As the road starts to twist and turn up the gorge, the sun makes the briefest of appearances from behind some lumpy-looking clouds; it might not be raining now but I get the feeling that soon it will be. The later section of the D94 running between Nyons and Rosans has plenty of open corners with great visibility, which are challenging me to stretch the car's dynamics further than I've done so far.



Left, above and below

This is why you don't want to buy a V12 that has engine issues... Interior doesn't feature a scrap of wood (although later cars acquired it) and instead has a pleasing functionality about it; thin-rimmed wheel is all you need with power steering.

I'm constantly amazed by how the Jaguar's V12 thrives on revs; it's a short-stroke engine and does its best work from 3500rpm onwards and really starts to sing from 5500rpm to the red line at 6500rpm. I can't help but compare the XI-S to my Lamborghini Espada, which I drove here some months ago, and it's soon obvious there's much more wheel travel on the Jaguar than the Espada and that the damping is of a higher quality too. The XJ-S flows better across the endless dips and troughs on this road, with the chassis breathing on its remarkable suspension without ever seeming to run out of travel or hitting the bump stops, even on the biggest of compressions.

Through the tighter turns, I'm sure the XJ-S is generating more grip as well, even though both cars run on the same size of tyre (205/70 VR15). But I'm missing the Espada's nonassisted steering: the XJ-S's overly light assistance means I'm having to guide the car through curves with the merest caress, rather than being able to lean on it as you do in the Espada. This makes reading exactly what's happening at the front wheels that bit harder too, and I'm relying more on trust than feel on the way up this glorious road. Having said that, understeer is remarkably absent for a car with a 54:46 frontal weight bias and it takes a lot of provocation to get even a hint of oversteer on the public road. The standard-fit Salisbury locking rear diff does a great job of delivering power to both rear wheels, which I can sense digging in as I power out of the endless corners this area of France is so famous for.

What's not so good is that I've only three ratios to choose from and I'm even having to manually select first (good for 65mph) for some of the tighter sections. Redline in second is 108mph, making it the best gear for B-road blasting, but the lack of gears on a road like this is a problem. I mentioned earlier that I've also got a manual XJ-S tucked up at home and \rightarrow

Right
How evocative is this? You can almost hear the
theme tune to *The Persuaders!* playing as the
XJ-S loops around a hairpin in the hills high above
Monte Carlo. In a city awash with modern
supercars, the XJ-S stands out from the crowd.

it's on a road like this where I'm sure it would score some extra points over the auto, but then it's not actually a great manual gearbox. There's plenty of whine in first gear for starters, which is at odds with the refinement of the rest of the car, plus it only has four ratios, when most other GT cars of the period sported five (including the Espada), so it's no surprise to me that the manual XJ-S sold only in tiny numbers when it was new.

As we drop down the valley towards Grasse, the Route Napoleon begins to morph into a regular commuting route and, while I've been impressed with the XJ-S's chassis dynamics, I'm sensing it's almost too refined for its own good; there's barely a whimper from the engine unless you've already got it spinning beyond 4000rpm, which is when a muted V12 induction howl makes itself heard – it gets stronger as the needle swings round towards the 6500rpm redline.

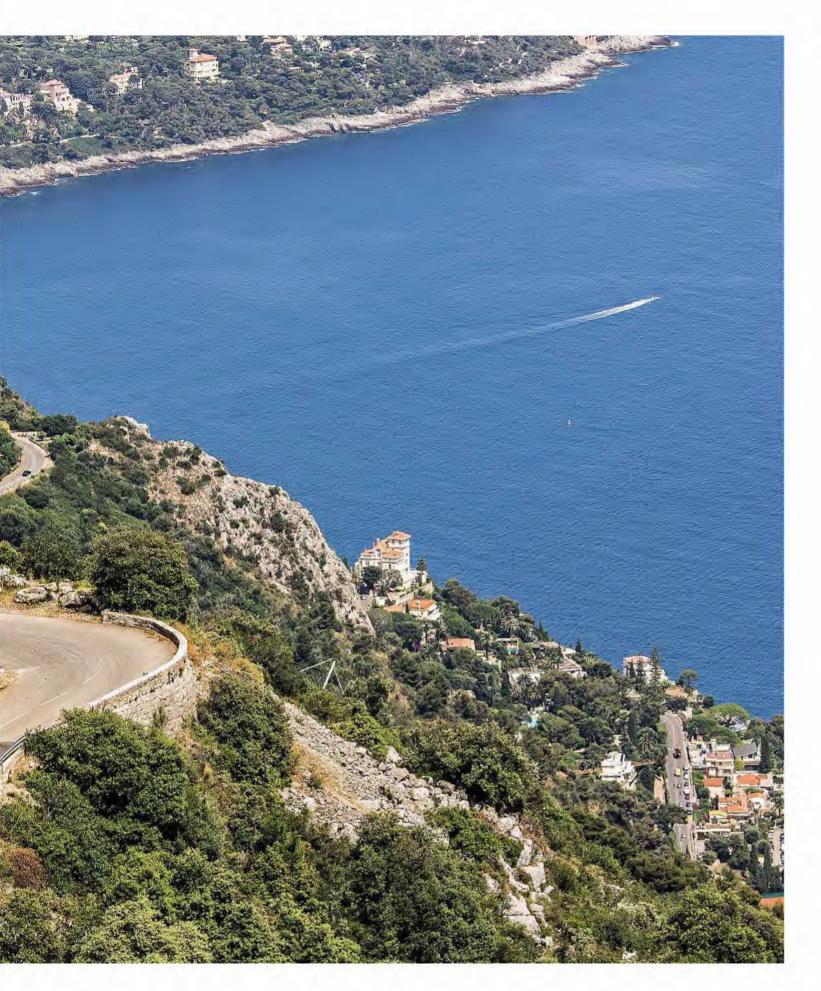
It's certainly not lacking in performance, though; the brochure talks of 'an arrogant' 0-60mph time of 6.8 seconds, coupled with the ability 'to accelerate from a standstill to 100mph and back to zero within just over 20 seconds', which meant the Jaguar XJ-S was one of the world's fastest four-seaters when it first appeared some 40 years ago.

There's little chance of us checking this claim right now because it's approaching 5pm and the roads leading out of Grasse and on towards Monaco are starting to clog up with rush-hour traffic. Now the automatic gearbox is making more sense, its almost imperceptible changes making it the perfect companion in these stop/start circumstances.

I'm amazed by the attention the XJ-S is generating among other road-users too. Maybe it's the colour (Cotswold Yellow, although that's not what my kids call it), which shouts it's from the 1970s almost as much as an avocado bathroom suite does – or is it that we're coming to love the XJ-S's design more, now we've had 40 years to get used to it?

AS WE LEAVE the beautiful coast road linking Nice with Monaco and pop out of the last of the tunnels hidden under this glitzy principality, we burst into the sunshine again and find ourselves cruising along the start/finish straight of the Monaco Grand Prix, before heading up the hill towards Casino Square. It's a wonderful way to end the trip and, as we pull up outside the Casino, the doorman politely opens my door and, without







1980 JAGUAR XJ-S

ENGINE 5343cc V12, OHC per bank, Bosch D-Jetronic fuel injection POWER 285bhp @ 5500rpm TORQUE 294lb ft @ 3500rpm TRANSMISSION Threespeed auto, rear-wheel drive, limited-slip differential STEERING Rack and pinion, power-assisted SUSPENSION Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: fixed-length driveshafts, lower wishbones, paired coil springs and telescopic dampers BRAKES Discs WEIGHT 1687kg PERFORMANCE Top speed 153mph. 0-60mph 6.8sec

prompting, volunteers to park the XJ-S in a prime spot outside its famous entrance. Can the XJ-S really be becoming a cool car, rather than being the ugly younger brother of the original E-type? Monaco seems to think so and, as we grab a beer at the buzzing Café de Paris next door, it's worth reflecting on what we've discovered over the past couple of days.

For me, what has really shone through on this journey is the XJ-S's wonderful V12 engine. It's not the power that seduces you in the end (although that's ample). No, it's the way it's delivered that's so remarkable. From tickover to the redline, it's the most refined V12 I've ever encountered, with not a hint of harshness appearing anywhere in its portfolio.

Link this very special engine with a chassis that can smother road imperfections to a point where they no longer exist and the XJ-S remains a class act, even today. Mine may be 35 years old but there isn't a squeak or rattle



to be heard inside the cabin and it's only the lack of air-conditioning on the trip down here that made it a little uncomfortable at times. On the twistier sections of Route Napoleon, I can't say the XJ-S was the most engaging car to drive quickly, yet the flip side was that it made the most wonderfully relaxing companion for the rest of the journey.

It's weird how the classic car world has almost forgotten about the XJ-S. It was born at a time of real turmoil inside Jaguar but the fundamentals of this car are world class. There isn't a more accomplished GT cruiser from the 1970s in existence; no wonder it won every group test going in period. Over the last 1000 miles, it's been wonderful to experience again what made Jaguar so famous during that crucial time in its history: namely grace and pace. Those two words sum up the XJ-S driving experience beautifully.



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Cool, then not so cool

Mark Dixon had his first experience of an XJ-S by driving our cover car back through France. It turned into something of an adventure

IT STARTED SO WELL. Having waved goodbye to the Jaguar's owner Harry and our photographer Justin at Nice airport – they were flying back to the UK, leaving me to make my leisurely way up through France in the Jag – I set off in glorious sunshine, feeling like Howard Marks in this trippy yellow period-piece of an XJ-S with its 'LSD' registration. I had a full tank, a road-map open on the seat next to me, and no particular place to go other than an appointment with P&O's finest at Calais in just under three days' time.

I really like the look of the XJ-S, especially the early cars with their Kent alloys. If this car had been styled by Zagato – and those rear buttresses have a definite hint of Lancia Flavia Zagato – everyone would be raving about its quirky character. Unlike many Zagato products, however, the work of Jaguar stylist Malcolm Sayer has a real elegance to it. Look at an XJ-S in profile, at rest, and you'd swear it had been lowered.

Almost on a whim, I decided to head west from Nice, with vague plans of seeing the Roman acqueducts at Arles or Nimes: places I'd last visited as a fresh-out-of-university graduate in 1985. In the end I decided to press on a little further before stopping. I got as far as Alès and then, as I cruised to a halt at some traffic lights, the temperature gauge needle shot upwards and a cloud of steam billowed from under the bonnet.

I could feel the jet of steam issuing from the split radiator hose as I lifted the bonnet. Fortunately, Harry had packed some duct tape in the boot, and when the steam had stopped I made a temporary repair, poured all the water I had into the header tank and limped around the corner where, miraculously, I found a large Carrefour supermarket. Several bottles of water later, I set off once more.

Within minutes, however, it was clear that the duct tape wasn't holding. It was ballooning against the coolant pressure, and water was spurting out from either end. Standing in yet another supermarket car park, I had a brainwave. If I removed the radiator cap and covered the filler neck with a piece of chamois

Above and below

The XJ-S eats up the ground as it crosses France at speed – only for a burst coolant hose to halt proceedings. A chamois leather and cable-ties effect a cure...



wash leather, secured with a cable tie (thank goodness Harry had left a packet of them in the boot), it would leave the system unpressurised and able to breathe, while still preventing water from splashing out. And I could reinforce my duct-tape hose repair with a couple of dozen more cable ties.

To my huge relief, it worked. And it worked even better when I realised that bleeding the radiator, using the tap on its uppermost surface, would remove residual pressure from the system. Over the next two days, the radiator didn't lose more than a few cupfuls of water (probably through evaporation) and the V12 ran beautifully as we meandered up through France, heading towards Le Mans to avoid any chance of getting snarled up in the traffic maelstrom around Paris.

I didn't encounter a single traffic jam in France. The moment I disembarked from the P&O ferry at Dover, I ran into the usual gridlocked UK traffic and closed motorways. The XJ-S didn't miss a beat, however, and three days after leaving Nice airport I was handing it back to a very relieved Harry. It's a fabulous car, one of the best things I've ever driven, and I want one so badly it hurts.



MARK DIXON

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Spot the difference

The XJ-S was in production for 21 years and vastly outsold the E-type – so it underwent plenty of changes along the way

Words Mark Dixon and Brett Fraser

FACTORY STOCK



1975

Original XJ-S is powered by a fuel-injected 5.3-litre V12 and easily distinguished from later models by its GKN Kent alloy wheels. Malcolm Sayer's controversial styling was tweaked by Sir William Lyons and chief designer Derek Thorpe after Sayers died in 1970. More than twice as expensive as the outgoing E-type 2+2 at £8900; top speed of 154mph and 0-60mph in 6.7sec for manual versions, with typical fuel consumption of 13-16mpg.



1981

XJS-HE launched with High Efficiency (HE) version of V12, featuring new Fireball cylinder head design, microprocessor-controlled fuel injection and higher compression ratio (12.5:1 for Euro-spec cars). Aesthetic changes include new Starfish alloys, restyled and chrome-topped bumpers, and a Jaguar 'growler' badge on the nose. Fuel economy increases (to 20mpg) but so does the price, to almost £20,000.



1983

Cabriolet version of six-cylinder car introduced as XJ-SC, featuring removable Targa roof panels and half-length fabric top. Fixed-head bodies are converted to cabriolets at Park Sheet Metal in Coventry; there are only two seats due to fears of US litigation if rear-seat passengers get hurt in a roll-over, so it's no longer a 2+2 like the FHC. It's followed in 1985 by the V12-engined XJ-SC HE. which costs £26,995.

1983

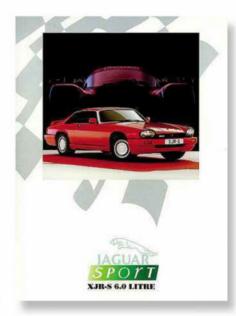
Six-cylinder XJ-S debuts with brand-new 3.6-litre AJ6 (Advanced Jaguar Six) straight-six and most of the V12's luxury touches but slightly sportier suspension. Manual five-speed Getrag transmission is standard – there's no automatic option – giving 0-60mph in 7.2sec and 137mph top speed.

At £19,248, about £2500 cheaper than the V12 and not much slower, but roughly 30mpg too.



1988

A tie-up between Jaguar and TWR results in the formation of JaguarSport and production of the XJR-S limited edition, styled by Peter Stevens with rear spoiler and flat-face Speedline alloys. No engine tweaks but clever suspension and steering mods means it feels more planted on the road – and hence quicker in the real world. Six-litre version follows in August 1989, offering 0-60mph in 6.5sec and nearly 160mph flat-out.





1988

Finally, a full drop-top, dubbed (unsurprisingly) XJ-S Convertible. The most expensive Jaguar yet at £36,000 – but it comes with an electrically powered hood and is just 100kg heavier than the Coupé and only 15% less torsionally rigid. XJ-S sales peak in 1989 with 11,206 cars sold, of which well over a third are Convertibles.



1991

XJ-S is completely revised to become the XJS – no hyphen, with restyled side windows and new rear lights the most obvious changes. AJS straight-six is enlarged to 4.0 litres for better torque and refinement; entry-level manual 'six' costs £33,400, rising to £50,600 for the V12 Convertible. A Convertible version of the straight-six is finally launched in 1992, four years after the V12.



1993

XJS is facelifted again, with new moulded bumpers and alloy wheels, and V12 engine enlarged to 6.0 litres, plus four-rather than three-speed auto 'box. Standard car now tops 160mph and is more than a second quicker to 60mph, at 6.6sec, than its predecessor. Two suspension options available – Sports or Touring, the former standard on the Coupé and the latter on the Convertible – and the GM4L80-E gearbox electronically reduces engine torque during upshifts for smoother changes.



1995

Six-cylinder cars receive new AJ16 engine, pushing power to 241bhp (up 18bhp) and torque to 282lb ft. With all-new XK8 on the horizon, end-of-line Celebration versions of these cars boast special interiors and Aerosport diamond-turned alloys. V12 now to special order only – and in 1997 production of V12 engines will cease. Final XJS cars are built on 4 April 1996, making a total of 115,413 since launch in 1975.

SHOWBOATS







WITH ITS VISUALLY

challenging looks, the XJ-S was soon encouraging others to believe they could do better. For the 1977 Geneva motor show Bertone drew gasps with its sharp-edged Ascot concept (top). It was powered by the XJ-S's V12 and was shorter, wider and lower.

Pininfarina pre-empted Jaguar's future styling direction by about three decades with the gorgeous XJ-S Spyder (above left), which graced its stand at the 1978 British motor show at the NEC. There was much enthusiastic talk at the time about the 'new E-type' – or even F-type – but

British Leyland didn't have the money to pursue it.

In 1989 Sir William Towns rebodied the XJ-S, using the resurrected Railton name. His Fairmile (above) and Claremont were alloy-bodied tourers but their slightly ungainly styling found few takers and Railton soon failed.

CONVERSIONS





MIRED IN BIG COMPANY

bureaucracy, Jaguar was slow to produce other derivatives of the XJ-S. The aftermarket, however, was more nimble.

Lynx might not have been the first to engineer a full convertible (US Royal Carriage Motors got there first, by a mere few months) but its XJ Spyder of 1980 (above right) was very well executed. Its hood could be almost fully retracted and looked good when raised, and the rear quarterlights were electrically powered. Jaguar's own XJ-SC - a sort of targa-roofed contraption – seemed hamfisted by comparison when launched in 1983.

Lynx applied those same high standards to its 1982 Eventer (above left). A 155mph estate in the mould of the Scimitar GTE, though a whole lot more expensive, the Eventer adapted along with the various XJ-S facelifts and remains a highly desirable collector's car.

Perhaps not what you'd call conventionally attractive, the

Lister Le Mans (below) was the XJ-S on steroids. Developed over six years by the Lister race team, it had an extensively re-engineered 7.0-litre V12 that developed 600bhp and 600lb ft of torque. Even back in the early 1990s the Le Mans was the thick end of £150,000, helping to secure its rarity.



The unlikely contender

Richard Heseltine recalls the motor sport career of a car conceived to soothe its driver



Left and below left Tom Walkinshaw and Win Percy scored Jaguar's first endurance win since Le Mans, 1957; XJ-S first appeared as a racing car with the Group 44 outfit of American Bob Tullius.

THE XJ-S ALWAYS was an unlikely racing car, but it was a highly successful one nonetheless. The model was first evaluated for circuit use by Ralph Broad, who was keen to race it in the European Touring Car Championship. His British Leyland paymasters, however, insisted that he campaign the XJC instead. The car first appeared trackside in the USA, with Group 44 boss Bob Tullius starring in the TransAm championship.

The veteran won the Category 1 drivers' title in 1977 but Jaguar missed out on the manufacturers' crown by two points. A year later, a partially spaceframed car with steroidal body enhancements was constructed, with Group 44 snagging both championships. This fabulous machine was developed by Brian Fuerstenau, the car beginning the season with 475bhp and ending it with more than 500.

Attention then switched to running the Triumph TR8, but the XJ-S reappeared in TransAm in 1981, with Tullius finishing a distant second in the title race to Corvette man Eppie Wietzes. The XJ-S appeared only sporadically thereafter, with Tullius, Bill Adam and Gordon Smiley driving one in the 1982 Daytona 24 Hours. The car was bumped from the loosely production-car-based IMSA GTO class into the top-flight GTP category,



where it was up against Porsche 935s and purpose-built sports-prototypes. As such, it was hopelessly outclassed and the trio could only manage 21st place.

Closer to home, racer/entrant Tom Walkinshaw fielded XJ-Ss in the European Touring Car Championship from 1982. His TWR squad won a round at Brno, Czechoslovakia, during its first season, with Walkinshaw sharing a car with financier 'Chuck Nicholson' (aka Charles Nickerson). A year later, TWR Jaguar clearly had the fastest car in the field, but the BMW 635i was lighter and used less fuel.

Battle raged throughout the season, and not just on-track. Accusations of cheating were batted back and forth but nothing stuck. Walkinshaw won five of the 12 rounds, but Schnitzer BMW man Dieter Quester took the drivers' title at the last gasp.

TWR fielded a three-car team in 1984 and the XJ-S dominated the ETCC with seven wins from 12 starts. Victory in the Spa 24 Hours for Walkinshaw and Win Percy was a seasonal highlight: it marked the first win for Jaguar in a round-the-clock endurance race since the Ecurie Ecosse D-type triumphed at Le Mans in 1957. Walkinshaw took the drivers' title at the penultimate round at Zolder, and became the first Jaguar driver to do since German Peter Nöcker claimed the inaugural championship some 21 years earlier with his Mk2 saloon.

The XJ-S programme took a back seat as TWR's attention switched to the Rover SD1, yet Jaguar Rover Australia financed a three-car assault on the '85 James Hardie 1000 Touring Car race, at the Mount Panorama circuit just outside Bathurst. Armin Hahne and John Goss stormed home to win outright. The XJ-S bowed out of international motor sport when Percy and Hahne finished second to Denny Hulme/Larry Perkins' Holden in the February '87 Pukekohe 500 in Auckland, New Zealand (the XJ-S under the Strathmore Group banner).

Yet still the XJ-S refused to disappear from European racetracks altogether, as it became increasingly popular with club racers into the 1990s and beyond.

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Cheap XJ-S? Probably expensive...

For what it offers, the XJ-S is still a bargain. But only if you make sure you get a good one, says Mark Dixon

THERE'S NOTHING as expensive as a cheap Jaguar.' The old saying is never more true than when applied to the XJ-S, particularly the V12 versions. One glance at the overhead picture of the V12 engine in our cover feature will reveal why: there are spaceships that have less complicated plumbing.

As a product of the Leyland regime of the 1970s, the XJ-S was always going to start at a disadvantage, being underfunded as Jaguar profits were diverted to help develop the Austin Metro. Corrosion is the legacy and, as our cover car owner Harry Metcalfe points out: 'XI-Ss

weren't bought for high days and holidays, like Ferraris. They were year-round cars.'

Everyone has their own opinion about the merits or otherwise of XJ-S styling as it evolved but, aesthetics aside, the big question is: V12 or straight-six? For refinement, it has to be the former, but at the expense – literally – of fuel consumption (our cover car returned about 13mpg on the Route Napoleon; 16-17mpg elsewhere) and complexity. The HE will improve on that by maybe 3mpg, but its much higher compression ratio means that it abolutely has to be fed with Super Unleaded – which is not always available, particularly on the Continent. Adding octane booster at every fill-up will more than account for any savings made in fuel economy.

The straight-six engines are much more frugal and can achieve 30mpg in normal driving. Nor are they significantly slower than the V12 in real-world terms, and in fact they actually feel slightly more sporty because the six-cylinder is much lighter than the '12, and the steering and suspension were tweaked to take advantage of that. The 3.6 feels just a touch coarse in comparison with a V12, but both this and its 4.0-litre successors (AJ6 and AJ16) are regarded as fairly bulletproof, so for daily use a 'six' makes a lot of sense.

Properly looked after – which means regular oil changes and correct-strength coolant – the V12 is a reliable unit, but its inherent smoothness means that one or even two misfiring cylinders will not always be easy to detect. A good way to check for misfires is to clip an in-line tester or a timing light onto each plug lead in turn.



Above

A technician at Jaguar Heritage gives our cover car a thorough inspection before its 2000-mile trip to and from Monaco. Problems needing immediate attention included seized rear brake calipers and missing throttle bushes.

While a good V12 is a very quiet motor, it should not be totally silent – that could indicate excessively tight valve clearances – and you should be able to detect a slight rustle from the top end. Exhaust manifold blows can be costly to fix due to the labour involved in accessing them, especially if a stud has broken, and it's very common for XJ-S distributors to seize up so that they don't advance and retard properly. Radiators should be changed only every decade or so but are expensive.

Only a few hundred of the original V12 were available with manual transmission and, while collectors may value their rarity, a V12 XJ-S actually benefits from an automatic 'box, which suits the car's Grand Touring nature much better than the four-speed, rather notchy manual that was a relic of the E-type. That's much less true of the six-cylinder cars, which had five-speed Getrag 'boxes and were targeted at a slightly keener type of driver.

Any XJ-S should have superbly civilised road manners, so beware of knocks or rattles caused by tired bushes and supension joints. Check tyres for irregular wear, and make sure that they are of a quality make – Pirellis were standard fit – because they are an indication of how well the car has been looked after.

Bodily, an XJ-S can rust just about anywhere. Particularly expensive to repair will be bubbling around front and rear 'screens, and rot in the front subframe and chassis crossmember below the radiator. Foam strips in the floorpan pressings do a perfect job of retaining water, so this is a key area to check, as are the front inner wings and the wings themselves at their lower extremities and above the headlights. It practically goes without saying that sills are highly vulnerable, too.

Damaged interior trim is easy to spot, but remember to look up as well as down: sagging headlinings are common – or, in the case of Convertibles, their soft-top rooflining. Speaking of which, check that the rear side windows retract correctly

and that the rear window doesn't catch on the back seat as the hood folds. Central locking and air conditioning are but two of the XJ-5's luxuries that can fail; even our low-mileage cover car had suffered the latter.

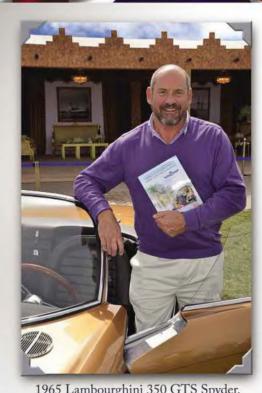
To inspect an XJ-S properly really demands access to a ramp. If you want real peace of mind, then Jaguar Heritage will carry out a full inspection at its Browns Lane workshop. It takes between four and eight hours to complete, costs £400 plus VAT, and results in an eight-page summary that's cleverly designed to look like a period Jaguar document – right down to being filled in with blue fountain-pen ink! If your budget won't stretch to that, publisher Veloce offers a softback pocket guide to the XJ-S for just £9.99, and you can download free buyers' checklist PDFs from XI-S specialist Clarkes.

Dave Clarke says that a 1970s XJ-S was virtually unsaleable until just a few years agobut recently they sold a manual car for £24,000, revealing an upsurge in interest for the first and purest. However, it's late 6.0-litre convertibles that fetch the big money: 'They sell for £35,000-45,000 – and regularly. But the late-80s Coupés are still relatively inexpensive at roughly £10,000 for a good one. If course, you can pick them up for a third of that price – but it is likely to prove a false economy.'

Where the XJ-S is concerned, the clichéd old mantra about buying the best you can possibly afford is more than just good advice. It's absolutely essential.

CONTACTS Jaguar Heritage, www.jaguar.co.uk – click on 'About Jaguar'; Veloce Publishing, www.veloce.co.uk; Clarkes Jaguar, www.clarkesjaguar.co.uk.





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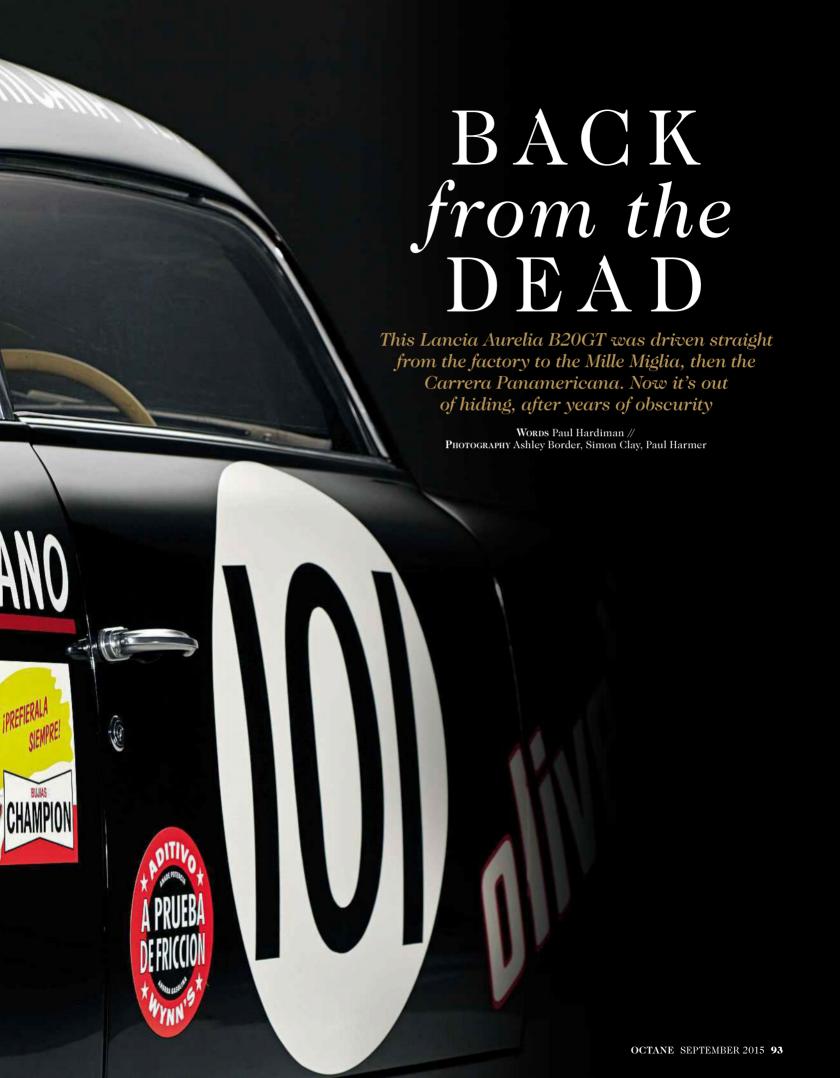
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CENTRO DEPORTIVO ITALI



T LOOKS WILD. Sounds fantastic. But climb aboard and the first thing that strikes you is how ordinary this race-winner is to drive. The steering feels heavy, the body language almost ponderous as it leans though tighter corners. The gearchange is very mechanical, the big drum brakes pulse through the pedal. There's no revcounter to tell you how hard the V6 is spinning and you can't see the dials in the dark cabin against bright sun anyway. But if you push a bit harder it all lightens up, the gearchange responding to a little blip on downchanges, though it has synchromesh.

However it drives, this is one of the greatest racing coupés ever made. It was taken, only the tenth B20GT (of only 490 first-series cars), off the production line and more or less straight to the 1951 Mille Miglia where it and its owner, wealthy factory-backed privateer Giovanni Bracco, with Umberto Maglioli, finished second overall, beaten only by Villoresi and Cassani in a Ferrari 340 America with more than twice as much engine and power, and 12 minutes ahead of another Ferrari, a 212 Export spider. Then it did two local races

(ninth and first overall) before it was off to Le Mans, repainted at the last minute in Italian national racing red at the insistence of Count 'Johnny' Lurani, the patron saint of Italian motor sport who was by then working for the FIA, where it won its class by more than a lap.

Following that, in August, Bracco and his Lancia did the Pescara Six Hours – which they won outright. And in November, repainted back to black, this hardest-working race car crossed the Atlantic to compete in that wild Mexican road race, the Carrera Panamericana, running only for the second time. Sadly it crashed out on the fourth day, having held a strong position. Bracco sold it to a Mexican architect named Peredo, who rebuilt the car, painted it white and drove it in the '52 race, finishing ninth in class. Not bad going for an almost bone-stock coupé.

But not *that* stock... Aside from its achievements in its first year this is a hugely significant car, because this was the prototype for the subsequent lowered-roof race cars that were made by both factory and privateers. Some time between the Pescara race and being put on a plane to Mexico two months later, the roof was reworked, probably in Turin, to reduce frontal area and

Below and right

Pre-restoration, the Aurelia offered only subtle clues to its past, but a painstaking strip-down revealed modified wings and roof, and mountings for a third windscreen wiper.

'This is a hugely significant car, the prototype for subsequent lowered-roof race cars that were made by factory and privateers'













aerodynamic drag. So the wild and tricky aerodynamics in '60s and '70s NASCAR were nothing new...

But the development didn't end there. It's not just the roof that's been hammered. The nose has been dropped 20mm too, also in the name of aerodynamics, meaning a tapered fillet had to be taken out of the front wings, inner and outer. You can't quite work out why it looks a little different, but open the bonnet and it's obvious. It was also fitted with adjustable rear dampers, controlled by a lever next to the driver's seat, and a Nardi floor shift.

After it finished the '52 Carrera it was thought to have raced some more in Mexico, after which the trail went cold, but it turns out to have spent its years in the wilderness in North America, not South America, which is where the Aurelia world presumed it had been lost. In 2011 its Swiss-based English owner intercepted the Aurelia on its way between the USA and Italy, where it was due to be restored by Lancia authority Daniele Turrisi, who'd snapped up the car as soon as its survival became known. After its racing career had finished it had been advertised in *Road & Track* around 1955, found its

way to Los Angeles and must have remained in the dry states for a while as, when discovered, it wore a 1963 Arizona safety inspection sticker on the windscreen.

It surfaced in Missouri as part of a garage clearance sale, and the price was rising; even if they weren't quite sure what it was, interest was already beginning to build among potential buyers. Turrisi says: 'I had a call from a friend about a low-roof Aurelia in America, and I thought it had to be a fake – but I was on the first plane out. All the details were right...'

Turrisi took a deep breath, bought the car, and despatched it home to Italy. On a stopover in the UK, it was intercepted and verified as the real thing: every detail was there – the cut-out for the third wiper, the holes in the bonnet, lever for the adjustable rear dampers, lowered roof, sectioned wings, and so on.

It was sitting on Series 2 wheels wearing oversize tyres under a strangely humped body, covered in peeling white paint and held together with bits of rope. It had a very early dash with the fabulous sunburst dials, though by now these were badly faded. There was a section cut

Above

The restoration saw the Aurelia taken back to bare metal before it was sprayed black, then red, then black again to match its Carrera Panamericana finish; all the signwriting was hand-done.



away above the windscreen on the driver's side, which is where the motor for the third wiper would have lived, and damage to the internal structure at the front, cosmetically repaired on the outside, corresponded with post-accident photos from the '51 Carrera. The front wing line was right and the front shroud and bonnet front showed filled-in drill holes, which corresponded with the bonnet straps in early photos.

Under the bonnet was engine B20 1009*3 – and chassis number B20*1010 was stamped into the bulkhead. The number of the Bracco car. The motor appeared original, still with the correct twin Solex carburettors and the original air scoop, and inside was a Nardi floor change, about the only performance upgrade from standard spec.

Mark Donaldson, who brokered the deal, has a theory about the engine number: 'In Italy at the time, the engine and chassis numbers had to tie up so you could relicense the car, so if you got a replacement engine from Lancia it would come back with your original number stamped in it. But you probably would have had a new engine for the 24 hours of Le Mans, and again for a long-distance event

such as the Carrera, so there's every possibility this is its third engine. We were trying to catch the car out, but every detail was correct.'

Under the 'Dulux' white, there were traces of black paint (Mille Miglia and Carrera colour) in the rear window recesses, and then red overspray in the door jambs and under the bootlid, which fits with the story of Lurani insisting on a red finish for Le Mans.

The rear of the car was puzzling. It had been thought that the car was lowered in the weeks before the Carrera, probably in Turin, and period photos showed a sloping rear that, although lower, was the same profile as a standard car's. As it stood, it was obvious that the rear had been reprofiled to give a hump-backed appearance, with bulging sides. The rear screen looked wrong, and the bootlid was not an Aurelia item. The boot floor, though, was correct, with a long-distance racing fuel tank, and the whole interior was thickly coated with underseal.

In a separate box was a very early Aurelia bumper cut in half, a buff Lancia handbook, and numerous small >



1951 LANCIA AURELIA B20GT COUPÉ

ENGINE 1991cc V6, OHV, twin Solex carburettors POWER 100bhp (est) TRANSMISSION Four-speed manual, rear-wheel drive STEERING Worm and sector SUSPENSION Front: sliding pillars, coil springs, telescopic dampers.

Rear: semi-trailing arms, coil springs, adjustable lever-arm dampers BRAKES Drums
WEIGHT 1000kg (approx) PERFORMANCE Top speed 100mph. 0-60mph 16sec (est)

envelopes with Lancia part numbers written on... and a pencil scribble on an envelope that, if you squinted, could conceivably read 'Bracco'. That was enough. This was that long-lost car.

The owner likes his cars to be absolutely right and, more important, had for some time been on the trail of a proper Aurelia with racing history, even to the extent of commissioning the build of a copy, which had just been started. A deal was done. The car was staying in England.

The restoration had to be accomplished by someone who really knows their Aurelias. Thornley Kelham has been acquiring experience, having had a dozen through its hands, and it was clear that this one needed to be treated extremely carefully. But to which point of its life do you restore it? As new, or as found?

As the roof had been chopped, it was decided to restore it to exactly as it was when it rolled up to the start line of the 1951 Carrera, or as it left the ownership of Giovanni Bracco, the man who had achieved so much with it in its first year. The trouble was that, because the back of the body had been modified, Turrisi believes, before it left Mexico, the unique panelwork had to be recreated using dimensions calculated from photographs. 'Getting the rear shape was the most difficult thing,' says Wayne Kelham. But as much of the original metal as possible was retained – taken off the

car, planished and put back on. 'Aside from the bootlid, there's nothing bigger than a hand that's new. We took more than 40kg of lead out of it.'

Other anomalies sprang up. The front seats are from an Ardea, presumably fitted for more lateral support than the standard Aurelia bench can muster. The sliding door-release handles inside the car are unique and, to quote their owner, 'useless. Don't know why they put them there. We couldn't find any evidence of them having had pull cords, which would have helped.' The window guides were added for Le Mans, so they were kept. The car still has its Bracco's original throttle pedal, and Nardi air scoop.

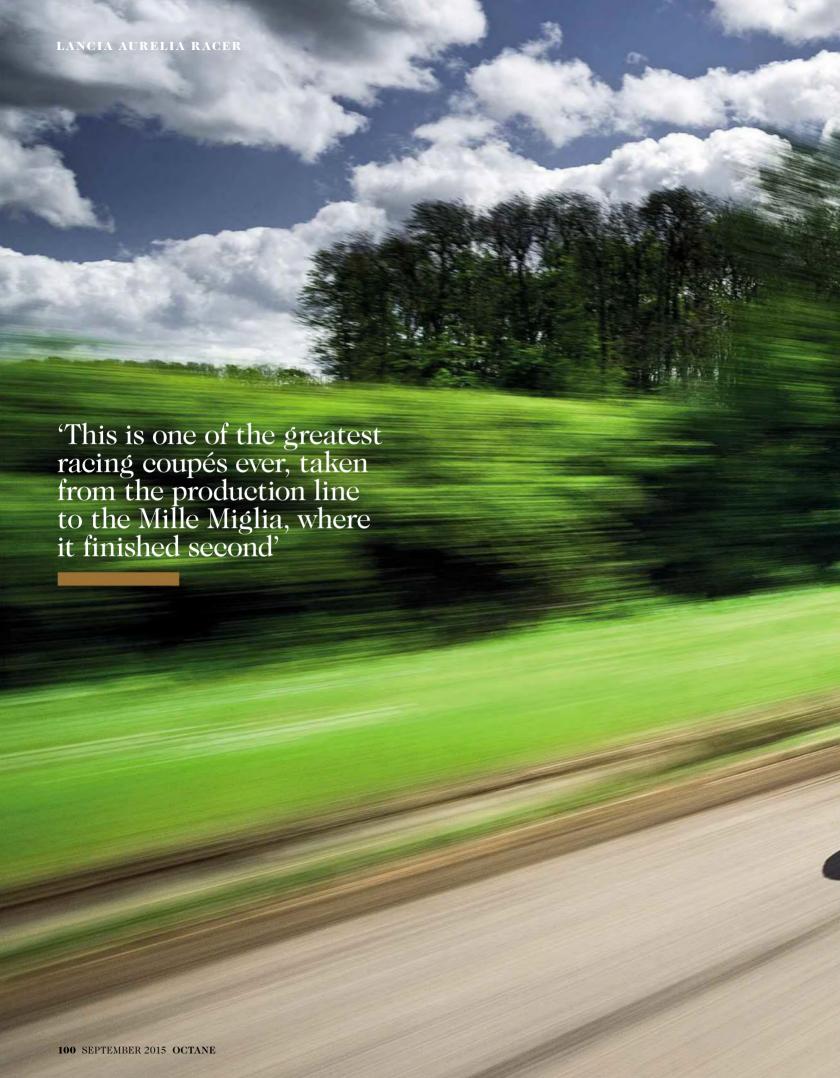
Kelham scoured the globe to get the parts needed to finish the car, including the new/old-stock headlights: 'We took them out of their original brown paper,' he recalls. The hardest pieces to find were the Series 1 foglights, which have an ethereal green tinge.

As for the bodywork, it was decided to replicate the finish exactly as it was done in period, so it was painted in cellulose, as original, first in black as it wore on the Mille Miglia, then red (for Le Mans) and then black again, using paints sourced from America and Europe. There are no computer-generated graphics on the car—it's all signwritten by the hand of Mark Amis. Originally, some of the signwriting was done in Italy, the rest in

Right, above and below 2.0-litre V6 breathes through twin Solex carburettors; interior features non-standard Ardea front seats, awkward sliding door releases and Nardi floor-mounted gearshift.











Mexico, and the difference in styles is obvious. Trim is by Rob O'Rourke of O'Rourke Coachtrimmers in West Sussex, the Ardea seats covered in green woolcloth as they were for Mexico in 1951. Again, there were only scraps of interior left, which were matched, but almost nothing substantial to copy, so Rob had to piece back together what it looked like from photographs.

It's an eerie experience even standing next to this most fabled of racers – like a brand new car except it's 64 years old. And then it dawns. If might feel a bit ponderous, but only compared with a modern car. It lightens up the harder you push it, and in its day must have been a device from another dimension. This is one of the world's great cars and, fittingly, as soon as it was finished, it was packed up and sent to California once more, where it appeared at the 2014 Pebble Beach Concours.

So, a slightly surreal day in the Cotswolds with this uber-cool veteran of the world's greatest endurance races. As we left, the owner was preparing to drive this one-off back to London, complete with sombrero and *How to see Mexico* booklet on the parcel shelf, and it'll probably see more action in future. He owns a Lancia LC2 Group C racer too. And as he says: 'They make nice bookends... the first and last Lancia works racers.'

THANKS TO Lancia specialist Thornley Kelham, www.thornleykelham.com; and Mark Donaldson Ltd, www.markdonaldson.com.





THAT INCREDIBLE RACE HISTORY...

23 April 1951 XVIII Mille Miglia Second overall, first in class

3 June 1951 Il Coppa della Toscana Ninth overall

10 June 1951 Caracalla Night Race First overall

23-24 June 1951 24 Heures du Mans 12th overall, first in class

1 July 1951 IV Coppa Valsassina Fourth in class

15 August 1951 Pescara 6 Hour Race First overall

November 1951 2nd Carrera Panamericana Failed to finish

November 52 3rd Carrera Panamericana Ninth in class (Peredo)



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Octane powers a big-block Shelby Cobra up the famous Goodwood hill. Cue a somewhat nervous Robert Coucher...

Рнотодкарну Lyndon McNeil

'WOW THAT'S A BIG-BLOCK Cobra. Man, that car is gonna kill you!' Well, thank you very much, that will do my confidence no end of good. This was pretty much the conclusion reached by many in the crowd in the Brooklands Paddock at the rear of Goodwood House for the Festival of Speed, this year's theme being 'flat out and fearless'.

A good friend of Octane, Gary Bartlett, had entered his 1965 AC Cobra 427 Competition in the Classic Endurance Class and generously offered me the chance to share the drive. I've never driven a 427 Cobra so what a great opportunity. And this is a very special Cobra: chassis number CSX 3006 is one of only 19 Competition cars constructed by Carroll Shelby, and was extensively raced by Graham Warner's famous Chequered Flag dealership.

Warner converted it to right-hand drive, painted it Wimbledon White with black bonnet, and ran it with this



fabulous LOV 1 registration. The car was raced at Goodwood in 1966 and won the Ilford 500 in torrential rain, driven by David Piper and Bob Bondurant - the only outright victory in an international race ever achieved by an 'open' Cobra, including the USA. No pressure, then.

Gary Bartlett is from Muncie, Indiana. When he bought the car from Henry Pearman, he discovered a little serendipity: CSX 3006 was first delivered new to Mr William G Freeman in, yep, Muncie, Indiana. It was specified in metallic blue with gold stripes and Freeman paid an extra \$25 for the optional shoulder harnesses. With the 6997cc side-oiler V8 pumping out 605bhp, he certainly needed them. Fortunately Gary has kept the car in the rather more tasteful race livery of the Chequered Flag outfit.

The Goodwood Festival of Speed hillclimb course is just 1.16 miles long and takes an average driver a little over a minute to complete but, with huge crowds and that tricky Molecomb corner, it doesn't half get your attention. We're allowed two drives per day: one early-morning and one in the afternoon. In the paddock Gary is very patient explaining the Cobra's history and specification to the wellinformed enthusiasts as it draws a huge amount of attention parked between the ex-Jack Sears 289 Cobra, now owned by Sir Paul Vestey, and David Sydorick's beautiful, diminutive Alfa Romeo TZ2.

Amid sharp whistle-blasts, the hard-working, white-clad marshals rush en mass into our Brooklands Paddock and instruct us to fire-up our engines and head for the startline. Spannerman Barry Burgess has got the seat and belts in the Cobra adjusted for my rotund frame and has shown me how to start the beast and operate the kill switch and fire >





extinguisher. So, it's on with the tight-fitting full-face helmet, a hard yank of the harness and a twist of the key. The big-block fires up with a mellifluous rumble from the twin sidepipes. Not hard and noisy but deep and gentle. 'This car is gonna kill you.' Hmm.

Suddenly I'm lining up for the startline, the big V8 throbbing. At the tyre-warming strip I think 'What the hell' and give the Cobra a prod of throttle. Gawd, it lights up those Dunlop racing tyres with lazy ease. The start marshals then give me the thumps-up; I rev the Cobra and drop the clutch. It bellows, seems to sit there for a second, smoking, then squirms, requiring a dab of steering correction, finds some grip and launches off the line. The throttle pedal is long of movement and the gearing is very high. First gear seems to go on forever, second only needed halfway down the first straight. Selecting it requires a firm and clean hand. All the while the V8 is thundering and the acceleration is awe-inspiring.

Through the first corner, the MGB-derived rack-and-pinion steering is sharp and light, and it's time to give the Cobra the beans down the main straight. Oops, more wheelspin as it fights for grip, catapulting towards the bridge. Now for Molecomb, which you can't see until it's too late. Take it steady, point... now squirt! More intoxicating acceleration under the trees and past the flint wall and keep hard on it all the way to the line.

Then it's over. Clamber out of the hot car, remove the (even hotter) helmet and feel your heart pumping and your whole body flush with adrenalin and endorphins. What a blast. The powerful Cobra didn't really try to kill me but I know if I'd got carried away it surely would.





Above and left LOV 1 parked between Sir Paul Vestey's 289 Cobra and David Sydorick's Alfa Romeo TZ2; ace mechanic Barry Burgess of CKL Developments, a nervous Coucher (centre) and a generous Gary Bartlett.





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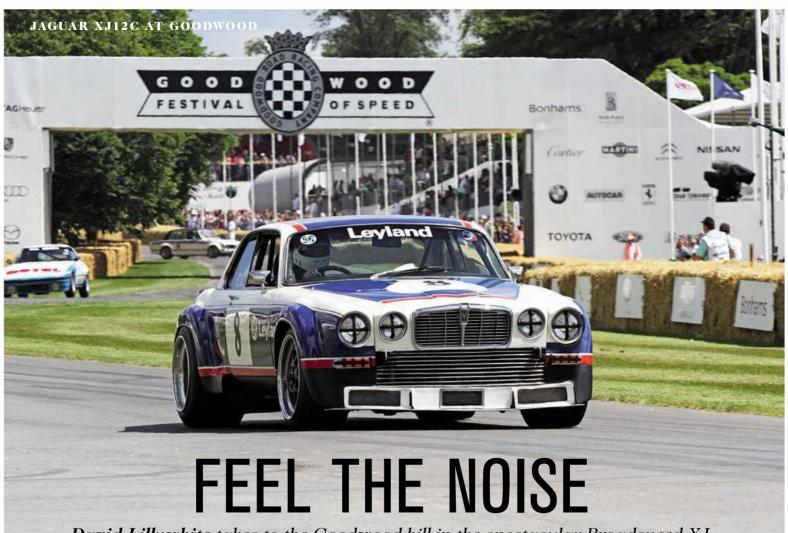
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David Lillywhite takes to the Goodwood hill in the spectacular Broadspeed XJ

PHOTOGRAPHY Steve Havelock

I MADE CHILDREN CRY with this car. Jaguar Heritage's engineers refer to it as The Beast, and reckoned it to be the second-loudest car at the Festival of Speed but, such is the impact The Beast had on me, I can't actually remember which car we decided was louder.

'The Beast' is the Jaguar Daimler Heritage Trust's 1976 Broadspeed XJ12 Coupé. Sat with the XJ13 and two D-types in the Goodwood paddock, it could have looked outclassed – but it didn't. In that red, white and blue livery, and wearing the most outrageous 1970s suit of flared arches and spoilers, it pulled in admirers from far and wide.

Which is funny, because every now and again we'd climb into it, admiring the swathes of wood veneer while flicking on the electrical isolator, ignition and cooling fan switches, then pushing the little starter button on the centre console, pressing the accelerator halfway. Slowly (painfully slowly) the engine turns, as fuel crawls through the three fuel pumps. Barely anyone notices. And then a rumble – how quickly heads turn our way – and the Lucas fuel-injected V12 explodes into life, crackling at ear-busting frequencies at every blip of the accelerator. It's too wild to idle, so there's no relief from the aural assault, and those admirers start to back away as they

would from a wild animal suddenly let loose in a crowd. This car hurts.

I get just one run up the Goodwood hill in The Beast. (It could never be enough and yet the noise is still echoing around my head as I write this.) I rev the XJ to about 3000, feed in the heavy clutch – all the pedals are huge, by the way – and feel myself being propelled towards the first corner on a gigantic, noisy wave of torque. I grab second gear, with a shove on the huge clutch pedal and a long pull of the gearlever, feed the power back in and continue my noisy progress, making up in dramatic soundtrack what I'm deliberately restricting in speed.

I brake way too early for Molecomb, that particular huge pedal also requiring a hefty shove while the racing pads are still cold, then get back on the throttle, showboating on exhaust note alone. Up past the flint wall which is glinting evilly in the sun, painfully aware of the width of this magnificent machine, and a final shove on the massive accelerator pedal, perhaps inadvertently deafening the marshals – sorry! – and probably shaking a few flints loose. Through the finish line, wow, and up into the holding area, where there are more spectators deserving of the newly patented Lillywhite throttle-blip fusillade, before shutting

off and rolling in alongside the identically liveried Dolomite Sprint, while the Harrods McLaren F1 trundles quietly in behind.

Imagine racing The Beast. Imagine Leyland giving it the go-ahead, for it to be the first Jaguar to compete in front-line factory motor sport since the E-type and Mk2. By that point the company didn't have a comps department, so the job went to Ralph Broad, whose Broadspeed outfit took the XJC, stripped it out, swapped the auto for a five-speed manual, and tuned the V12 to give 500bhp. In its debut at Silverstone in 1976, Derek Bell led until a driveshaft failed, and that set the scene for its Touring Car career: always spectacular, dramatic and - of course - noisy, but so often let down by a lack of reliability. It needed more development but that wasn't to be, leaving its best result as a second place in the hands of Bell and Andy Rouse at the Nürburgring.

Now, just out of restoration, it gets a further quick run back down the hill, giving me another chance to make some racket. We're directed into the busy paddock, engine still incapable of idle. I blip the throttle. People edge away. I catch sight of two children in tears, terrified by the monstrous sound. Parents glare. I switch off, and suddenly the Festival of Speed seems to fall into silence.



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One day, all this

COULD BE YOURS

One day soon, in fact. John Simister visits a remarkable collection in Denmark – before it goes under the hammer

Рнотодкарну Lyndon McNeil

BELTOFT, DENMARK, on the mainland bit that's attached to Germany. A well-patinated vintage Bentley in semi-matt maroon, with the look of Old Number One in its later long-tail guise, burbles past on its way to the seafront hotel. Its driver, clad in a well-worn flying jacket, has the look of a man who has lived a prosperous life and needs to justify himself to no-one. Meet Henrik Frederiksen, major-league businessman and shipping magnate but outwardly just the same as you and me. There's probably oil under his fingernails.

The Bentley, newly created from old bits by Racing Green Engineering, is Henrik's new toy. It has only just arrived and he's trying it out for the first time. He has plenty of other toys, though, around 55 of them. They live in three capacious buildings - 'barns' is nowhere near grand enough - in the grounds of a former royal palace built in the 16th Century in what is now a Danish national park. Henrik owns the park (and the hotel, plus another) and has restored the palace.

Two of the buildings are half-timbered; one of those forms part of the outbuildings that partly enclose three sides of the square that extends to the palace on its fourth side. The other black-and-white auto-repository is across the road. The third motor-house is new, to the left of the palace and behind it, opposite a garden containing one of Henrik's several elephant sculptures. This is the American motor-house set out, like the others, as a

museum. Automobilia abounds, all the cars have their details displayed, all is spick, span and wondrous to behold.

It is hard to take in the enormity of what is on display in this extraordinary collection. Here's the 1933 Maybach Zeppelin Roadster that Hitler presented to an Indian maharajah. There are two Cadillac V16s, over there are five Rolls-Royce Silver Ghosts. Oldest of all is a 1905 Woods Queen Victoria Electric Brougham. There are Bentleys, an Auburn, a Stutz, a Duesenberg, a Pierce-Arrow, a Hispano-Suiza, an Isotta-Fraschini, a Horch. And more, many more, all but a handful pre-war. No Bugattis, though.

Yet more extraordinary is that all of them the comically upright, tiller-steered Woods included - work. They are all road-registered, all bar two of them bearing numbers ending in nine. Actually most end in 99 or 999, most impressively the 1950 Hudson Hornet Brougham Convertible, which is registered K999999. 'The local registration office always lets me have these numbers,' smiles Henrik.

But this whole scene is about to change. Henrik is to sell 48 of his cars in one blockbuster auction, organised by Bonhams for 26 September and to be held in Henrik's palatial square. 'I'll just keep six, or maybe eight,' he says, 'and then I'll be free.'

Is this because being extremely rich isn't all it's cracked up to be? Actually, there's a sadder reason for the sudden change of tack. Vivi, Henrik's wife with whom he restored that palace and built up the collection, died suddenly a couple of months ago. Keeping all those cars, bought in rapid, almost torrential succession, is too painful. Among the keepers is a 1953 Cadillac 62 convertible: 'I started the collection when I was 18, and the Cadillac was the first car. I've been all over Europe in that car. It's the one I've used the most.'

Among the others to stay are a 1962 Bentley S2 drophead coupé, a replica of the Blue Train Bentley (another Racing Green Engineering creation), and a Citroën DS Chapron convertible with only 223km under its wheels. Two other Citroëns are in the auction, a 1973 SM and a 1974 DS23 Pallas, the latter a right-handdrive, ex-UK car.

Such a collection throws up questions, so many questions... Why have all these cars, for example? 'My doctor says it's a disease and he can't help me,' Henrik replies. 'It's not for profits, and until now I've never sold a car apart from modern ones.

'My wife and I had the same interests but there's not so much to share now. I think ten years forward, what shall I do? I won't be sad to see them go because I have decided. One door closes, another opens.'

How, then, was Henrik able to amass such a trove in the first place? 'I have been quite lucky in business,' understates the man who has 141 container ships, 'and have been a shareholder in big Danish companies: Maersk, Carlsberg, a big chain of drugstores, which I sold to CVC [best known as the holder of Formula 1's commercial rights]. It was the biggest store sale in Danish history.' Further understatement >











Clockwise from top left Hudson and Packard vie for stylistic supremacy; collector Henrik Frederiksen plans to keep a handful from his collection of from his collection of 55 cars; the sale will be held where the cars are currently housed – museum-style premises in the grounds of a 16th Century former royal palace.

follows: 'I have always had the freedom to do nice things.'

He has also given a lot to foundations funding schools, social programmes and medical research. It has all arisen from well-aimed investment in shares, paid for by a £10,000 loan. Would that I had a hundredth of Henrik's financial acumen.

So, the collection's contents. There's a lot of Americana here, nearly a third of the total catalogue. What is the attraction?

'Just compare American cars of, say, 1933 or 1934 with English ones,' Henrik explains. 'The American ones are much better-driving cars, more advanced, more sophisticated. And there's the artwork, all that Art Deco. I like the 1930s.'

We're looking around the American hall. Hudson is not a name to trouble compilers of treatises on the US's greatest automotive achievements, but this open-top Hornet (with that multi-nine registration number) is a feast of aesthetic riches on and within bodywork of remarkable width, smoothness and linearity for 1950. The riches are mostly of chromium plate, including side strips with rocket-shaped Hornet badges, an extremely chrome-heavy dashboard, the surround of an iridescent steering-wheel hub and the heavy rims of the dials, which include highly stylised digits standing proud of their backgrounds.

The Hudson (its straight-six engine of five litres and 170 lazy bhp) is right at the

entrance, so hard to ignore. Further in we find an educational cornucopia of radiator mascots, be it a greyhound-like creature on the V12 Lincolns, their radiator grilles shaped like those of their blue-collar Ford relatives, or a more flamboyant take on Rolls-Royce's Spirit of Ecstasy as seen on the V16 Cadillacs. The 1931 452 Town Car with Fleetwood bodywork and wicker-look doors has a woman with long hair blowing in the wind, but for 1934's Fleetwood she has had a haircut and grown wings.

In the three intervening years, it seems that American cars evolved at colossal speed. The 1931 car has a late-1920s look, upright with separate headlights and a solid front axle. For 1934's version the headlights





have streamlined, bullet-shaped bowls, the sidelights are faired into the wings, the two-part, vee-shaped windscreen is raked back, the spare wheels are recessed into the front wings' rearward sweeps, the wheels are solid steel pressings and the front suspension is by coils and wishbones. It would have barely dated a decade later.

What is very obvious about all the pre-war cars bar one, which we'll get to shortly, is that they are in astonishingly good condition. (The 1970s Citroëns, by comparison, are obviously used and merely very tidy.) Some are clearly fresh and very expensive restorations, for which someone's cash must have flowed in torrents. Not all of it has been Henrik's, though.

'Most of the cars have been bought as you see them,' he says. 'I've had only a few restored, mostly in the Czech Republic where the work is very good and not expensive. I have people to do it.' Which ones? The smaller, six-cylinder 1937 Maybach with Spohn bodywork and the 1937 Mercedes-Benz 320 W142 Cabriolet are two examples. Both appear perfect.

However perfect they are, keeping on top of such a fleet must be a gigantic task. All those batteries to keep charged and tyres to inflate, never mind the endless rounds of lubrication and such servicing as is dictated by time rather than kilometres. So Henrik has a full-time mechanic who tried to retire yet found himself surrounded by an almost surreal surfeit of automotive riches craving his attention.

He won't tell me his name because, now that the collection is to be dispersed, he is looking forward to proper retirement and doesn't want anyone trying to track him down. We shall have to call him Tatovering, which is Danish for 'tattoo', on account of his ample arm decoration.

'I have a database with a page for each car,' Tatovering explains, 'but I haven't been through all the cars. Henrik has been buying cars faster than I can keep up with them.

'When a car arrives here, it is not what it looks like, ever. There is always something to



Left, top and above
Bentley Drophead sits amid the appropriate splendour of the former Danish royal palace; DS Décapotable, Pallas and SM are tidy though well-used; John Simister (poised

with pen) talks to Henrik Frederiksen's mechanic.

do. So we unload it, start it and see what is needed to get it working properly.

'The Cord 812 Supercharged Sportsman is my favourite [we'll get to that one later, too]. It's the best car here, very good to drive. But we had some trouble with the engine. It was restored by a Cord guru in the US, and there was no corrosion inhibitor in the coolant. The sides of the cast iron engine block are only 3mm thick and they had cracked. So had the aluminium supercharger housing. We bought a new standard engine, not the supercharged type, but it wasn't right because the supercharger is driven by the camshaft. So we had the old engine's cracks welded and it has been fine. If you need a standard Cord engine, we have one spare!'

Any other big problems like that? 'Yes, the Rolls-Royce Phantom II over there had a corroded aluminium cylinder head so there was water in the oil. And you can't detect that at first because there's no dipstick. It has a float and pointer instead. You can get a new head but it's bloody expensive. This one has had a new head but the work wasn't done properly. Now, after £10,000 plus the labour it's perfect.

'I've been working with Rolls-Royces and Bentleys for 35 years, but I prefer the American cars and the way they're engineered. The late owner of that 1934 Cadillac spent a lot of money, so much that he had to sell the car...'

Tatovering is pleased to be about to retire – 'I've been trying to for ten years' – but is worried about the future of maintaining classic cars. 'Today no-one has any experience. If you ask a young mechanic, he can only think about computers. My sons aren't interested. It's a problem.'

How about restoration? Has Tatovering been involved, or isn't there enough time? 'We do no restoration here. Henrik didn't want to buy unrestored cars and wait three or five years before he could drive them. He wanted to pay the price, get in the car and drive. Also there's the economic side. You don't earn anything if you restore a car. It's best for someone else to spend the money.'

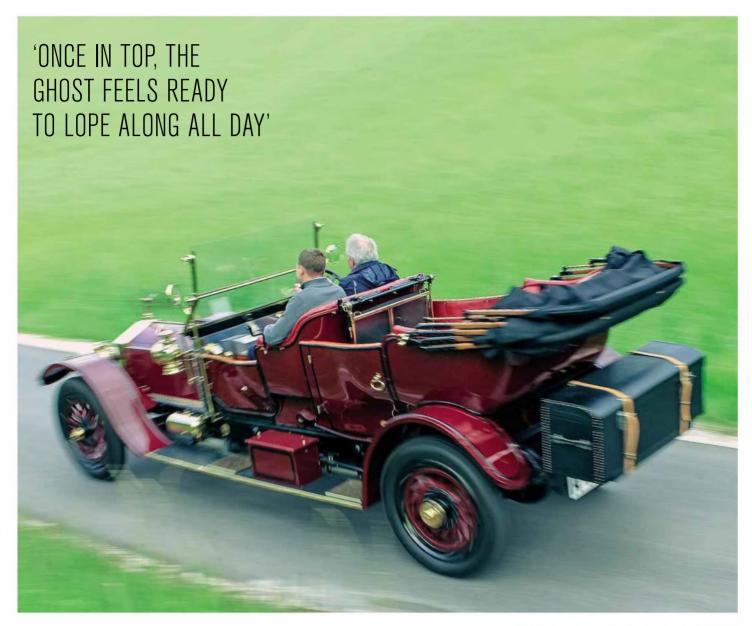
So, where does Henrik find these immaculate motor cars? 'Most of them,' Tatovering reports, 'were bought at Pebble Beach, or in Germany or the UK.' It helps that Henrik is very well connected: 'Finding cars is not difficult,' he says, 'people know me and call me. Sometimes I'll buy at auction but mostly it's from contacts.

'The Duesenberg, the Stutz, the 12-cylinder Packard all came from Mr Key in the US, who has won Best of Show at Pebble Beach. The Cord came from the former chairman of the Cord club in San Francisco, who is a former Pebble Beach judge. He's close to 90 now. I drove my Hispano-Suiza from Seattle to Pebble Beach, met the Cord owner and did the deal in five minutes. I have never made a mistake when buying a car.'

On 26 September, all the cars will be displayed in the square, the palace ahead of them, the outbuildings with the biggest thatched roof in Denmark behind. The sun is booked. 'I expect Mercedes-Benz will be here...' muses Henrik, before burbling away again in his new/old Bentley. He's not cured of the old-car illness quite yet.

OCTANE DROVE five of the cars to be auctioned, so read on for more. For further details of the auction, visit www.bonhams.com.





1911 Rolls-Royce

40/50 SILVER GHOST 'ROI DES BELGES'

THERE ARE PROPER doormats by each door, so naturally I wipe my feet before entering this aristocratic conveyance. There's polished brass everywhere, including that giant ecstatic spirit atop the radiator seen through the horizontally divided windscreen, its lower section angled in an early attempt at aerodynamics.

The 7428cc six-cylinder sidevalve engine is idling with no more than a mechanical rustle. I ease the heavyweight lever into the first of three forward gears, which involves an awkward sideways prod to get round the 'barbs' that stop the lever from falling out of each gear. Clutch up and we're off, changing almost immediately into second with a momentary crunch-avoiding pause in neutral, and chuffing away on the hefty head of torque.

The engine reaches its 50bhp peak at just 1500rpm, and thanks to an exhaust system that consists mainly of silencer it does so with a discretion astonishing for such an ancient motor car. Once in top, the Ghost feels ready to lope along all day.

Design niceties include a wooden steering wheel, a giant clock-like odometer, two sparking plugs per cylinder and no front brakes. However there is a transmission brake to augment the rear drums' efforts.

This Ghost used to live in the UK, where it wore the number LA 9235. Henrik bought it from marque expert Frank Dale, and has taken it to Austria where it took part in a Rolls-Royce gathering involving a mountain rally.

Estimate \$800,000-1,000,000.



1914 Mercedes

28-95 PHAETON

THIS IS THE one non-immaculate car in Henrik's collection. 'A friend found it in Uruguay,' he says. 'It was a bit like *Out of Africa*.' This Mercedes – no Benz co-share here – has a planked wooden body, original Louis Vuitton luggage, beaten brass headlamps, Firestone tyres with the words NON and SKID forming the tread blocks, and a fabulous air of continuous-use, light decrepitude.

It has right-hand drive despite being sold originally in France, and its 7280cc, overhead-camshaft, six-cylinder engine delivers a spririted 90bhp at 1800rpm. There are three blocks of two cylinders, and the two updraught Zenith carburettors are fed warm air via a jacket surrounding the exhaust manifold and pipes running under the engine. It's a crossflow design, very advanced for its time.

Activating the starter triggers the most metallic resonance I've ever heard, bringing a whole new meaning to the idea of a ring gear. After which it feels very sparky indeed, leaping forward with glee at the gentlest prod of the accelerator and pushing you back into the canvas-covered seats between shifts through the four-speed, delightfully co-operative gearbox. Apart from the lack, again, of front-wheel brakes it feels more like a well-sorted, late-1920s sportster than something pre-World War One. You could have a riot of fun in this car.

Estimate \$1,500,000-2,000,000.









1933 Maybach

DS8 7FPPFIIN

IT'S HUGE, which is why it has a 7922cc V12 engine to haul it along, an engine with an overhead camshaft on each bank and a 200bhp output. It's also the only one of its type in the world, and it spent its early life in India as a gift to a maharajah from the last century's most unspeakable head of state. One hopes the vile tyrant never sat in it, but the restoration has ensured that the current upholstery has not been thus besmirched.

Regardless of all that historical association, this is a remarkable machine. Bodily it represents one of the earliest examples of a style morphing from mechanically functional to indulgently sculptural, with sweeps of chromium plate, a vee'd two-pane windscreen and a subtle mica effect in its deep blue paintwork. Inside, the dashboard is painted to look like the real wood elsewhere, and the seats recline in the modern manner as you turn a handwheel.

The long, spindly gearlever is not what it seems. It gives access to reverse and a choice of a low or a high range for the four forward ratios. These are pre-selected by a pair of paddles – how prescient! – in the middle of the steering wheel. Using a clock analogy, first is 3.40, second is 3.50, third is 1.40 and fourth is



1.50. Having moved the paddles, you press the clutch, wait for a worrying clicking/grinding to stop and enjoy the next surge of torque.

Despite its mass, the monster Maybach is not heavy to drive. It has servo brakes, with a pressure meter to tell you how much the system is doing for you, and power steering so keen to help off-centre that you have to hold it back a little. Wieldy the Maybach is not, however. Just like the airship whose name it bears, perhaps.

This page and opposite

8.0-litre V12 Maybach features such prescient attributes as paddleshift transmission, and is the most valuable car in the collection; Simister was most intrigued by the Cord, and it doesn't disappoint.





1937 Cord

812 SUPERCHARGED SPORTSMAN

I WAS LOOKING FORWARD to driving this more than any other car in the collection. The whole notion of a monocoque-bodied, V8-powered, supercharged roadster with front-wheel drive, a pre-selector gearbox and retractable headlights, never mind that remarkable, low-slung styling with the chrome-striated 'coffin nose', bursts every blood-vessel of intrigue.

What's it like? A Citroën Traction Avant with significantly more thrust, is one answer. But the detailing is specifically Cord: the dashboard with its giant oil-pressure gauge, built-in radio, alcohol-tube temperature gauge and a pull-handle to increase the exhaust note's volume; the separate winding handles for each headlamp; the pierced-disc wheels.

There's power steering (with un-Traction-like vagueness) here, too, and we've moved on to independent front suspension with a transverse leaf spring and an anti-roll bar. The sidevalve 4727cc Lycoming V8 makes 170bhp, delivered with not a trace of torque steer as I power off, each of four forward gears quickly and smoothly pre-selected by the tiny, gated,

column-mounted lever and engaged by clutch pedal. It all feels very modern. I wasn't convinced that a 1930s front-drive American V8 was a viable driving machine, but it absolutely is. Were I rich enough...

Estimate \$290,000-400,000

'I WAS LOOKING FORWARD TO DRIVING THIS MORE THAN ANY OTHER CAR IN THE COLLECTION'



1939 Lagonda

LG6 RAPIDE

'WHAT'S IT LIKE?' asks Henrik, stopping by in his new/old Bentley as I turn the Rapide round for another drive past the camera. 'I haven't driven it yet.'

So many cars arriving so quickly... so I've beaten the owner to a drive in this freshly restored, picture-perfect Lagonda – a Pebble Beach Concours d'Elegance prize winner. The answer to Henrik's question, given the four other cars I've driven so far, is 'reassuringly normal'. It has four normal gears, a normal clutch, normal steering and brakes and a pair of reassuringly familiar SU carburettors on its 2253cc, 140bhp Meadows-designed, WO Bentley-honed straight-six. However, it does have independent front suspension by torsion bars, new for 1938, and adjustable hydraulic dampers, too.

Inside we find glass-smooth, silver-inlaid wood, a bench front seat and a single sideways rear chair. On the move the Rapide feels suitably rapid, its engine vigorous with a cultured edge, its gearchange ultra-positive, its handbrake a sporting fly-off design. Only the heavy steering and springy brakes cloud the picture. This is both graceful tourer and speedy sports car, depending on your mood – and it's altogether delightful.



Above and below

Stunning blue Lagonda was so fresh out of restoration that *Octane* got to drive it before its owner. More 'reassuringly normal' than the earlier cars, the Lagonda features conventional transmission and brakes.



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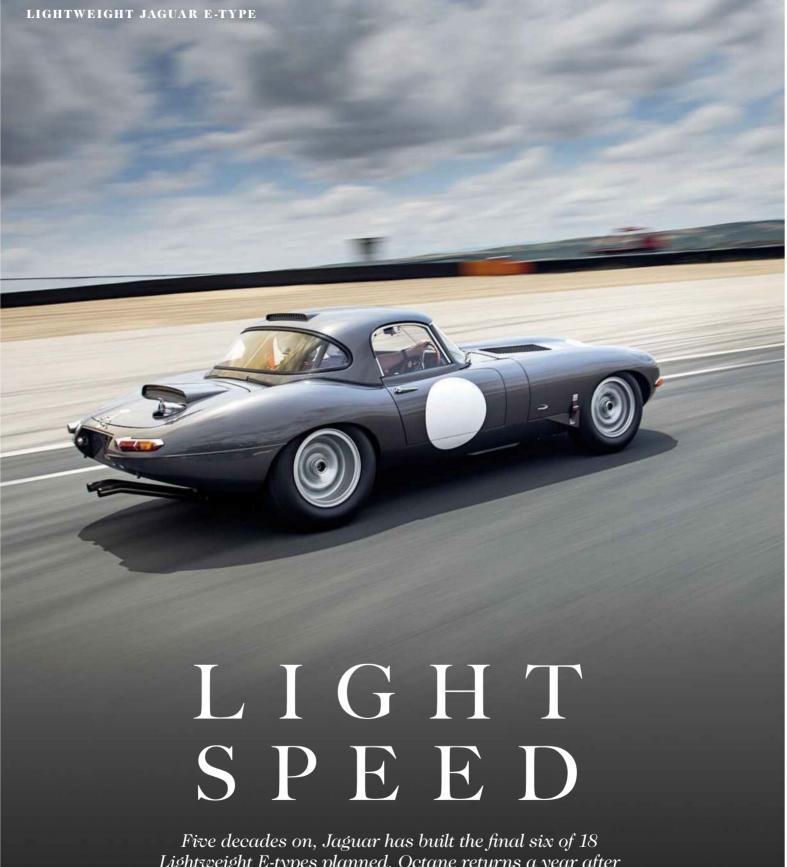
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Lightweight E-types planned. Octane returns a year after scrutinising the prototype – and is first to drive it

Words Glen Waddington // Photography Paul Harmer



EAUTY IS A JOY FOREVER,' says Jaguar's avuncular design supremo Ian Callum, having regaled us with tales about his first childhood encounter with an E-type. He goes on, tongue in cheek: 'Obviously my team had nothing to do with the design of this car.' Cue warm chortling in response from assembled journalists, gathered in the prototyping workshop at Jaguar's Whitley command centre, on the outskirts of Coventry.

On various high-tech jigs are three Lightweight E-types in various stages of construction: car no 4 looks E-type-shaped, with front subframe, bulkheads, floorpan, its FIA rollcage, even some external body panels in place; no 5 is little more than the floorpan and rear bulkhead; no 6 exists only as its scuttle and dashboard structure so far. When these three cars have completed their complex build process – more of which shortly – that will be it. After a gap of 51 years, the final six of Jaguar's 18 'Special GT E-types', more commonly known as the Lightweights, will have been built.

If this sounds familiar to regular readers, that's because *Octane* got behind the scenes and previewed Car Zero (that's the prototype; it doesn't wear one of those six hallowed chassis numbers) late last summer (see issue 136). In fact, we were so soon on the scene that even Car Zero hadn't had its final shakedown test; it was pretty much out-of-the-box, still awaiting final tweaks to the suspension geometry. It was perfectly finished, looked a million dollars – they've sold for way more than that – only we couldn't drive it. But now we can.

That requires a trip to Spain, to the Circuito de Navarra where Jaguar's team has been camped out all year launching the new XE (see *Octane* 145), Project 7 (see *New Car News* in this issue) and preparing for the first road tests of the new XF. I guess that means we'll be back again soon. There's a flight out of Heathrow, but for now there's much to learn here in Coventry.

Not least of which is that, while this is as close as you'll get to how Jaguar built the Lightweights five decades ago, the team had to strike a balance between improving the breed and simply nailing together a bunch of replicas. In fact, the resultant painstaking process is very finely judged. As Kevin Riches, senior development manager for JLR's Special Vehicle Operations skunkworks, tells me: 'We took car number 12 as our starting point. The Lightweight had evolved from the beginning; no two were the same.' Their structural elements were all gradually enhanced to make them more durable, better suited to endurance racing.

That doesn't mean that Jaguar simply threw away the original drawings. As a matter of fact it didn't have them any more (new ones were made up in CAD by scanning an original car), but this time the temptation was there to make improvements that would involve huge change. Famously the Lightweight was riveted and spotwelded together, partly as that was the easiest way to assemble all the aluminium panels but also because of the limited timescale in building the car back in 1963 and '64. Using the best of today's technology would mean bonding the structural elements Lotus Elise-style and thereby adding greater strength.

'That was our immediate reaction,' says lead development engineer Chris Burdett. 'But then we realised that making the core structure more rigid would lead to failures elsewhere.' A comparison? The modern

F-type Roadster is more than five times more rigid torsionally than the Lightweight E-type. And these six cars remain faithful to the tried and tested technique except that the jigs on which they are assembled are precision engineered (all the tooling was created by Burdett himself), and the aluminium pressings made following all of Jaguar's more recent experience, and considerable expertise, in building aluminium-bodied cars. It means that tolerance checks are made at every stage during the build process, ensuring that these last six Lightweights are built to a far higher, more accurate standard than the 12 original cars. It also means that Jaguar Heritage will be able to offer precision-made parts in future - even such items as the plinths for the taillights have been created again by Jaguar, as off-the-shelf parts needed too much refinishing to fit. These six cars will leave quite a legacy.

We move on from the prototype shop across Coventry to Jaguar's spiritual home of Browns Lane, which houses Jaguar Heritage: think of it as the company's nascent equivalent of Aston Martin Works. Jaguar occupies only a tiny portion of the site these days and we enter the post-war building, which is mainly full of customer cars undergoing maintenance and restoration. There, on prominent display towards the back of the workshop, is a build ledger in a glass display case.

'Jaguar kept all of them, right up until the 1980s when cars went over to the modern VIN system,' says Faye McLeod, Jaguar Heritage's archivist. 'Normally I'm looking for entry details. This time I went looking for gaps.' She points them out: there they are, 11 of the 12 Lightweights (one was reassigned from a standard chassis number) with such buyers' names as Peter Lindner, Peter Lumsden, Peter Sutcliffe, two for Briggs Cunningham... and then six gaps. The chassis numbers are there, waiting for engine numbers and owners to materialise. Only the cars were never built.

Until now. Car no 3 is here undergoing its dry build, with mechanicals being trial-fitted and attached so the car becomes a rolling chassis with all bodywork in place, although, in essence, it's a first fix. From here it will go to Jaguar's Gaydon plant for a four-week painting process, before returning to Browns Lane for all the bolts to be tightened and the (minimal) soft trim fitted. Car no 2 is at Gaydon right now. As for car no 1...

Right and below
Octane drove the first customer
car, seen here being built at
Jaguar's Whitley tech centre
before undergoing a four-week
paint process at Gaydon – where
the seats are made too, by hand.











Clockwise from right

Octane's Glen Waddington takes notes from chief project engineer Kevin Riches; car no 1's aluminium straight-six is equipped with Lucas fuel injection; car no 1 lines up with Car Zero (silver) at Circuito de Navarra; wheels are authentic magnesium Dunlops.

CAR NO 1 is at Circuito de Navarra. So is Car Zero. They are dark grey and silver respectively. Car Zero is running triple Weber carbs; no 1 is running Lucas fuel injection. To put me at ease, Kevin Riches tells me that the Lucas system is quite crude (well, it is more than 50 years old in principle) and only meters the fuel accurately when at its extremes of operation: flat-out or throttle-off. Hmm.

As for the cars themselves, they are quite simply stunning. They look new, feel new, yet have that magic capacity to warp time and land you back in 1963. Poke around and you spot that the paint only covers the panels; it finishes where they're clinched over the supporting structure and all the metalwork on show inside is raw. Check out the TIG welds that arc over the transmission tunnel: beautifully finished (as they had to be), which required gymnastics from the sole man trusted to get the job right and involved him standing on one leg while operating the trigger with his knee.

The wheels (magnesium racing Dunlops, complete with the correct rough-cast finish to the flange section) and tyres fill the wheelarches to perfection – better so than on any standard E-type. And those tyres are almost cartoonishly balloon-like at the rear: Dunlops, 6.50L15 CR65s to be exact. However tall the sidewalls, they appear gumball-like in width, as they'll have to be with 340bhp on tap. In a car that weighs barely more than a tonne. Gulp.

I pull on my helmet and pro driver Adriano Medeiros escorts me to the passenger seat of Car Zero for a few familiarisation laps. He turns the key, flicks on the fuel pump, primes the throttle, prods the starter button and the 3.8-litre straight-six erupts, loud, metallic yet with a burbling exhaust note. It sounds alive.

'The axle has a long ratio and we have only four gears. We're going to use all of them,' he says, before reassuring me that, as a man who has driven lots of historic sports cars, I'll have no problems heel-and-toeing on downshifts and double-declutching as necessary. Well, fine... to a point. I don't normally face such a steep learning curve under the gaze of so many expectant people and only a limited number of laps to get it right. Pressure's on, then.

And pressure builds as Adriano takes the E-type by the scruff, with determined inputs, hands at quarter-to-three on that broad wood-rimmed wheel, deftly double-declutching both up and down the box, back into first (it's tall enough to crack the legal road limit) for the tightest bends, his feet a blur as he works all three pedals while his steering inputs seem swan-like, calm above the flurry, judicious throttle hauling the nose in, tail out, as the E-type dives into bends and powers out. Easy.

For him, anyway. My turn now. That ally-block straight-six is built by Crosthwaite and Gardiner, along with the Jaguar-designed four-speed all-synchro 'box rather than the ZF five-speeder many Lightweights ran, only for the transmission's length and additional 35kg to cause stress cracks in the block. I start it, hear the XK's familiar major chords as I feed in revs, though refinement is traded here for rawness. No secrets; you tickle the





'THE CARS LOOK NEW, FEEL NEW, YET HAVE THAT MAGIC CAPACITY TO WARP TIME AND LAND YOU BACK IN 1963'







throttle and the revs jump. You need to pull a good 3000rpm or so to move away against the short-travel racing clutch, though it's progressive if you're sensitive. Slow around the first lap, feeling my way round, fighting the urge to shuffle the wheel – it *is* broad, after all – while learning how much throttle travel there is, how progressive it is, and how there's plentiful retardation available via the servoless brakes so long as you're assertive. Useful for heel-and-toeing as the brake pedal provides solid location and the merest nudge of the loud pedal right next to it has the revs up soon as you like.

Confidence builds rapidly. I'm not about to show-boat this £2-million car around Navarra, but driving the E-type soon feels natural, nothing to be nervous about. You turn-in, feel initial understeer build, bring in more throttle, feel the car adjust its attitude, power on just before the apex, unwind it out of the corner, foot down hard, up through the gears – they slot cleanly, decisively – then hard on the brakes, heel-and-toe down, turn-in again, power on, through, out, again and again. Exhilarating, not scary. This is an honest car, one that moves around but lets you know exactly what it's doing.

What difference does fuel injection make? We're about to find out. It gets hot in the E-type's cabin, infamously so; off with Zero's five-point harness to extract myself from the ally-framed, leather-clad bucket and out, one foot first, then drag the other after ducking and squeezing past the rollcage and through the tiny door aperture. A few breaths of fresh air, then it's that same procedure in reverse to end up trapped and strapped inside car no 1. A customer car, its wearing surfaces swathed in Mylar sheeting to keep them unmarked. Pressure rises again.

2015 LIGHTWEIGHT JAGUAR E-TYPE

3868cc straight-six, DOHC, alloy block and head, Lucas mechanical fuel injection or triple Weber 45DC03 carburettors

POWER
340bhp @ 6500rpm
TORQUE
280bhp @ 4500rpm
TRANSMISSION

Four-speed manual, rear-wheel drive, Powr-Lok limited-slip differential

STEERING Rack and pinion SUSPENSION

Front: double wishbones, torsion bars, uprated anti-roll bar. Rear: independent by coil springs with upper driveshaft links and lower wishbones.

uprated dampers BRAKES

Discs
WEIGHT
1000kg
PERFORMANCE

Top speed c165mph depending on final drive ratio

Similar starting procedure, met this time with a harderedged engine note. Must be the result of the Lucas system's high-pressure fuel pump force-feeding the combustion chambers, rather than the Webers simply gargling. Whatever, it's engaging, addictive and it goads you into action.

More decisive effort is required this time. Feather the throttle and the engine alternately hunts and starves, the revcounter flickering in response to the fluffing under the bonnet. Riches was right: it's all or nothing. Still, there's that same flow and ease of movement through corners, the same linearity to the steering, that same transparency in behaviour. You can trust the Lightweight to tell you what it's doing in response to your inputs, so I build on that, treat the accelerator pedal as more of a binary switch, off the power into corners, hard on the power once committed to a line, allowing the car the full width of the track on the way out. Indecision spoils the flow but assertive behaviour is rewarded.

The difference, though subtle, is clear, and any preference is down to personal choice. The carburetted car is a little more forgiving and tractable, the injected car more exhilarating when you get it right. Interestingly, the split on these final six cars is 50:50, just as it was with the original 12. And in 50 years, the appeal really hasn't changed much. But thanks to those beautifully kept ledgers, a desire within Special Vehicle Operations to do something that will really get them noticed, and the strong legacy the project bequeaths to Jaguar Heritage, six people get to relive what made the Lightweight so special all that time ago.

And that's worth celebrating.





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THE JAGUAR XK120 roadster, chassis number 660044, registration number NUB 120, is one of the most famous Jaguars of all, and certainly the most famous XK. Built in 1950, it was not a works car but privately owned and campaigned by Jaguar agent Ian Appleyard with his wife-Patricia, Sir William Lyons' daughter-navigating.

They entered the 1950 International Tulip Rally in Holland and were set to win but missed victory by the narrowest squeak. Appleyard then entered the Alpine Rally and won a Coupe des Alpes. The following year NUB 120 repeated its success on the Alpine Rally and added the RAC Rally and the elusive Tulip Rally to its string of victories. Despite failing to win the Alpine outright in 1952, the third consecutive run without incurring a single penalty point earned Appleyard and his Jaguar a Gold Cup.

The secret of the almost standard XK120 was the ruggedness of its chassis and the reliability of its then-new 3.4-litre XK engine. It was also relatively light, being an early model built in aluminium. Apart from having extra driving lights, a bonnet strap and a luggage rack above the boot, the XK was largely stock. In '52 it was fitted with wire wheels, slightly improved brakes and bigger exhaust valves.

The car's weakness was its drum brakes, which faded alarmingly – not something you want to experience in the Alps! Jaguar then went on to pioneer effective disc brakes with the C-type... NUB 120 is now owned by the Jaguar Daimler Heritage Trust. **Robert Coucher**

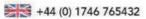


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In its last remaining airworthy season, John Simister gets up close with an icon of the skies: the Vulcan B2 bomber

Рнотодкарну Alamy/Jamie Ewan



ET FUEL DOESN'T have an octane rating, as far as I can ascertain. And here at *Octane*, we fixate mostly on things with wheels that we can operate, and physically bond with, ourselves. Sometimes, though, we have to break our own rules.

Now, let me help you to imagine a different sort of physical bonding. Air has its own mass, its own power, its own resistance, its own ability to transmit sensations. Ears receive these sensations with the greatest definition, but crank up the amplitude and your skin (its hairs vibrate) and your feet (they're on the oscillating ground) can add to the input. And now the world's last Avro Vulcan still in flying fettle is homing in.

IT'S A DOT low on the horizon, coming towards us. Dark smoke shrouds it; in aircraft as well as cars, a rich mixture can be good for power and acceleration. There's a whistle, growing to a whooshing howl with an almost metallic edge as it passes in front of us. The Vulcan banks, turns, returns to us, under serious thrust with a sharp crackle like big fireworks exploding in the sky, changing to a deep bass crackle as it flies away. Ears are ringing.

Now this big bomber is climbing steeply, almost as a fighter would, then it rolls onto its side and emits another thunderous roar. It continues the circuit and flies past us again, whistling as the bomb bay doors open. That

would have been a terrifying sight if you were on the hostile side. The doors close, the Vulcan accelerates away in a steep climb towards the clouds, its curved-delta form silhouetted against the sky. It flips over to the left again, dives down towards us with, well, a shriek that would scare you witless if you were in, shall we say, a theatre of war.

Another circuit and Vulcan XH558 comes in to land, nose held high for an age as the main wheels kiss the runway with a delicacy remarkable in something so hefty. Then the nosewheel touches, XH558 slows and soon it's on the taxiway and heading to Hangar Three, Finningley airbase, where it used to live. Except that nowadays it's Doncaster Robin Hood Airport.

What should I be feeling? Awe at the power, sound and thrust of four Bristol Olympus turbojets, each with a potential 17,000lb of static thrust? Sadness that this is to be the last year, barring a miracle, in which XH558 can fly before knowledge, technical support and the ability to second-guess the uncharted territory of the structural unknowns run out? A fascination tempered with a shudder at what this aeroplane was designed to do, what it could have done and, briefly, what a few of its Vulcan siblings did? The Cold War, nuclear weapons, a catastrophe-preventing holding operation underpinning a balance of power... maybe even now my generation (I was born in the '50s) doesn't fully appreciate how horribly wrong it might all have gone.

VULCAN BOMBER

Yet, through all its years of service from 1956 to 1984, Vulcans were used just once in an act of war. That was to bomb, and make unusable, the runway at Port Stanley in the Falkland Islands in 1982 so the invading Argentinians' Mirage fighters couldn't operate, followed by the bombing of radar installations.

Martin Withers was the captain of XH607, the Vulcan that led Operation Black Buck, the runway raid. He still flies XH558, but not today; he's watching the display. I have to ask the question: was he thinking only of the job he had to do, or did he feel a touch uncomfortable about doing it for real, in a war zone? Was it, in retrospect, slight overkill? 'Well, the British Government decided it had to be done, so we did it,' he replies carefully and with a practised detachment.

And it was an extraordinary operation, the longest-distance bombing raid ever enacted in all of history. Seven missions were planned from Ascension Island, three to bomb the runway, four to take out the radar. The Vulcans were refuelled in mid-air by other contemporary V-bombers, Handley Page Victors converted to fuel tankers, but only two radar raids were needed in the end. 'The radar wasn't on after that,' says Withers. 'They weren't inclined to operate it any more.'

IT'S SCARCELY BELIEVABLE that only 11 years separated the first flight of the Avro Lancaster (lumbering, slow if effective World War Two bomber, four Rolls-Royce Merlin petrol engines, most famous for the Dambusters raid but a mainstay of the war in the air), and that of the Avro Vulcan. Chief engineer Roy Chadwick initiated both; technology, helped by the

imperatives of war and defence, moved ahead at searing speed back then. Contrast that with the fact that today plenty of Boeing 747s are happily flying across the world, a design rooted in the mid-60s, and that modern trans-world airliners don't look greatly different from that original Jumbo. True, we've had Concordes in the interim, powered by the same engine type as in the Vulcan with added afterburners, but that particular piece of supersonic, and Vulcan-inspired, future is now firmly in the past.

Do the Vulcan, and the Concorde for that matter, actually look dated to you? From a distance they look timeless to me, future-made-present when I was a boy and no reason to date thereafter because nothing more obviously revolutionary displaced them. The delta wing shape is the obvious identifier, straight on the original Vulcan's leading edge but bulked-out at the front and curving back in towards the rear for the definitive Mk2 (and the longer, more dart-like Concorde).

If you didn't know otherwise, you'd think it the wingform for something potentially supersonic but clumsy to handle at low speeds. Not so, although the angling-back of the leading edge smoothes passage through the sound barrier; the Vulcan maxes out at a just-subsonic Mach 0.95, and that huge wing area and the generous 'elevons' give excellent low-speed handling while helping the carriage of a payload around double that of a Lancaster.

Yet it flies like a fighter, according to the pilots. It feels like a bigger Hawker Hunter, and has a fighter aeroplane's joystick rather than the yoke typical of a big, slow-witted bomber. It might have been designed as a high-altitude bomb-dropping machine, but such was the Vulcan's

Below and left

Until its restoration, the Vulcan was limited to high-speed demonstration runs on the ground at Bruntingthorpe, but it took to the skies again in 2008; questions over the airframe's durability mean it will finally be grounded later this year.





adaptability that it ended up as a rather effective groundattack aircraft. It's limited to 2*g* of stress in the airframe but, says Martin Withers: 'Once it's over 300 knots, just a twitch of the stick is all you need. You have to be gentle and treat it with respect.'

Nowadays, despite feeling 'as good as new' to fly, XH558 is limited to 415 knots or 460mph, but until recently the ceiling was just 300 knots. Why the letting-out of the leash? There were concerns over the leading edges of the wings, which were showing signs of weakness and required a modification developed by Avro in period. With Avro no longer in existence and BAE unable to help, it fell to aerospace experts at the Beagle Technology Group to create, using a five-axis, computer-controlled milling machine, dimensionally micro-accurate formers over which sheet aluminium — not the magnesium alloy used originally — was shaped and stretched.

They proved a perfect fit, and their fitment gave XH558 the all-clear for extra speed and another two years' flying, one of which has now passed. This, and all other work, has to be meticulously logged and inspected to a degree rarely mirrored in the automotive world outside top-level modern motor sport, and the task is especially large with the Vulcan because it's officially a 'complex military' aircraft. That's because its flight controls are all powered, with back-up systems but no possibility of direct manual intervention. It's also the oldest such aircraft still to be flying in Britain.

Does this mean that, despite its age, XH558 looks shiny and new because everything is regularly refurbished? Not at all. Everything must work perfectly

but components not subject to 'lifing' can happily wear the patina of their age. Peer up through the bomb-bay doors and you'll see ancient relays with exposed coils, layers of paint, a general air of aerospatial archaeology. The same goes for the giant Dowty undercarriage legs and their Dunlop Maxaret anti-lock brakes (as used in the Jensen FF), the 14 miles of cable, indeed all 167,000 individual components (excluding the engines).

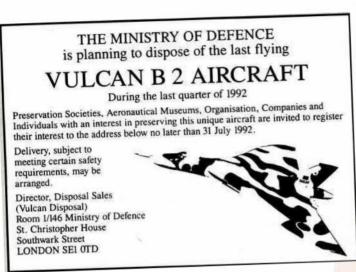
While under here, I can also see the housing for the ram-air turbine power generator, which drops down into the airflow once the Vulcan is flying above 2000 feet. Below that height, electrical power comes from a generator powered by a Rover gas turbine engine like that used in the P4-based JET 1 prototype. And now, standing behind the Vulcan, I can see that the four Olympus engines are not parallel to each other, as I had assumed. Their orientation flares outwards at their rear to ensure that their thrust is effectively fed directly to the Vulcan's centre of gravity.

THE CHIEF EXECUTIVE of the Vulcan to the Sky Trust, Robert Pleming, has been the driving force behind XH558's continued aerial activity for the last 18 years. He set up the trust in order to buy the Vulcan from David Walton, owner of Bruntingthorpe airfield (much used for car testing as well as aviation), who had himself bought it for £25,000 (plus 600 tons of spares at extra cost) via a discreet ad placed by the Ministry of Defence in 1992. Even then it was advertised as 'the last flying Vulcan', but it couldn't stay that way.

So what had the trust bought? XH558, first flown on 25 May 1960, was the first Vulcan B2 (or Mark Two version)

1960 AVRO 698 VULCAN

ENGINE Four Rolls-Royce Olympus 301 turbojets **THRUST** 17,000lb per engine MAXIMUM SPEED 644mph RANGE 4603 miles WEIGHT 37,908kg (empty) WINGSPAN 33.83m (111ft) SERVICE CEILING 19.8km (65.000ft) **TOTAL PRODUCTION** 136 built



to be delivered to the RAF, and it remains the oldest complete Vulcan (of 18) left in the world. To restore it to flying condition required a great deal of money, raised by donations to the charitable trust and – on the 100th anniverary of the first-ever powered aircraft flight, by Orville and Wilbur Wright's boxy biplane – boosted by a £2.7m promise from the Heritage Lottery Fund. It was just two months after the last Concorde flight.

The inspection, rectification and rebuilding progressed, using as far as possible the expertise from the same companies, or their descendants (BAe Systems being the final repository of Avro genes), as made the original components. This was not only desirable from an authenticity viewpoint, it was required by the Civil Aviation Authority's strict rules, which insisted that the project was channelled through one intermediary body, Marshall Aerospace. The more that could be done to prevent the Vulcan from falling out of the sky, the better, and achieving this meant following original pathways. To step outside these required further certification and further expense. Even the metal plate in the cabin, stating that the aircraft is not certified for carrying passengers, had to be certified – at a cost of £5000.

'The aircraft is completely genuine,' says Dr Pleming, 'apart from modern avionics such as GPS and a "horizontal positional indicator", which you or I would call a compass.' This even included the engines, helped by their storage in a climate-controlled container at Bruntingthorpe, which kept them in a usable condition. Having got through around £7m and 3500 individual issues, XH558 returned to the air on 18 October 2007. Its first display was at RAF Waddington on 5 July 2008. 'Everyone was on their feet as the Vulcan followed a Lancaster,' Pleming proudly remembers. 'Since then it has made 192 flights totalling 276 hours. That takes it to 7658 flying hours in total, which is 10% more than any other Vulcan achieved.' That's why it's in unknown durability territory.

There are 19 displays planned for this year, the last of them at Prestwick in Scotland. Thereafter XH558 will be restricted to taxi-ing runs at Robin Hood, but it will also form the centrepiece of a new Vulcan Aviation Avro Vulcan IN SERVICE WITH THE R.A.F

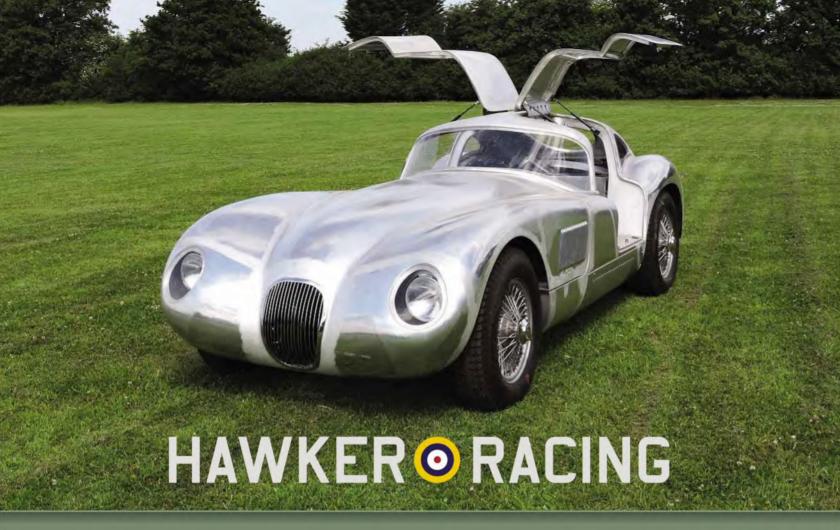
Academy and heritage centre, based in a new building and designed to ensure 'the transfer of future aviation skills'. There is currently a shortfall of these. 'We need to change youngsters' perceptions,' says Dr Pleming, 'and portray engineers as heroes. The lure of money is not persuading them but something else might, and we know how much of a draw the Vulcan is.'

AS THE VULCAN taxis back to Hangar Three, the air is once again sharp with kerosene vapour and eyes are smarting. Some eyes may have tears generated for different reasons, too. At some point this year XH558 will land for the last time. Who will be on the joystick? Martin Withers knows the answer. 'So,' he asks. 'Who's coming with me?

VISIT www.vulcantothesky.org for display dates, hangar visits and more, and www.vulcanfreedraw.co.uk/the-prize.html for a chance to meet the pilots and get up close on the pre-display start-up, listening in to the crew's dialogue via headphones.

Clockwise from top left

The advertisement that saw the RAF's last airworthy Vulcan find a new home – in civilian hands; publicity from the 1950s, when it entered active service (moustaches mandatory for the selected pilots); in the skies when the Cold War meant it carried very sensitive cargo.



At the request of a significant car collector, Hawker Racing is building a gull-winged Jaguar C-Type Coupe that evokes the best of 1950s sports car design whilst enabling the driver to enjoy an iconic supercar without the complexity and expense of a period machine.

Designed around Jaguar components including a 3.8-litre straight-six engine, the C-Type Coupe will boast a five-speed gearbox with overdrive for long-legged touring, improved suspension and braking plus a useful boot. The leather-trimmed interior will maintain the period feel, with specially designed instruments.

The first C-Type Coupe is currently in development, and a maximum of two more will be manufactured to customer specifications. All will be engineered to the highest standards by Hawker Racing, sister company to Hawker Restorations, world leaders in the restoration of Hawker Hurricanes and other vintage aircraft.

For more information contact Tony Ditheridge via email to tony@hawkerrestorations.co.uk or telephone +44 (0)1449 740544.









Sir Stirling Moss and Lewis Hamilton compare notes after drives on Monza's historic banking in the phenomenal Mercedes-Benz W196 Words Robert Coucher OCTANE SEPTEMBER 2015 139



TALY'S AUTODROMO Nazionale di Monza is one of the oldest motor racing circuits in the world and it simply oozes history and atmosphere. It was frantically constructed over a period of 1000 days by 3500 workers and completed in 1922. The circuit features a fearsome, long banked curve, which allowed the cars to corner flat-out at speeds around 180mph. So fast that in 1961 the banking was closed, as it was deemed to be too dangerous.

Mercedes-Benz has a long history at Monza, beginning in 1926. In 1954 Juan Manuel Fangio won there in a W196 Stromlinien, and again in '55 in a short-wheelbase version, winning his third of five F1 World Championships.

The W196R is a monster and totally dominated F1 in 1954 and '55. The Benz is fitted with a 2.5-litre straight-eight, complete with fuel injection and desmodromic valvetrain, churning out 290bhp. The car was built in two configurations, the aerodynamic Stromlinien and the more normal openwheeler, to suit various circuits. How much did this all cost? Well, more than the current F1 seasons cost M-B today, in relative terms!

To celebrate 60 years of the W196, Mercedes-Benz is back at Monza with two rather wellknown protagonists from rather different eras: Sir Stirling Moss and Lewis Hamilton. Actually there are three on the team, if you include Lewis's pet bulldog Roscoe...

With the sun shining in the early morning and with the Benzes warmed through in the pits, Sir Stirling saddles up in the Streamliner with Lewis in the open-wheeler. They set off for some laps of the old banking, the two Silver Arrows racing cars taking off around the long Monza circuit, the bellow of their eightcylinder engines ripping through the otherwise deserted forest that surrounds the circuit. Lewis is wearing his Merc baseball cap while Stirling, looking a little lost within the Streamliner's ample bodywork, is wearing his trademark pale blue overalls and potty helmet.

As the session draws to a close, Lewis can't help himself and squeezes in a cheeky extra flat-chat blast around the long circuit, much to the consternation of the organisers. The howl of that straight-eight on the red-line gives all of us goosebumps. It's quite a sight, and one that's matched easily for sound.

Relaxing in the drivers' club after his highoctane stint, Stirling tells me: 'I loved driving both versions of the W196 but I do remember Juan [Fangio] not liking the Streamliner because he could not see precisely where the tyres were on the track. That surprised me

'The howl of that straighteight on the red-line gives all of us goosebumps'

because I looked much further ahead than the wheels when racing. I must admit, though, Juan was faster than me in Formula 1. I could stay with him but not overtake.'

Lewis, sitting next to Stirling, is beaming and clearly buzzing. 'That was magical. I was shouting across to Stirling "This is amazing!" but he couldn't hear me. I can't believe I was out there with him. The guys who drove these cars were supermen with balls of steel. They didn't know if they would survive each race. They had real fear back then.

'Today there is more precision, if less fear. The 196 is great to drive. I love a manual >





'Clearly the younger man has great affection and respect for Sir Stirling, and the feeling is mutual'

gearbox, it adds excitement. You can blip the throttle on the downchanges and the shift is smooth although the gearshift pattern is upside-down. The power really comes in at 4600rpm – with current F1 cars we can rev them to 15 thou', though we usually don't.'

With Roscoe (Bernie Ecclestone has issued him with a £1 million F1 paddock pass) occasionally interrupting proceedings by letting out loud snores of contentment below Lewis's feet, Stirling points out that he likes a car with oversteer because it is quicker. Lewis responds: 'We reset the F1 car while racing to compensate for the fuel used, the tyres going off and that sort of thing. We are constantly adjusting the balance of the car to optimise it to the changing conditions.'

Stirling looks bemused. 'I did that through the seat of my pants!'

Someone then asks Lewis if he thinks today's F1 racing is all about money with no risk, and therefore easier. He bristles. 'That's bullshit! If anyone thinks these modern F1 cars are easy to drive they can come and try mine. With the

older cars things happen slowly and you have time to react. With today's F1 cars things happen instantly and you have to react instantly. There's a lot going on.'

Have these men of steel ever been scared? Says Moss: 'Yes, when the steering sheared on my Maser here, flat out, on the Monza banking. My arms crossed over. Of course we didn't have any safety belts so I was thrown out.'

Now Lewis looks incredulous. 'Man, if I have an accident I want to stay right in the car. You guys were crazy! But yes, I was scared when I suffered concussion three times in Formula 3. If I'd had another accident straight after that I wouldn't have made it through.'

Clearly Lewis is enjoying the Championship with Mercedes but could he ever envisage changing allegiance to Ferrari? 'Well, that's like asking a man married to a blonde if he'd like a brunette! I'm in a relationship with Mercedes-Benz. I always have been. Sure, Ferrari is special. I love Italy and I love the fans but my Mercedes is fast, safe and reliable and has won me a World Championship.'

Of course, Lewis won back in 2008 with McLaren, powered by Mercedes-Benz; he won last year with Mercedes-Benz and this year's F1 season is looking highly promising too (he'd just won the British Grand Prix and was leading by 17 points at the time of writing).

What's also clear is that the younger man has great affection and respect for Sir Stirling and that the feeling is mutual. 'I drove right up to the top of the banking to experience what it felt like,' says Lewis. 'At racing speed the vibration must be ferocious.'

Here we have two of the world's greatest racing drivers from eras incomparable in terms of technology and driving style. Fangio won the Formula 1 World Championship in 1954 and '55 with the Mercedes-Benz W196R, his team outclassing the opposition through organisation and engineering prowess. That's a tactic Mercedes AMG Petronas seems adept at deploying once again. And it certainly helps always to have a roll call of the greatest drivers on your team: step forward Sir Stirling Moss and Lewis Hamilton.

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ABOVE ALL, IT'S



AROVER

It hasn't run properly since the 1965 Le Mans 24 Hours – but now a team of volunteers has restored it. Octane laps La Sarthe in Rover's jet car

Words Mark Dixon // Photography Lyndon McNeil

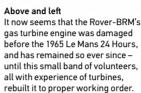
HINGS ARE NOT GOING well on the lush green display lawn that fronts the trade village at Le Mans Classic. A crowd of onlookers watch in bemused silence as three green-overalled mechanics work frantically to fire-up the Rover-BRM gas turbine car. It last ran here in 1965, during the 24 Hours, and the demonstration lap that's scheduled in just a few minutes' time will be the first time it has been driven at speed since – well, since 1965. The engine was damaged back then and only now, 49 years later, has it been restored to health. But, at the moment, no-one is sure whether Rover's 'jet car' is actually going to make it onto La Sarthe's hallowed tarmac.

Then, all of a sudden, there's the loud electrical buzz of a starter motor turning over, which is rapidly drowned out by the unmistakeable sound of a jet engine spooling up; the noise morphs from the whine of an airraid siren to the slightly percussive beat of the loudest washing machine you've ever heard, rising in pitch all the while, higher and higher, now emulating a high-speed drill until finally it climbs a further two octaves to reach a full-blooded jet-engine scream, and the onlookers are sticking fingers in their ears as the mechanics are rushing to secure the huge lift-up tail, and driver Andy Storer is beckoning to me to hurry up and wedge myself into the passenger seat beside him. I can hardly believe it, but I am about to lap Le Mans in one of the most exciting – and potentially dangerous – race cars ever made.













IT'S NOT THE first time I've ridden shotgun in the Rover-BRM. A few weeks ago Andy and I made some tentative laps of the car park at the Heritage Motor Centre in Gaydon, Warwickshire, where the car normally resides, as part of its pre-Le Mans testing. We circled lazily for a few minutes, the car temporarily denuded of its rear bodywork just in case the worst should happen and rapid access with a fire extinguisher was required. Earlier, I had watched from a safe distance as Andy drove the initial test circuits and I was amazed at just how like a taxiing airliner the car sounded. You know that moment when you're buckled up, armrests down and tray-tables folded away, and the pilot pushes the throttles forward and gives it everything for take-off? That's what the Rover-BRM sounds like under acceleration.

Strictly speaking, the Rover-BRM does not have a jet engine: it is powered by a gas turbine, but in essence that's a jet with a turbine wheel placed behind the gas flow to translate it into rotary motion, which can then turn road wheels. All you need to know for the moment is that it gets very hot (as in 930°C hot just after combustion), and it's very loud. And, given that the engine has a turbine wheel spinning at 65,000rpm, the consequences of a mechanical failure really don't bear thinking about. Especially when all that's separating the car's occupants from its powerplant is a thin sheet of alloy and a marginally thicker piece of asbestos.

Fact is, though, that this car was already running with a damaged engine when it completed the 1965 Le Mans 24 Hours at an average speed of 98.8mph, finishing 12th overall and second in class (the boffins had worked out a formula that placed it in the Under 2.0-litre category, where it was up against Porsches and the like). It was later discovered that a piece of turbine blade had broken off and that the engine was running out of balance to the tune of 200 times more than its build-level tolerance. Which is why the car was hardly ever used after its return to England, the last occasion being in 1993 when Tony Dron tested it for Classic Cars magazine; no one seems to have been aware of the engine fault but Tony immediately realised that it was not right.

'Somebody hinted that it had been regulated to reduce its power but, whatever the truth of that, there was clearly something else wrong, he wrote. And he was spot-on: the engine was in fact in a very poor >

ROVER-BRM GAS TURBINE



Left and below

As built for Le Mans in 1963, the Rover-BRM was an open sports-racer; officially it couldn't compete, since there was no existing formula to equate gas turbines with petrol engines, so it carried an '00' number.





Anti-clockwise from above

For 1964, the car was rebodied as a more modern-looking coupé by Motor Panels of Coventry, but after practising at Le Mans in April '64 it was damaged during transportation back through France and withdrawn from the race; Rover engineers having fun in – sorry, road testing – the car on the streets of Coventry; despite its damaged engine, the Rover-BRM finished 12th overall and second in class at Le Mans in 1965.









state, as Heritage volunteers Andy Storer, his son Jon, and Neil Simmons, Ian Wood and Pete Stratton found when they stripped it for a rebuild in 2013. These are far from mere well-meaning amateurs, incidentally, having all worked for turbine manufacturer Siemens and, in Jon's case, Rolls-Royce on considerably larger gas turbines.

'Jon was able to secure a boroscope to inspect the inside of the engine before we took it apart,' says Andy. 'That revealed that there was extensive cracking in some of the turbine blades. Fortunately, we had a single spare engine and were able to cannibalise enough parts to make one good unit from the two. But getting it to work properly has been something of a game.'

Whether the team should even make the attempt caused considerable heart-searching on the part of Heritage Museum curator Stephen Laing. 'The desire to demonstrate the car in public, to remind people just what Rover achieved, had to be offset against the risk of causing irreparable damage to a historic artefact,' he explains. So far the gamble has paid off, with several other successful outings since Le Mans Classic in 2014.

Andy - who normally races Austin Sevens as a hobby - has become the Rover-BRM's designated driver, and quickly discovered that it demands a technique unlike that used for any other race car. A gas turbine is inherently slow to react when it's throttled up; it also provides zero engine braking when the driver lifts off. In fact, says Andy, it provides less than zero, because the inertia of the high-revving turbines creates a flywheel effect that keeps on driving the car.

That means the driver relies very heavily on his brakes when entering a corner, and he has to completely recalibrate his anticipated braking distance. Moreover, because of the turbine lag under acceleration, he has to start spooling up the engine while he's still braking into the corner, so that it will slingshot him down the next straight. No wonder that the professional drivers, Graham Hill and Ritchie Ginther, contracted by Rover for Le Mans in '63, had misgivings about this new technology; Hill, in particular, seems to have almost hated the car.

IN ROVER'S final years, the dog days of the early 1990s, the company had become seen as rather old-fashioned. Few people recalled that Rover had for decades actually been one of the most adventurous carmakers in the world. The P6 saloon of the 1960s, and the SD1 hatchback that succeeded it in the 1970s, were both radical designs that could hold their own against anything from the likes of, say, Citroën. And before that were Rover's gas turbine cars. In fact, Rover was the first company in the world to produce a gas turbine car, in 1950.

It helped enormously that Rover had been heavily involved with developing jet engine technology during World War Two, thanks to a >

ROVER-BRM GAS TURBINE

Right and facing page Former Rover turbine engineers Joe Poole, Chris Bramley, Lawrence Butler and Mark Barnard reminisce; Rover engine nestles between the tubes of a BRM Type 57 chassis, fitted with bigger brakes.

meeting between jet engine pioneer Frank Whittle and Rover's chief engineer Maurice Wilks. As it happened, Rolls-Royce ended up taking over jet engine development, while Rover was tasked with modifying the Merlin aero engine into the Meteor unit for tanks.

But the Rover engineers had gained a lot of experience in the brave new world of jets and turbines, and in March 1950 they unveiled a fully functioning gas turbine car. In essence a P4 saloon with the roof lopped off and a Rover T8 gas turbine fitted amidships, it may not have looked particularly sexy but it was fast. In June 1952 it regularly achieved speeds of more than 150mph during tests on the Jabbeke motorway, fully living up to its registration of JET 1 – even if it was not, strictly speaking, a jet-powered car. It was just as well that it was fitted with disc brakes all-round, another Rover first.

Further turbine cars followed in rapid succession. First there was another P4, kept in saloon configuration this time and with an ugly 'chimney' where the bootlid would normally be. That was succeeded by the T3, a rather prettier (but still dumpy) glassfibre-bodied coupé, featuring four-wheel drive, four-wheel disc brakes and a de Dion rear axle. Rover finally got its design ducks in a row with the T4 saloon of 1961, whose looks prefigured the forthcoming P6 production car – as sleek and elegant as anything from France or Italy.

And then came the Rover-BRM Le Mans racer. It was conceived and built in just nine months to meet a challenge from the Automobile Club de l'Ouest, who offered a 25,000-franc prize (about £2000) for any gas turbine car that could cover at least 3600km during the 1963 Le Mans 24 Hours. Rover quickly joined forces with race car manufacturer BRM, whose engineers prepared a chassis based on their Type 57 Formula 1 car, to be fitted with a lightweight Rover 2S/150 engine.

This revolutionary competition car would bear two very distinct body styles during its appearances at La Sarthe in 1963 and 1965. The first, a riot of voluptuous compound curves whose elegance was rather spoiled by the tall windscreen necessary to meet race regulations, seemed more like a design from the previous decade. But the 1964 rebody, penned by William Towns, exhibited a futuristic beauty that was totally in keeping with the advanced technology underneath.



'I WORKED ON THE ROVER-BRM'

Memories from the engineers who made it happen



CHRIS BRAMLEY

DEVELOPMENT ENGINEER
'We built what would now be called a simulator to test the engine for Le Mans, using a big rotating wheel made out of Tufnol with grooves cut in it to activate microswitches that controlled the engine. One rotation of the wheel took about eight minutes, the length of a single lap, and it worked extremely well – we even made it rain at Le Mans!

'This was in the days before data loggers, of course, so we had lots of gauges, lots of manometers, thermocouples and so on, with people writing everything down and taking the notes away to put the details into some very primitive Monroe calculating machines. It took about four hours to get a set of results, after running the engine — so do that seven or eight times and it was a week's work.

Nowadays you'd have the information in seconds.'

MARK BARNARD

HEAD OF ROVER-BRM PROJECT 'Really, the 1963 race was quite boring. At each pitstop we had a set routine: the foam filters in the air intakes would be replaced and the brake pads and fluid levels checked. Otherwise we didn't really have to do anything at all.

'In 1965, [tester] Pete Candy and I discovered the night before the race that the engine was running hotter than normal. We debated whether to swap in the spare engine but decided to leave it. We found afterwards that a large chunk of compressor had broken off – ahead of the race, not during it. Fortunately, the oil we used to damp out resonance at particular frequencies kept it going.'

LAWRENCE 'TOD' BUTLER

GAS TURBINE ENGINEER

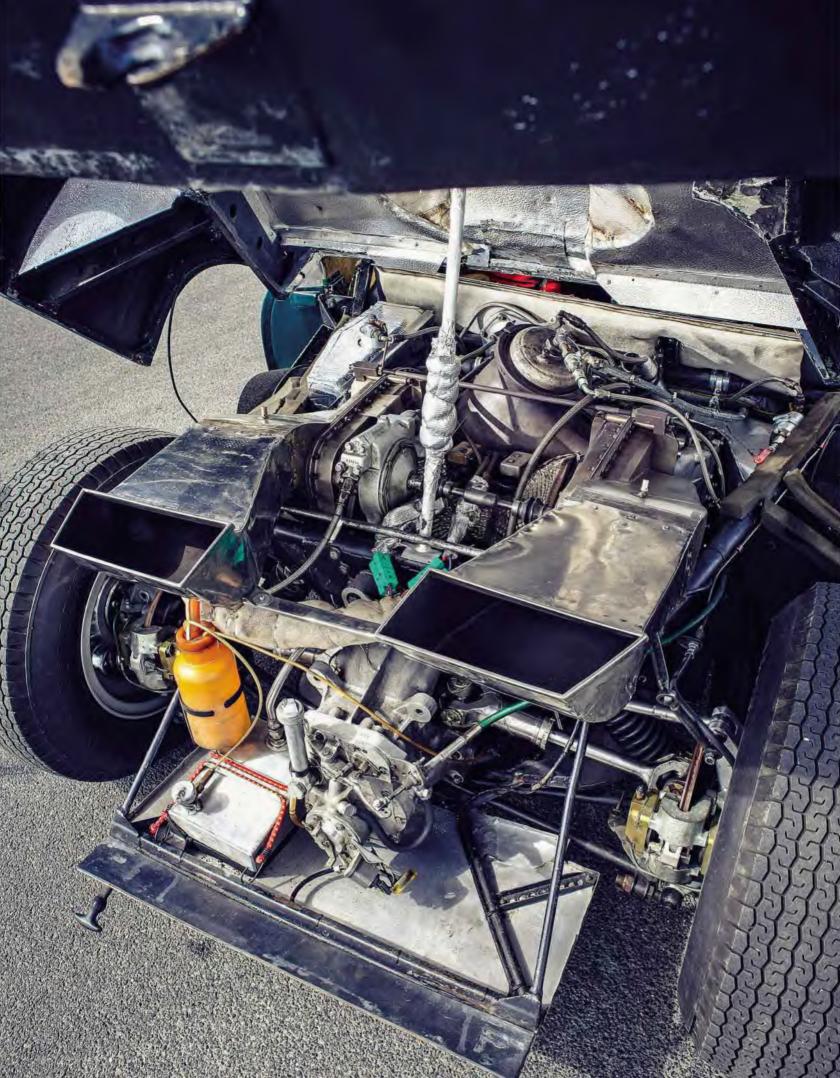
'At a particular engine speed, a resonance could develop between the blades of the compressor and power turbines, and that could ultimately lead to a blade breaking off. But we knew at what speed the problem occurred, so we decided just to minimise the time window in which it could happen, and not worry about it!

'Much later, we had a fundamental problem with the heat exchanger discs, when sulphur-bearing fuels were used, which leached into the material and caused them to explode. It was scary to be in a workshop surrounded by hand grenades...'

JOE POOLE

GAS TURBINE DESIGNER
'Sometime in '63 we decided to
drop the fixed heat exchangers
and go for the rotating ceramic
discs. We were taking quite a
gamble, but that was typical
Rover "let's try it, chaps". By
the time we got to Le Mans in '65
we'd tested several engines for
hundreds of hours each, but we
still had no idea whether a disc
would last for many hundreds of
hours or just a few minutes. There
was just no way of predicting
when it would fail.

'Problems with the heat exchangers were one reason we didn't compete in '64. The other was because the chap driving the Land Rover towing the trailer with the car loaded onto it went off the road in France and hit a tree. When we got home, he was summoned upstairs and we all thought, "Wow, this is it!" But the odd thing was, after that he never looked back, and in fact he went from strength to strength!'







Above and left Rover-BRM's unique body was styled by David Bache and reputedly cost £10,000 to have made; basic but functional interior is largely original and finished in what was described as 'ribbed nylon'.

GAS TURBINES are frustrating machines. They have some great advantages: you can run them on pretty much anything that will burn, and they get up to operating temperature almost immediately. (That's why Rover found a ready market for gas turbines as auxiliary power units in boats and aircraft; the Vulcan B2 bomber that you'll read about elsewhere in this issue has a Rover turbine.)

There are some significant drawbacks too, however. For road car use, one of the biggest disadvantages is their high fuel consumption. JET 1 could burn through fuel at between one and four miles per gallon. Even the much more advanced T4 would typically average 12-14mpg in normal use. And gas turbines are very slow to respond to throttle inputs; they work best when running at a high constant speed.

A large part of the fuel consumption problem is because huge amounts of energy are wasted as exhaust heat. To help reduce this wastage, engineers experimented with various forms of heat exchangers, or regenerators, that could recycle heat from the exhaust to the inlet charge. Initially these took the form of static radiators but the development of ceramic technology by Corning Glass in the USA allowed a new concept to be tried: a slowly rotating disc that absorbed heat from the exhaust on one sector, then passed it to the inlet tract as it altered position. This was much more efficient, and the ceramic material was almost impervious to the expansion and contraction that would lead to distortion – but it also had no measurable 'strain', unlike metal, and so there was no way of knowing for sure when a ceramic disc might simply let go.

Nevertheless, by the time the Rover-BRM appeared at Le Mans in 1965, it had gained two regenerators. Looking rather like two huge ears on either side of the engine, they improved fuel efficiency considerably, and Motor magazine - allowed to drive the Rover-BRM for a whole week on public roads back in the UK! - reckoned that at high speeds the car had about the same fuel economy as a Big Healey or E-type Jaguar. It was a different story in towns or traffic jams, however, where the gas turbine's high idling speed meant that it consumed fuel with abandon. It also tended to roast the car's occupants.

BACK AT LE MANS CLASSIC, one of the Heritage mechanics is racing ahead of us on foot, like some 19th Century motorist's servant who's lost his Red Flag, clearing a path through the milling spectators as we wind cautiously along the backroad that will lead us to the track entrance. Andy and I are both keeping an eye on the jet pipe temperature gauge that sits to the left of the steering wheel; if the needle starts creeping much beyond 650° then we're in trouble, for there's a chance that the engine could seize. In which case it's game over, forever.

For a couple of heart-stopping minutes we're held in check just short of the track – and then the marshals are urging us forwards, and we start accelerating through the gap in the pit wall, make a right turn... and we're finally here! We're beginning to lap Le Mans in a car that had last driven this track 49 years before. It's a fantastic moment, an enormous privilege, and I can't help feeling guilty that I'm in the hot seat rather than one of the volunteers who made the damn thing run.

This is purely a demonstration run in a largely untested car, so there's no way Andy is going to be pushing the envelope – but since even at its 28,000rpm idle the car will be travelling at 100mph, the problem is not getting it to go faster, it's slowing it down. Basically, it just wants to keep accelerating. As Andy tells me later, it's not that quick up to 80mph but >



1965 ROVER-BRM

ENGINE Rover 2S/150R gas turbine, equivalent to 1600cc by FIA formula POWER 126bhp @ 63,500rpm TORQUE 267bhp @ zero rpm TRANSMISSION Single speed plus reverse, with power turbine acting as torque convertor STEERING BRM rack-and-pinion SUSPENSION Front and rear: double wishbones, coil springs, telescopic dampers BRAKES Dunlop discs WEIGHT 757kg PERFORMANCE Top speed c140mph. 0-60mph 11.3sec

it's noticeably faster from there to 100mph, and faster still to reach 120. Maximum speed is at least 140mph – the problem is shedding that speed ahead of inconviences such as corners and the chicanes on the Mulsanne straight. You are on the brakes almost all the time in the Rover-BRM, which makes it all the more astonishing that in 1965 it ran the whole 24 hours of Le Mans with just one change of rear pads.

Even travelling at a fairly decent lick, it takes several minutes to negotiate the 8.5 miles of a single lap, and as a passenger I have little to do except keep an eye on the instruments and stay out of Andy's way. So there's time to take stock of the interior, which is very much as it was back in 1965: the dashboard is still trimmed in what looks like slightly baggy red corduroy (it's apparently 'ribbed nylon', which doesn't sound

like the most fire-resistant material) and stocked with an array of instruments and switches that have a distinctly military appearance.

There's one thing lacking, I soon discover as Andy flicks the car neatly around the first Mulsanne chicane – a grab handle for the passenger. I wrap my fingertips around the bottom lip of the window frame, because it's evident that this car has masses of grip in corners; it is, after all, a Formula 1 car under its aluminium skin.

Now the car is in its element and moving freely, the heat transmitted through the skimpy seatback is tolerable, and I've almost stopped worrying about a fire breaking out behind us. Almost. After all, the compressor turbine spins at up to 65,000rpm

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(the output turbine turns at a mere 40,000), the engine hasn't been used in anger for half-a-century, and it's now running on proper jet fuel rather than cheap paraffin ('I figured they would have used the best fuel available for Le Mans,' Andy had told me earlier, 'and it definitely seems happier on the good stuff.'). What could possibly go wrong?

I SHOULD HAVE had more faith in Rover engineering. During the 1963 Le Mans race the car ran faultlessly and would have finished eighth overall, had it been competing officially. At Le Mans in 1965, driven by Graham Hill and Jackie Stewart, its speed had to be reduced to preserve the engine – but it still ended the race 12th overall and second in class, and could easily have been driven home afterwards.

But perhaps even more telling is that *Motor* magazine was allowed to take the car away for a week and road-test it on trade plates, with no press office 'minder' hovering nervously in the background. As *Motor* said: 'It shows that the company has confidence in the reliability of its product.'

Fifty years on, thanks to the dedication of some skilled volunteers, the Rover-BRM seems to be upholding that reputation. If you get a chance to see it run, then grasp it with both hands. It won't be just the stink of jet fuel that brings a tear to your eye.

THANKS TO all the people mentioned, and Stephen Laing at the Heritage Motor Centre, www.heritage-motor-centre.co.uk, where the Rover-BRM is normally on display. It will be in action at Silverstone Classic on 24-26 July and selected other events.



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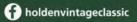
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WITH A WHOOSH AND A WHIRR...

Only nine Chrysler Turbine Cars survive. Jay Leno owns one. Octane went for a ride

Words David Lillywhite // Photography Mark Dixon

WITH A WHOOSH and a whirr, we sped through the suburbs of Los Angeles, Jay Leno at the wheel, in one of the nine surviving Chrysler Turbine Cars.

A crazy dream? No. Jay really did take us for a spin, and Chrysler really did produce a gas turbine car that, it claimed, could run on fuels 'from peanut oil to Chanel No 5'. The President of Mexico ran one on tequila.

Jay sticks to diesel or aviation fuel. Of 55 built, his is one of three retained by Chrysler after consumer trials in the mid-60s, when 50 Turbine Cars were loaned to 203 members of the public for three months to report back on – which shows how well-developed it was.

Now, it feels remarkable. Then, in an era of tractor-tough overhead-valve straight-sixes and V8s, the smoothness and progressive power were spectacular. Jay regularly refers to the Chrysler as one of the most important and collectable American cars of all time.

But maybe you're still thinking that the Turbine Car would have been unreliable, a bit of a liability, what with its flesh-melting exhaust. But Chrysler chief engineer George Huebner had been developing the turbine since the 1940s, sold on its simplicity.

He worked up heat exchangers to cool the exhaust gases from 1400°F to a more manageable 140, transferring the heat to the

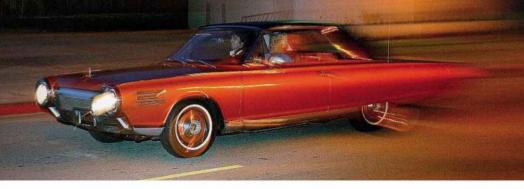
inlet air for extra efficiency. It became so reliable that in 1.1-million development miles there was just 4% downtime.

On the road, there are a few quirks – most notably the 22,000rpm idle speed – but it's not difficult to drive. Start it up, hear that turbine start to spin, stick the conventional TorqueFlite auto into Drive, and off you go, with little drama and absolutely no vibration.

It's so smooth! With 425lb ft of torque and 130bhp of power (the former way above the norm at the time, the latter much the same as a 1960s smallblock V8), the revcounter heads up to 60,000 but there's no need to get near that most of the time. When you do, all that happens is the vacuum cleaner noise get a little louder and higher-pitched. But this is a quiet car, a perfect cruiser.

So the 'whoosh' might not attract attention, but the looks certainly do. The Turbine Car was penned by Elwood P Engel (designer of the 1958 Ford Thunderbird – you'll see the resemblance) and built in Turin by Carrozzeria Ghia. It's understated by the style of the day, and all the better for it, the only true indulgences being a few turbine references, most obviously in the extended rear lights and the transmission tunnel.

The Turbine Car must have felt like the future back in 1964. It was only meant as a first experiment – indeed, Chrysler scrapped all but nine of the cars, and decommissioned six of those – but the company kept plugging away at the turbine engine until 1981 when it finally gave up, beaten by its high fuel consumption and emissions. Shame.



THE OTHER GAS TURBINE CARS



1952 SOCEMA GRÉGOIRE
Sadly a one-off: 100bhp kerosene-fuelled turbine and a drag factor of just 0.19 made for a 200 km/h top speed.



1968 HOWMET TX
Raced in the Daytona 24 Hours, Sebring 12 Hours
and Le Mans 24 Hours. Failed to win at any.



1968 LOTUS TYPE 56
Aerodynamic wedge shape almost as advanced as its aircraft-based engine. See more in a future issue...



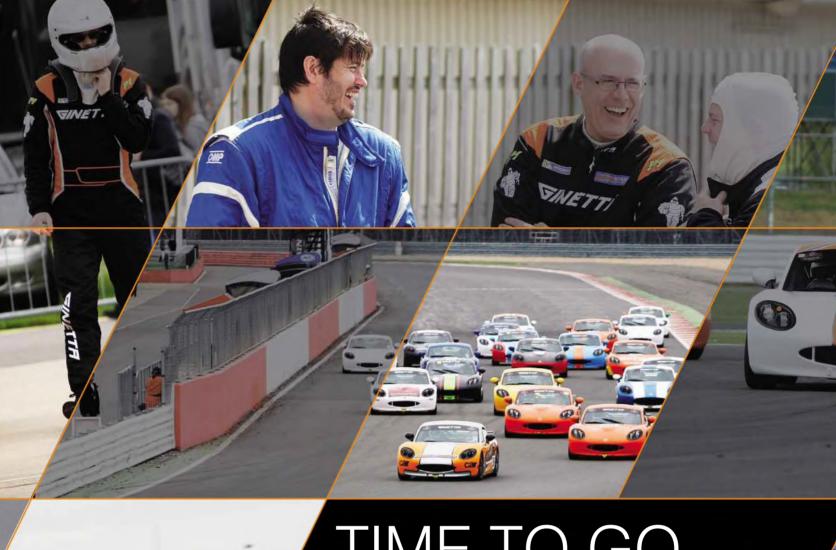
1953 GM FIREBIRD I
First of four showcars, built for the 1953, '56 and '59
Motorama shows and '64 New York World's Fair.



1954 FIAT TURBINA
Studies began in 1948 and ended with a track test on the rooftop track at Fiat's Lingotto factory.



1950 ROVER JET 1 World's first turbine-powered car hails from Solihull in the English Midlands. Achieved 152mph at Jabbeke in 1952.



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BEST OF ALL, THE CAR IS YOURS TO KEEP! WHAT ARE YOU WAITING FOR?



Don 'Big Daddy' Garlits

He's the king of drag racing, worshipped for his lifetime of record-breaking. David Lillywhite discovers a fascinating and unconventional hero

PHOTOGRAPHS Getty Images

THE FIRST TIME we meet, Don 'Big Daddy' Garlits, the undisputed king of drag racing, is on his best behaviour. He's even in a suit and tie, and though he's wearing trainers, it's only in deference to his crash-damaged feet.

We're in the 13th Century Beaulieu Palace House, home of National Motor Museum founder Lord Montagu. Our host is Ralph ['Rafe'] Montagu, the softly spoken, railway enthusiast son of Lord Montagu, who you might think would be out of his depth here.

But no, Ralph is quizzing 83-year-old Don on every aspect of drag racing, clearly fascinated by the subject - and knowledgeable too. Don's family and I simply listen in on the conversation, as Don relays his achievements, turning his head to hear the questions in the less damaged of his engine-deafened ears, and answering in his Southern States drawl.

'I was the first over 170mph, over 180mph, over 200, 240, 260, 270... I was the first to use a parachute; the first to use cycle wheels at the front, the first to use a hypoid Oldsmobile axle...' Don's not boasting, but he's deeply proud of what he's done, and retains the showmanship that earned him the nickname 'Big Daddy'. He's at Beaulieu to celebrate the 50th anniversary of his famous 200mph run, which propelled him to superstardom.

A few months later he's back in the UK, for the Goodwood Festival of Speed. This time he's got the comfort of his familar 'Swamp Rat' dragster, though surprised at the size of the Festival, and grumpy with the crowded paddocks and problems with the car. This was the first of his dragsters, so-named because the cocky California drag racers had laughed at newcomer Don's Florida accent and innocence.

But Swamp Rat 1 is misbehaving. On the first day of the Festival its engine suffers a rare problem. A valve spring has broken and a valve has tangled with a piston, making a terrible mess of the combustion chamber. There's no spare engine to hand so he's done for the weekend, to his great disappointment.

After a miserable Saturday, Don revives on the Sunday, and regains the drive he's so known for. 'Heck! We can fix this. We'll run it on seven cylinders! I've won championships before now on seven cylinders!'

With crowds gathering, Don rolls up his sleeves, removes the cylinder head, cuts out a piece of metal from a can of Sprite, fixes it over the intake port of the ruined cylinder with denture fixative (yes, really), and bolts it all back together. The Williams F1 team lends Don its battery packs and suddenly Swamp Rat lives again, making the last run of the weekend to huge applause. Another career highlight.

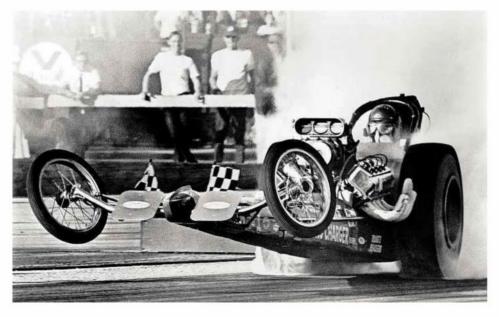
Which brings us back to Beaulieu, where we chat about Don's early days in drag racing, starting with his first car, a 1940 Ford sedan, his job at a body shop, and his first read of Hot Rod.

'Illegal drag racing was all I could afford at first. But then in 1949 a friend said, "Don, let's race!" "What do you mean?" I asked.'

It was just an Army Air Corps landing strip, where local enthusiasts went to race, but it was Don's first official event. 'It was 300ft maybe, but it was so exciting."

Don was hooked. He built a Mercury V8powered Model T and started to campaign it on local quarter-mile strips. By 1957 he'd taken the brave step of turning professional, though he kept up the day job too.

'I worked in my garage to make money. I built my own cars. I might not have gone so fast but I'd just keep coming back at them,' he says. And he came back against the odds, >







Left and below Swamp Rat 13's transmission explodes coming off the line in 1970 – the accident severed part of Garlits' foot and a spectator's arm; Don Garlits at the Festival of Speed this year, where he

demonstrated Swamp Rat 1.



'We'd make money barnstorming one track, another track, then another. Three races a week!'

having cheated death early on when Swamp Rat 1's supercharger exploded during a 1959 event, engulfing Don in flames.

'I was on wide-open throttles when it blew up and for a few moments I kept them open. I had no gloves, no face mask, just a leather jacket that my wife had given me to wear right before the race. That jacket saved my major organs but all the skin on my hands just fell off onto the ground. They were red raw.

'At the hospital they said "We've got to take your hands off". I said I would rather die. My wife said "We'll find another hospital", and we went by train to a municipal hospital. I walked in, they took the bandages off, and the doctor said he'd treated 5000 sets of hands, all from Korean War tank burns. "Get him to theatre", he said. Don still bears the scars on his hands and face but he recovered, and the experience didn't slow him down.

'In 1964 I was at Island Dragway [in New Jersey] with Swamp Rat 5 and someone said "When you gonna go 200mph, Big Daddy?" Right now, I said! My wife push-started me and I did a 201.34.'

Breaking the 200mph barrier brought Don international fame. 'That's what put me on the touring circuit. We used to make money barnstorming one track, another track, then another. Three races a week!'

Don was riding the wave of his success but the wins started to dry up, and rumours started to circulate that perhaps Big Daddy's winning streak was over. Ever the showman, he announced that he wouldn't shave again until he'd broken the seven-second quartermile elapsed time. At the 1967 US Nationals he did just that, running a 6.77sec quarter-mile, the fastest ever recorded, in Swamp Rat 11.

'It was the greatest moment in drag racing,' says Don. 'I shaved my beard off there and then, in front of all those people, to celebrate.'

But the pressure was always on to go faster. Lining up on the strip in 1970, Don dropped the clutch and his transmission exploded, cutting the car in half and taking much of Don's right foot with it – along with a spectator's arm.

'Swamp Rat 13 blew my foot off,' he says simply, but he's admitted in the past that the pain has never gone away, and that's clear as he heads up to Beaulieu's private dining room.

We talk about his wife Pat, the 'first lady of drag racing', who accompanied him in every venture until she died in early 2014, leaving him utterly bereft. And of his faith in God, and of aliens, in which he – surprisingly – passionately believes. All this as he fixes you in his stare, his hushed tones at the stately dinner table adding extra gravitas to the subjects.

Don 'retired' several times, initially after an

accident in 1987, when his car flipped. But he couldn't keep away, commentating and racing until 2009. He still attracts a huge following, fans flocking to the Don Garlits Museum of Drag Racing, next to his house in Ocala, Florida. It started with his own cars, but he's added other drivers' cars, bringing the total to around 300. The story of how it came about in the early '80s, after a long property search, reveals much...

'We had just \$80,000 to spend. We looked up and down but found nothing, so one night we got down on our knees and prayed to God. The next morning, we go north. My wife sees a property and says "We could put the house there, the museum there." And we look round, and there's a little sign in the ditch – "For Sale"! We make a call and [voice lowers] – this will make the hairs on the back of your neck stand up – it was up for \$80,000.

'We built our home and our museum there; in 1983 we sold 11,000 tickets and we weren't even officially open! Now we [daughter Donna is running the business] get 40,000 visitors a year, and we've bought the land next door so we can have swapmeets. We'll never be able to sell this property because God gave it to us.'

After Pat's death, a devastated Don busied himself rebuilding the race cars' engines, so that most are now in running order, but that wasn't enough. He needed a new challenge – and so he came out of retirement to achieve 200mph in an electric drag car.

'We've got to have quieter, cleaner vehicles. I decided we need electric dragsters – they might not replace petrol cars but they could be a viable alternative. It's not as easy as I thought but we've got to 185.60mph, so we're close.'

He pauses a moment. Leans in close again. Looks me in the eye. 'My reaction time is better than an 18-year-old's.' Long may that last.



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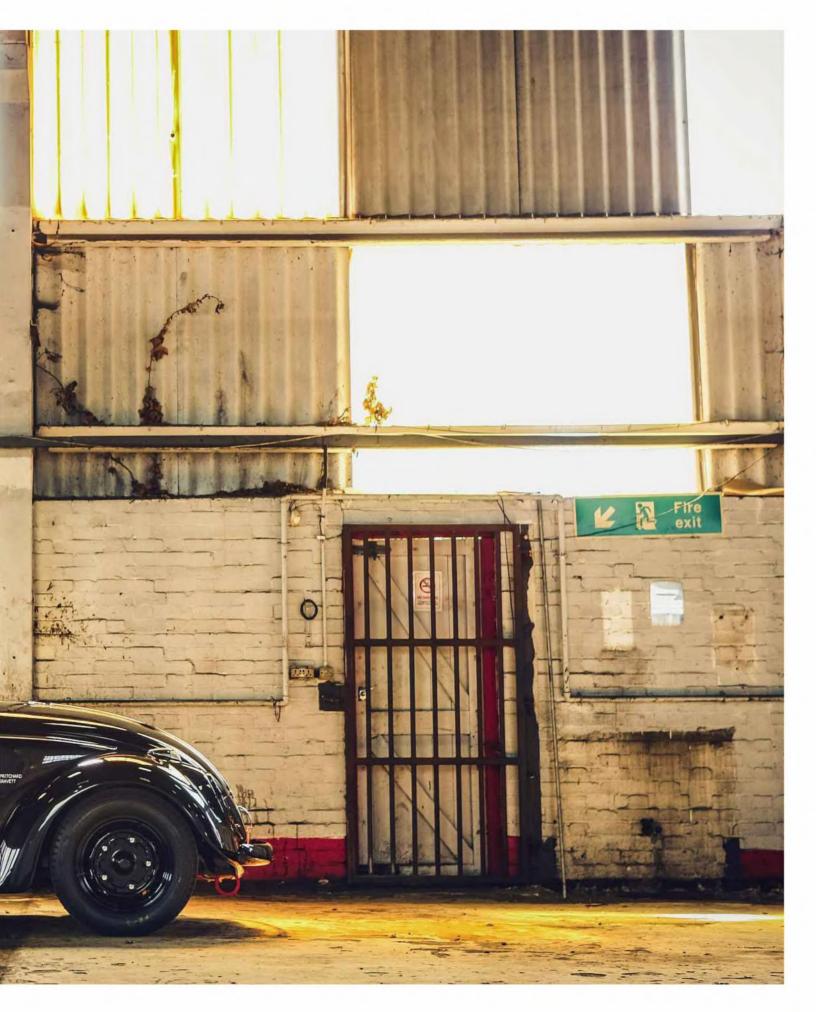
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PLANNED THIS CAR one night in a pub when I was 19 years old,' says Drew Pritchard. 'The exact model, the stance, the colour, the stripped-out interior, the numbers on the side, the big Weber 48s, the early fan shroud. Everything.'

Twenty-six years on, here it is, the dream made real. Since that night in the pub, Drew Pritchard has owned more than 100 air-cooled Volkswagens and Porsches, built a highly successful architectural antiques business and become the star of the hugely popular *Salvage Hunters* TV show, in which he travels the UK and Europe searching out 'treasure'.

The Beetle, a 1958 Deluxe, made its debut at the Goodwood Members' Meeting earlier this year, and has since been raced at Silverstone, Donington Park, Brands Hatch and Oulton Park. Everywhere it goes

Right

A mix of Drew's eye for detail,

Type 2 Detectives' skill in

building showstoppers and Ian

Clark's race history has produced a stunning car. Note

the huge downdraught Weber

48s and the interior quilting.

it attracts attention – but, then, it is, we think, the only Beetle currently racing in historics worldwide.

Before you ask the same questions that so many asked at Goodwood, no, it's not Porsche-powered. Yes, it does conform to all the rules, by running period VW parts. Yes, it's definitely a handful, with a high-power flat-four

hanging out back. No, Drew has never raced before... 'I always wanted to race,' says Drew. 'My father

always wanted to race, says brew. My father always wanted to race. My grandfather always wanted to race. We're all speed freaks; my grandfather even got stopped for speeding on his pushbike and – this is bad, really – when I was 17 I used to race my friends on the main roads. I held the record for years!

'I bought my first VW at 17, a £150 splitscreen van. I drove it for literally three minutes before I just fell in love with it, and I've since owned every variety except a [Type 3] Notchback and a Karmann Ghia.'

'Then last year the HRDC thing came up, the chance to race. I could have bought a really hot race-winner for what I've spent, but it just had to be a Beetle. Getting one to go fast seemed like such a challenge.'

This all came about through Salvage Hunters. One of Drew's visits for the programme was to Cambridge-based Type 2 Detectives (or T2D), best known for show-winning restorations and bespoke builds of air-cooled VWs; another to Themed Garages automobilia supplier and racer Stewart Imber, who took Drew along to an HRDC trackday at Goodwood in 2014.

'Our relationship with Drew kicked off with his Salvage Hunters visit last year,' confirms Mark Fulton, of Type 2 Detectives, 'which really seemed to rekindle his passion for VWs; we sourced him a '56 Oval ragtop.

'Then Drew ended up having a conversation with Julius Thurgood about racing a Beetle in the HRDC, with the result that Paul [Medhurst, T2D founder] and I went on the hunt for a '58 Deluxe.

'We found this car from a contact in the US. It was a lucky find, very original, very solid, though it had been built to "US specification"... lots of imperial bolts instead of metric, various shortcuts and a few litres of lacquer! It arrived in February, so we really had our work cut out to prepare it in time.'

With an entry to the prestigious Goodwood Members' Meeting in mid-March accepted, and the chance to test the car at an HRDC trackday the week before, there was plenty to do. Engine and gearbox builds were commissioned, and parts ordered, before the car arrived in the UK. As soon as it landed, the Type 2 Detectives team swooped onto it, stripping it right back ready for its race rebuild.

The bulkheads were sealed for safety, and then in went a Fabricage rollcage and Corbeau driver's seat and harness. Passenger seat and door trims have to be

> left as standard, but soundproofing and carpets have been stripped out. The finish is outstanding, with neat touches such as the quilted covering over the central spine and the Gene Berg shifter.

'We went a bit over the top with the interior,' says Mark, 'but that's all part of ensuring it looks right. Bear in mind we'd never even seen an HRDC race car

when we started building this – but Julius has been absolutely brilliant advising us.'

For the engine build, T2D commissioned Ian Clark of Wolfsburg Performance, famed in the aircooled world for his long line of successful VW drag racers and now for his super-fast Porsche 356A race car.

'The guys approached me just after Christmas,' says Ian. 'No-one had ever done a Beetle [for the HRDC] before, so we spent a long time working out what we could and couldn't do within the rules. We needed to get as much power out of it as possible because a Beetle doesn't handle like, say, an A40 or something.

'I could have bought a really hot race-winner for what I've spent, but it just had to be a Beetle'









'It sounds like an early Porsche race car, this mad Germanic machine-gun noise'

'The rules say capacity can be 25% bigger than the smallest engine made for that model – in this case 1131cc – so we could have taken it to 1414cc. The engine is allowed to use any "family" product up to 1966.

'Nobody ever puts Beetles on the track, and yet you look at pictures from Germany and Sweden in the 1950s and '60s and the tracks were full of them. They're very tuneable – just not very cheap to do!

'The most difficult bit is getting high-enough compression. You can't just skim a load off the cylinder heads; you need pistons with raised crowns that will fill the combustion chambers. I spent a lot of time finding the right pistons off-the-shelf – there wasn't enough time to have any made. Once I'd found the right ones, I had to make the cylinders fit around them; I bored them out, cut them down, made spacers to get the deck height right.'

The engine ended up at 1405cc, nicely within the regulations. It's built from the standard-fit magnesium alloy crankcase, forged crankshaft and lightened flywheel: all genuine VW parts, as are the iron cylinders. It runs an off-the-shelf Engle camshaft,

straight-cut camshaft gears for extra strength, lightweight cam followers, alloy pushrods and chrome-moly con-rods. The clutch is a Kennedy unit.

The cylinder heads are also genuine VW, fitted with stainless steel valves and double valve springs. Ian ported and gasflowed the heads, but the valves are standard size because, with such a small-bore engine, anything larger would actually reduce gasflow, shrouded by the cylinder wall. The rockers are stock VW but tweaked so that inlet valve lift is higher than exhaust lift. There's a full-flow oil filter, a trick aftermarket alloy deep sump, and a Bosch distributor running the permitted electronic ignition module.

The bottom end is balanced and blueprinted, of course, and I ask what compression ratio the engine's running. 'Let's just say "high compression", says Ian, grinning. 'I'm not telling you how high!'

Drew wanted the engine to look as period as possible, so the tinwork is painted black, the alternator is hidden away in the original-style six-volt dynamo casing and its billet alloy pulley blasted and soaked in Duck Oil to age it, and the carburettors are the real-deal



Italian-made Weber 48IDA downdraughts, also found on the likes of GT40, Cobra, Lola T70 and the like. A period-style Gene Berg linkage operates the throttles.

'A VW doesn't mind a big carb at all,' says Ian, 'though these have obviously got small chokes fitted. I even made smaller chokes on the lathe just in case, but it didn't need them.'

The great big cooling fan, so crucial to the Beetle's flatfour, has been welded and balanced. 'When they go, they come apart like a grenade,' says Ian. 'I've seen blades go right through bodywork.'

T2D commissioned Peter Englezos at VW and Porsche transmission specialist Cogbox to build the gearbox. It runs a Quaife limited-slip differential, ratios chosen by Ian to match the engine's powerband, and all Peter's tweaks to ensure maximum strength and clean-shifting. Heavy-duty axles are probably overkill but Drew wanted everything to be bulletproof.

The Type 2 Detectives crew and Ian worked together on the suspension set-up. Beetles use swing axles, which tend to lift up at the rear under hard cornering, so they fitted a period camber compensator - essentially a big leaf spring under the car - to try to make it behave. There's still room for improvement (a bigger one is on the way) but a swap from Gaz to Bilstein dampers at Oulton Park has also made a big difference. The only disappointment was that Drew's 'pub-dream' race car had Porsche 356 brakes, but they're not allowed under HRDC regulations.

So with all this, Marc Fells and Andy Hobday at T2D ended up with only eight days and nights to put the car together. Incredibly they did it, and it was straight to the rolling road at Wilshers Garage in Wimpole, Cambs, where power peaked at 151bhp just above 7000rpm, with a power band between 4000 and 8000rpm. After a few runs up and down the road near the T2D base, it was off to Goodwood for the HRDC trackday, where the Beetle immediately pulled a remarkable 118mph down the relatively short straight. Jubilation all round!

'Time was so tight,' says Mark Fulton, 'that on the way back from the track we took the doors off and dropped them at Prosign for Neil Melliard to hand-paint the numbers and roundels. I think they were still wet when we arrived back at Goodwood the next week!'

And so an excited Drew joined the T2D guys – decked →







Clockwise from top left

The team: Drew (in leather jacket) joins T2D's Mark, Paul, Marc and Andy, with engine builder Ian Clark (white overalls) and ex-Touring Car star driver Robb Gravett; at the Beetle's first race, the Goodwood Members' Meeting in March 2015.

out in matching brown work coats – along with Ian Clark and star driver Robb Gravett, who took it out in qualifying and immediately proclaimed 'I'm going to get this car on the podium!' There were a few minor niggles, inevitable for a first time on track, but within the first two laps Robb had climbed from 13th to sixth, flying through the pack in spectacular style. And then he was back in the pits after a missed gear, race over. Drew and co headed despondently to the bar.

'That was the first time in 40 years that a Beetle had raced at Goodwood,' he says. 'It was so exciting – and then it all went wrong, and we were devastated.'

It fell to novice racer Drew to continue the car's development. His first race fell two weeks after the Members' Meeting, at Silverstone on a wet, slippery track.

Then Donington, Brands Hatch and Oulton Park.

'It's been terrifying and exhilarating at the same time,' he says. 'After each race I'm grinning constantly. The noise and the power are just utterly addictive. It sounds like an early Porsche 356 race car, this mad Germanic machine-gun noise. The traction off the line is superb. I could just sidestep the clutch if I wanted too, and nothing would break. These cars have been drag-raced since the '60s!

'It took a while to get used to the madness of being out there on the track but I felt more confident at Brands Hatch, and Oulton Park was outstanding. I'm gradually learning how to drift a rear-engined car, which isn't easy but every now and again I get it right and I just think to myself "Yes! Got it!"'

And of course, the spectators love it. One of the big attractions of historic saloons is the variety of machinery, and there's nothing that looks or sounds

like Drew's Beetle. In the paddock, the whine of the cam gears dominates, but when it's up to speed the intake bellow and off-beat exhaust note combine to give a uniquely deep rumble. It runs in the middle of the HRDC field at the moment, but there's more power to come (a custom-ground camshaft will

make a huge difference) and lots of weight to be lost, especially from the rear, by stripping out window mechanisms, fitting magnesium rear wheels and changing to plastic windows.

As for Drew... 'I wanted this car to look like something a privateer might have built in the 1960s, and raced for decades, and I think we've achieved that. And I want to be racing it myself in 20 or 30 years time. It's in my blood now!'



Below

Engine lid is propped open

for cooling, and you can just see the aftermarket deep sump and

the camber compensator under

the car. The plan is for a

tuck-away muffler in white

ceramic to be fitted next.

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Porsche Classic Rest

1980 PORSCHE 924 TURBO

THE TEAM at Porsche Centre Newcastle entered the Porsche Classic Restoration Competition – which celebrated the 40th anniversary of the 911 Turbo – with the Porsche 924 Turbo that starred in the original UK launch brochure.

Work carried out involved the Newcastle team stripping down the bodyshell, removing engine, gearbox, suspension, glass and interior trim before handing the bare 'shell over to Lloyd Bodyshop in Newcastle, the official repair centre for Porsche in Newcastle.

The mechanical work was carried out by the technicians at Porsche Newcastle, who had the suspension shot-blasted, fitted new brakes and dampers, control arms, bushes, clutch and fuel lines, as well as shot-blasting and repainting the rear subframe. The engine was stripped and decoked but there was no need for any major components to be replaced.

Meanwhile, Lloyd Bodyshop prepared and repainted the bodyshell, repairing any corrosion before painting, though the only significant area of rot was in the battery tray in the front bulkhead, which was cut out and a new panel made to fit before painting. The paintjob involved spraying the car in white before adding the two-tone red finish and a final coat of lacquer. The correct red pinstripe decal, door locks and new seals were the

The work was completed during a period of only eight weeks, just in time for judging by Dr Wolfgang Porsche at Brands Hatch. Then the two-tone 924 Turbo went on show with other competition entries at last November's NEC Classic Motor Show in Birmingham. It has since been sold to an enthusiast.

finishing touches.

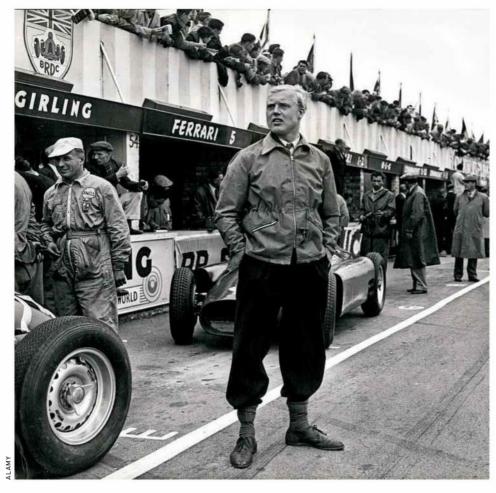


oration Competition



GONE BUT NOT FORGOTTEN

WORDS DALE DRINNON



Mike Hawthorn

Part bad-boy, part hero, Britain's first Formula 1 World Champion demonstrated his human quality above all

E STILL GATHER regularly, we Hawthorn loyalists, at one of Mike's favourite pubs for a pint in his memory. And although the group tends towards those who remember well Britain's first World Champion, or those like me who very nearly can, it isn't always only grey-hairs. Almost 60 years from his untimely death and despite the vast changes in motor sport since, people relate to him – one of the last gentleman racers – across a remarkable diversity of generations.

But to obsess on that gentleman driver image, the handsome, charismatic devil-may-care English playboy in bow tie and tweeds, is no real tribute either to the man or his accomplishments. In reality, Mike Hawthorn was a racer of superb talent and no small ambition. He was also, surprisingly to many, a pop culture idol and media celeb who suffered as much tabloid attention as young Lewis Hamilton, and certainly did a fair share of promos, grab-n-grins and book deals, the

whole modern Pro Driver agenda. Change the dates and it could fit the entire current F1 grid.

Furthermore, like those modern F1 Pros, John Michael Hawthorn started young and rose rapidly. He was born in Yorkshire in 1929; his father Leslie was a prosperous tuner and sometime racer who moved the family to Farnham in 1931 to be near Brooklands. Mike hated school but loved cars, bikes, aeroplanes and anything fast, and Leslie encouraged all of it. In 1950, barely 21, Mike drove his first event, the Brighton Speed Trials, and won his class.

By 1952 Leslie had him in an F2 Cooper. It was the year F2 decided the World Champion, and Mike won his debut there, too, finishing equal fourth in season points. For '53, though he had less total seat time than today's average karting contender, Ferrari signed him for Formula 1. He didn't win first time, though – it took until race number four, at blindingly fast Reims, and his battle with Fangio is considered a Grand Prix classic. At age 24, JMH was an F1 invincible and a press darling.

Left Mike Hawthorn at Silverstone, 1956, where he drove the British Grand Prix for BRM. Less than three years later he was dead.

Neither Grand Prix invincibility nor press adoration, however, would be a consistent career fixture. Mike unfortunately shared Ferrari's mid-50s slump, and unwisely jumped to Vanwall before they were ready; meanwhile he was pilloried in the notoriously fickle British newspapers for dodging his military service to keep racing. Which he did, but chronic renal disease that cost him a kidney in 1955, and could have cost his racing licence if seriously publicised, likely played a significant part. It might also mitigate some disappointing F1 performances traditionally attributed to decidedly hard partying, which he certainly did as well.

Nor were his sports car successes in the Jaguar D-types the satisfaction they should have been. An otherwise brilliant '55 Sebring finish was tainted by a storm of protests, an entire week passing before Mike's win with Phil Walters was officially confirmed. Le Mans that year was, of course, infinitely worse; hardly an anniversary of his and Ivor Bueb's victory goes by even now without headlines blaming JMH alone for triggering the crash that killed 83 spectators. (Actually, there was ample blame to go around.)

It was 1957 before things truly shaped up again, after he left hopeless BRM to rejoin Ferrari, and in '58 Hawthorn composed a fine string of podium finishes and fastest laps that allowed his single GP win to outweigh the four of Moss, becoming World Champion that October by a solitary point. He promptly retired, intending to marry, run the family garage in Farnham, cope however possible with the remaining diseased kidney doctors said would soon kill him and, better late than never, provide honourably for the secret child born from a one-night encounter the weekend of his 1953 Reims triumph.

Instead, three months later, he crashed his Jaguar saloon while street-racing on the Guildford bypass, and died on the spot. He was not quite 30, and made almost every mistake endemic to young people with huge appetites in a tremendous hurry. He also achieved much and delighted many, and stories of his charm, humour and sheer affability are legion. In short, he was wonderfully, completely human and totally relatable, qualities our soulless and floundering present F1 should maybe allow its own youngsters. Trust a grey-hair. Nobody will gather 60 years hence to drink in memory of Ferrari's 2015 launch control software.

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British Airways 'Speedbird'

The advert used to implore us to Fly The Flag. Yet way before that, the Speedbird logo was an Art Deco icon of BA's formative years

EXT TIME your British Airways airliner starts its descent, reflect on the fact that the pilot will be announcing to the air traffic controller the arrival of 'Speedbird', a far more romantic and evocative description for one of the technological miracles of the modern age than Jumbo or Airbus.

'Speedbird' has been the call-sign of BA since the days of the British Overseas Airways Corporation (BOAC) and harks back even further to when Britain still had the Empire and air travel was the preserve of the the wealthy, politicians and film stars. Speedbird was the sharp Art Deco logo created to promote the thrill of flying with Imperial Airways.

Imperial Airways was formed in March 1924

from the Government-encouraged merger of four independent airlines. Based at Croydon Airport, the first daily service was London to Paris but the longer-term objective was to speed up travel to far-flung parts of the world that were coloured pink on the map.

The Speedbird appeared in 1932 and was designed by the graphic artist Theyre Lee-Elliott. He was born in 1903 in Lewes, Sussex, schooled at Winchester and studied theology at Cambridge before moving to London and enrolling at the Slade School of Art. He settled in Chelsea and never left.

He embraced the Modernist Bauhaus style of graphics emerging from the European avant-garde and also quoted the dynamism of the Vorticist and Futurist artists as his inspiration. The critical success and popularity of the Speedbird logo led to a commission in 1934 to design another logo, also winged, for the new Air Mail service. Throughout the 1930s Lee-Elliott designed posters for the London Underground, Southern Railway and the Ministry of Labour, among others.

Curiously, given that they possessed one of the most striking symbols of the streamlined 1930s style, Imperial did not use it in the most obvious place – on their aircraft – until 1939!

'The Speedbird found itself embellishing the fastest airliner in the world, unsurpassed in speed until the arrival of the Jet Age'

the Jet Age' mission milita

IMPERIAL AIRWAYS

FLY FROM LONDON

PARIS

BRUSSELS

COLOGNE

IN SPEED & COMFORT

That year saw the creation by Act of Parliament of BOAC as the official state airline, merging Imperial with British Airways Ltd. With Europe at war, many of the new airline's silver birds were dulled by camouflage – the Speedbird barely visible against the dark background of the fuselage.

The Speedbird soon found itself embellishing what was at the time the fastest airliner in the world, unsurpassed in speed until the arrival of the Jet Age: the De Havilland Mosquito.

A batch of civilian-registered Mosquitos were attached by the Ministry of Defence to BOAC to fly a series of highly dangerous missions to neutral Sweden (hence the non-military requirement). The task was to ferry

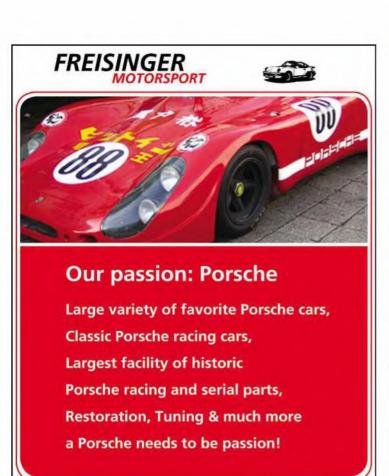
back much-needed ball bearings and the occasional 'sensitive' passenger. One of them was Niels Bohr, the Nobel prize-winning atomic physicist who was soon to become part of the 'Manhattan' atomic bomb project, ferried to Britain in a Mosquito bombbay and almost not making it when he passed out after forgetting to put on his oxygen mask.

With the arrival in 1952 of the extraordinarily graceful Comet, the first jet airliner to enter service, the Speedbird rapidly became the favourite of the newly named Jet Set.

In the late '60s and early '70s the logo could also be seen adorning some high-speed birds of a different feather, when BOAC sponsorship brought international endurance racing to Britain with the Brands Hatch 'BOAC 500'.

Speedbird survived the 1974 merger with BEA that created British Airways and even seemed to take on three-dimensional form in the shape of that ultimate speedbird, Concorde, but as a logo its days were numbered. After half-a-century, a corporate redesign in 1984 and again in 1997 saw the Speedbird transformed into a piece of wavy ribbon.

By the 1950s Lee-Elliott's graphic style had fallen out of fashion and he returned to his first love of painting, primarily ballet scenes in a style quite unlike his graphics. He died in obscurity, still in Chelsea, in 1988.



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For captains of industry

Patek Philippe has created a highly complex pilots' watch – really intended for those who sit in the cabin, not the cockpit

T WAS THE WATCH of the Basel Fair, by which I do not mean that it was necessarily the unanimous favourite of all those who attended, but it was certainly the most talked about and controversial timepiece on show at the annual summit of the watch and jewellery world. And the remarkable fact was that the watch causing a stir was a Patek Philippe.

Patek is the most cerulean, the most Klein and the most cobalt of bluechip brands. Patek is what collectors graduate to when they grow up. There is an almost institutional quality about Patek Philippe; not least reinforced by the advertising that, instead of showing you the face of a celebrity, stresses the transgenerational husbandry of the Patek you buy. Such is the attention focussed on the marque that the slightest change in the diameter of a case or a dial design is seized upon and debated by Patek Kremlinologists keen to decipher meaning in these subtle alterations.

And then Patek does something like bring out the ref 5524. The numerical classification is typical understated Patek, which on the whole dispenses with names for its watches, but there is nothing anonymous about what has become known as the Patek Pilot, or to be more precise the Patek Philippe Calatrava Pilot Travel Time.

Pilot watches have long since made the move from cockpit to civilian life and some brands such as Breitling and IWC have become almost synonymous with this style of timekeeping. More recently Zenith too took to the air with a pilot inspired by its heritage as Bleriot's timekeeper of choice. Pilot's watches by their nature are big things with readily legible dials, and traditionally Patek has tended to be all about classical watchmaking. However, this year, fourth-generation family owner Thierry Stern decided to give the fair what it was not expecting.

In the normal run of events Patek fanatics would have been wowed by the virtuoso split-second chronograph ref 5370, which is a fabulous piece of kit, and exactly what you would expect of the storied Geneva house: elegant, restrained and carefully made. The premise of the split-second chrono is that it can time two events with the ability to split the second hand into two: one hand is stopped, while the other continues uninterrupted.

They are fiendishly difficult to make and assemble. Often, in order to hide slight

imperfections, some makers will make the upper second hand slightly bigger than the lower one to disguise any slight misalignment. This is not the Patek way: they prefer to get it right rather than resort to sleight of hand and, accordingly, the hands are the same size and correctly positioned. However this year, the split-second found itself overshadowed as collectors debated among themselves whether they liked or disliked, understood or were baffled by the new Patek Pilot.

As expected from Patek the execution is flawless. The face is beautiful: the large, stylised Arabic numerals in an early 20th Century font contrast with a dark blue dial. There is a central second hand and the date is indicated on a subdial at six o'clock. Sword hands indicating hours and minutes are supplemented by a further skeleton hour hand that denotes the hour of the day in a second timezone. The second timezone is operated by means of two pushers: one at 10 o'clock and

another at 8 o'clock to advance or retard the time. The pushers are in keeping with the spirit of the early pilots' timepieces and, once operated, can be locked with a quarter-turn to avoid inadvertent activation.

It is, says Thierry Stern, not necessarily a watch for the pilot but for the guy who sits behind the pilot in the cabin and is constantly flitting from timezone to timezone.

Functionality aside, the look and size (its 42mm diameter seems larger with the pushers) are not what one expects from Patek... which is why it is so good. I had more or less made up my mind to be perplexed by this watch until I saw it in the metal. Instead of asking Thierry Stern why he had decided to make it, I found myself asking when he would be making a simpler version of the pilot without the additional timezone indicator, as the design is just so cool that I would love to wear one but find that, as always with Patek complications, they are not priced with me in mind.

'The look and size are not what one expects from Patek – which is why it is so good'



Right
With a 42mm diameter rendered
larger in appearance by chunky
push-buttons, the Patek Pilot
has confounded watch lovers.

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Appearance is all when it comes to in-car entertainment. Even better if you can unhook the radio and take it with you

T WASN'T THE RADIO so much as the vintage shop display card it was embedded in that lured me towards Roger Beasley's Ever Ready Sky Tourer, spotted at a recent car show.

There's nothing quite like some period retail display trimmings to bring your automobilia alive. In fact, the sales aids are usually much rarer than the items themselves – far more prone to having been chucked when the new range came along.

However, what I liked about the gaudy Sky Tourer was its 'when-I-were-a-lad' factor. For a very brief time (battery firm Ever Ready only made it from 1964 until '68, when its radio division was shut down), this was the iPod of its day. It was a radio that did its thing to fill your car with music and chat on the move, and could then be plucked from its in-dash housing to become a portable transistor set to take down to the beach or into the woods with you.

Generally, in them days, you 'ad to make yer own entertainment or go without, and portable trannies were a relative novelty, only having replaced humming and whistling in the late 1950s. Ever Ready thought it had a winner on its hands with this car/portable hybrid. Commercial Motor magazine tried one out in 1963 because it thought the unit might have enough power - when detached, I'm guessing - to be heard above the raucous din of the average lorry cab, and noted with satisfaction that in various trucks there was a band of volume where the sound quality was actually pretty good, and that you only got the 'hash' that made speech unbearably distorted in a diesel-engined van.

Clipped into place, it connected with the vehicle battery; popped out, dry batteries – Ever Ready ones, naturally – gave 75 hours of service. It even had a built-in anti-theft device, solenoid-operated. This high-tech wonder cost a not-inconsiderable 21 guineas when new.

That, among other aspects, makes Roger Beasley guffaw. 'That was a lot of money in 1964,' he says. 'A mate of mine gave me the display card and, really, this is a prop rather than a good radio. It does work but the performance is poor. When you look inside



'There's nothing quite like some period retail display trimmings to bring your automobilia alive'

there is a lot of trouble, and the reception is atrocious. It has an internal aerial and that would gather rust to make it even worse!'

Buick actually offered a 'Trans-Portable' set like this for its 1959 range. It even had its own leather carry-case. Oldsmobile and Pontiac marketed similar models. The Germans, meanwhile, were great fans of the Blaupunkt Derby in a similar vein, and in the 1960s it was a class apart because it offered a UHF band – FM in today's parlance – that would have enhanced listening both inside the Volkswagen it was often fitted to and also in any shady Black Forest glade, thanks to its angle-able aerial. They're hard to find in good nick because the handsome plastic case and handle often sustain damage after years of in-and-out action.

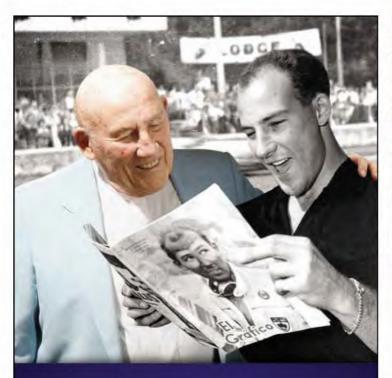
'There were sets from Philips and Pye, but most of them were pretty poor, with just long-and medium-wave,' says Roger. 'Static was the number one problem in the 1950s because of the positive earth system, and suppressants were needed on just about every component. The Blaupunkt set from the 1960s is quite desirable because it has FM. And there was also the Sony 7P from the 1970s, which had short-wave but didn't sell well because it was bulky. None of them really caught on, of course, because pocket transistor radios became so cheap to buy.'

Roger ranks this Sony as the most sought-after of a small and long-obsolete bunch. It sits at the top of a price ladder from £125 down to £25. Although he's sold examples of all of them, his main focus is on providing crisp modern sounds to classic-car owners who are fastidious about outward originality.

'People don't want the frontage to change. They want the radio to look absolutely period, or at least to be exactly simulated. But behind the fascia, the disguise, they want digital sound quality, which is what I can add by converting the unit to the latest technology. The button functions remain broadly the same but it will have auto-scanning. I'm just finishing one now, an HMV from a P4 Rover 100. Weirdly, it had been sliced in two, I suppose to get it out – only the front was left. I've converted it to stereo amplification, and you can play an iPod or MP3 player through it for true digital sound quality. About £300 is the most it will cost.'

Yet these radios are, strictly, parts of the car rather than autonomous automobilia, and don't have the delightful mobility of a Sky Tourer. Dreadful sound quality, flaky plastic and big battery appetite aside, wouldn't you rather have one of those on the bedside table?

THANKS TO Roger Beasley at Walmley Classics, +44 (0)121 311 1588, rogerbeasley4@msn.com.



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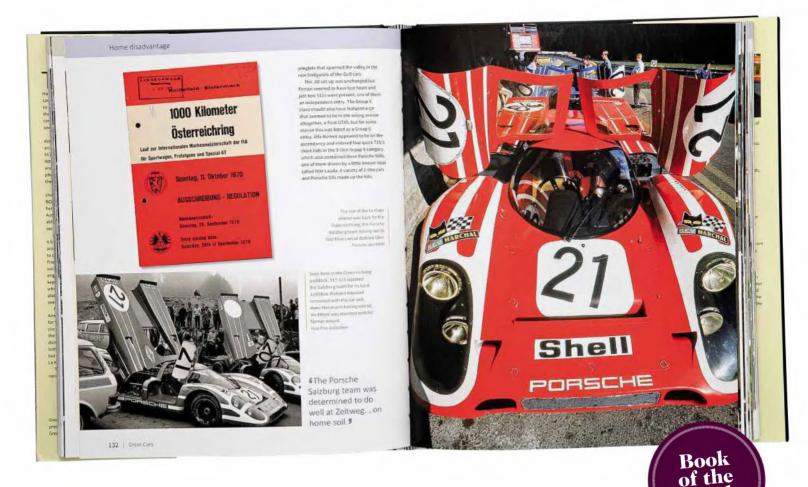
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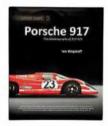
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Porsche 917 the autobiography of 917-023

IAN WAGSTAFF, Porter Press, £80 (deluxe edition £250), ISBN 978 1 907085 21 5



WE WERE impressed with the first instalment of Porter Press's *Great Cars* series, which covered the legendary Jaguar E-type Lightweight 4 WPD. So much so, we made it Book of the Month. This, the second in the series, is equally

accomplished – although it helps that the subject matter is so compelling.

The Porsche 917 was a landmark sports-prototype and 023 was the most important chassis of them all. The vastly experienced author recounts the development of the model before launching into the history of this particular car, which claimed outright honours in the 1970 Le Mans 24 Hours. It was the marque's first-ever overall win in the endurance classic, and the jumping-off point for a tally that, as of only a few weeks ago, now stands at 17 wins.

Rather than writing a mere list of achievements, Wagstaff went to the trouble of talking to key insiders, not least Richard Attwood and Hans Herrmann, who drove 023 to that famous victory 45 years ago. 'Versatile' Vic Elford, Kurt Ahrens (pictured below) and the often overlooked Gijs van Lennep also proffer their thoughts, and they make for interesting reading. The race-by-race reports of 023's time as a frontline weapon are informative, easy to digest and genuinely interesting, and there are many enjoyable quotes attributed to legendary spanner-man Helmut 'Käfer the Mechanic' Frauenschuh who, in 1970, was the youngest member of the Porsche Salzburg team.

That said, if we are absolutely honest, much of the background info on Porsche's rise to prominence

is overly familiar, as are the obligatory references to the movie *Le Mans*. The pages given over to driver biographies also smack a little of filler, but that is where criticisms begin and end.

The many images – around 300 or so, if the press blurb is to believed – are universally wonderful. Many were hitherto unfamiliar, too. The shots from the 1971 Daytona 24 Hours are particularly evocative, not least those showing 023 after the accident that ended its career as a works racer. We really appreciated

seeing the images in their entirety rather than tightly cropped. Picture reproduction is also excellent, while the layout is crisp and easy to navigate. Studio shots of the car as it is today finish the book off nicely.

Month

When the *Great Cars* idea was first mooted, we wondered if there really was a market for a book on one particular chassis, let alone a whole series. Our cynicism proved unfounded and we greatly look forward to future volumes on cars such as Ferrari 250GTO chassis #4153GT, and Maserati 250F chassis #2528.





COLLECTORS' BOOK

Schweizer automobile

THIS EXTREMELY hard-to-

find book is a must-own for

Swiss margues and

Worblaufen and Cegga may not be. In

reading this doesn't make you want to track

down a Felber Pacha, then nothing will.

Triumph motorcycles

German-only text, it has a wealth of information packed into its 192 pages. And if

likes of Monteverdi and Sauber may be familiar, others such as Jehle.

fans of the esoteric. It covers

coachbuilders and, while the

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Autovision, 1992, value £150

The Pininfarina book

GUNTHER RAUPP, teNeues, €98, ISBN 978 3 8327 3234

RELEASED TO COINCIDE with Pininfarina's 85th anniversary celebrations, this huge landscape-format hardback is not lacking in size or heft. It weighs in at 3kg so it might be a good idea to reinforce your coffee table before you invest in a copy. And it is very much a coffee-table special, with little in the way of

insight into the firm's history. What's more, most former designers don't even get name-checked, which is disappointing.

That said, it is a lovely thing to own, if only for the many beautiful images and the use of ephemera such as original renderings (we particularly loved Paolo Martin's early sketch for the Fiat 130 Coupé). It was also refreshing to see pics of some of the less-celebrated PF design exercises, such as the Cadillac Jacqueline.

This is a lavishly produced effort and will appeal to anyone with a weakness for Italian design.





Porsche 935, la reine des 'Silhouettes' 1976-1982

MICHEL BOLLÉE. Editions du Palmier, €42 ISBN 978 2 36059 059 9



THERE IS is no shortage of Porsche books and this slender French-langauge-only volume offers little in the way of fresh insight. That said, as appreciations of this 911-based monster go, there's much to like. It is in

essence a photo album, and chances are you won't have seen many of the images before. Some of them aren't particularly sharp but they are certainly atmospheric. Scale modellers will no doubt find it a boon, as there are many pictures of privateer cars with their ever-changing liveries; we particularly liked the many images of the Kremer brothers' versions. There's even a shot of Mark Thatcher racing a 935 at Le Mans in 1980 - but don't let that put you off.

Valentino Balboni

MATTHIAS PFANNMULLER, Hubelhouse, \$125 ISBN 978 3 9524370 0 1



FEW TEST drivers ever get to enjoy the limelight but Balboni has, albeit more by accident than design. As this enjoyable book

recounts, this latter-day 'brand ambassador' door-stepped his way into a job with the fledgling Sant'Agata marque in the mid-60s, where he was trained by the legendary Bob Wallace. Here you will read his thoughts on life at Lamborghini under various paymasters (he really didn't enjoy working under the Indonesian Megatech concern in the '90s). It's also interesting to hear his thoughts on the many models he honed, often against a backdrop of political unrest. There are some fabulous images, too, although reproduction is a bit patchy in places.

Lamborghini test driver



1937-today

IAN FALLON, Motorbooks, £35, ISBN 978 0 7603 4545 0

THE COVER blurb states: 'What do Marlon Brando, James Dean, Steve McQueen and Arthur Fonzarelli have in common? All of these men define the essence of cool, and have ridden Triumph

motorcycles.' The word 'cool' does appear quite frequently here. But, to be honest, what we took away most from reading this well-written hardback was just how, cringe, 'cool' Triumphs once were, be it the original Speed Twin or some of the early racing triples. And any book that includes gen on Bob Leppan's Gyronaut X-1 record-breaker is alright with us. This really is a superb read, whether you're new to the subject or already anointed. It's worth buying.

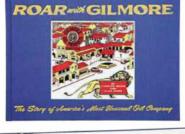
Roar with Gilmore

CHARLES SEIMS & ALAN DARR. Planet Ink Fine Books. £65. ISBN 978 0 578 14424 5

WHAT A fabulous book! There is so much to see and enjoy in this account of the US West Coast oil company Gilmore that, as the preface puts it, 'through outlandish promotions and advertising stunts, using clowns, baby lions, racing cars and planes... brought fun and excitement into the lives of Depression-weary Americans'.

Gilmore was a major sponsor of pre-war motor racing and, as the spread below shows, fans of hotted-up Fords (and Hudsons,

and Indy cars) will find some fantastic images here. But there's much, much more. Gilmore Island, a 1930s LA entertainment complex that featured a stadium, cinema and market, is covered in detail - and, of course, there's masses of automobilia too. It's a truly lovely piece of work.





Essential buyer's guide Jaguar new XK. Mustang

NIGEL THORLEY/MATT COOK, Veloce, £12.99 ISBN 978 1 845848 06 4



VELOCE HAS extended its remit with its popular buyer's guides to include what might be termed 'future classics'. Both of these 64-page softbacks cover familiar ground but do so expertly in potted form. They

cover everything from deciding which model is best for you to what to look for when car shopping, the pros and cons of buying at auction. and which specialists and clubs are worth a punt. They also don't skimp on advice concerning running costs, paperwork and suchlike. While low on aloss, previous books in the series have sold in huge numbers (more than 100,000 copies and counting) and we have no qualms about recommending them.



Replica Porsche driver's jacket

£230-300, www.shop1.porsche.com

INSPIRED BY the anoraks worn by the Porsche works team in the 1960s and 1970s, this quilted jacket may help you evoke the spirit of Richard Attwood, Brian Redman and Vic Elford. An embroided Porsche logo graces the left-hand breast-pocket, while the right-hand pocket features a see-through pass-holder, to speed your transit in and out of the paddock. And for rainy days there's a hood hidden away in the collar and secured by press studs. The Porsche Driver's Jacket is available in period colours – lime green and red, as pictured; red and green, as worn by the Porsche mechanics; or claret and white, which is described as a Porsche team member's works jacket.



Folding Ferrari bike

£1060. www.store.ferrari.com
YOU DON'T see that many
two-wheeled Ferraris, but the
latest bicycle to wear the prancing
horse badge is this Komdaproduced Ferrari folder. The
super-light 20in folding frame
should give you a fair chance of
tucking it away in the boot of one
of its four-wheeled namesakes:
handy for the car-park-tohospitality-suite dash at the GP.

Movie star motorcycle poster

£57. www.calmtheham.com

BE THAT pub quiz bore with your intimate knowledge of film stars and their bikes. Here are 79 beautifully illustrated movie motorcycles, from the Kawasaki ridden by Maverick in *Top Gun*, to the chopper made famous in *Easy Rider*.



1:8 Jaguar D-type

£2500. www.reviloclassicmodels.co.uk

ALMOSTTWO FEET long including its protective Perspex case, this fantastic scratch-built scale replica from Javan Smith depicts the Ecurie Ecosse-run D-type that won the 1957 Le Mans 24 Hours. It's supplied on a frosted glass plinth, to special order only.



Cobra Players Classic sports seat

£349. www.cobraseats.com

RETRO IS IN, as the latest offering from Cobra Seats demonstrates. The hand-finished tubular steel-framed seat can be finished in a variety of different materials and colours, but bear in mind the fixed backrest won't suit everyone and the seat might be a tad broad for narrow cockpits. Still, it will look great in your lounge...





Tailor-made car covers

From \$289. +818 802-4700. www.beverlyhillsmotoring.com

BEVERLY HILLS Motor Accessories is now back in the hands of its original family owners and to celebrate it's introducing a new range of indoor and outdoor high-quality car covers. BHMA's covers are tailormade to fit specific vehicles; they're more a Savile Row suit than an expensive blanket. The covers feature soft fabric inner surfaces to protect paintwork, and the outdoor versions are UV- and rain-resistant.



Alfa Romeo Montreal T-shirt £25. www.t-lab.eu OFTEN OVERLOOKED, the Montreal is one of the true Bertone-designed greats and among the nicest-looking Alfas. Apparently this T-shirt depicts the Montreal on a road trip to Lake Garda; clearly art is all about imagination...

Gibson-inspired Raymond Weil watch

3495. www.raymond-weil.com

GIBSON AND RAYMOND WEIL might not be obvious partners, but this limited-edition (200 only) version of the Nabucco self-winding chronograph celebrates the unlikely union. Six grooves around the circumference of the dial are symbolic of the six strings of a Gibson SG Standard guitar, while the Gibson logo and emblem sit proudly at 12 o'clock. The Nabucco has a 46-hour power reserve, a 46mm diameter case, and is more easily worn on the wrist than a guitar.



1:18 BY BBR

Ferrari 250 Testa Rossa

PRICE £209.40 MATERIAL Resin handbuilt QUALITY ***** VALUE ****

FERRARI 250TR #0728, like many of its ilk, has had a chequered career. Delivered to Luigi Chinetti's North American team in early 1958, its first result was a DNF at Sebring – but, after that, things improved. After coming third on the Targa Florio and fifth at the Nürburgring 1000km, it gained immortality with first place overall in the Le Mans 24 Hours, driven by Phil Hill and Olivier Gendebien.

An intensive US racing career culminated in a Chevy V8 being installed in 1962. Thankfully, #0728 was reunited with its original

engine in the mid-70s and is now back to Pebble Beach condition – where it was shown in 2014 by owner Sir Michael Kadoorie.

Models shown are available

www.grandprixmodels.com

from Grand Prix Models.

+44 (0)1295 278070.

BBR's model is a superfine 'kerbside' replica – no opening panels – that comes mounted on a faux-granite display plinth. Naturally, it depicts the car in its 1958 Le Mans-winning guise, and it's pretty much impossible to fault (we particularly like the tiny clips that hold the full-size car's Perspex screen in place). Buy it, put it inside a proper display case, sit back, and admire.



1:43 SCALE

1 // OPEL 10/40 BY IXO PRICE £29.95 MATERIAL Resincast QUALITY ***** VALUE ***** While it feels light in the hand, this is a

While it feels light in the hand, this is a superbly detailed model of Opel's big 1928 limousine. Good value, too.

2 // PORSCHE 911R BY MAKE UP COMPANY PRICE £143.95 MATERIAL Resin handbuilt QUALITY ***** VALUE ***** Incredibly crisply moulded and

Incredibly crisply moulded and immaculately detailed, Make Up's 911 is arguably worth its hefty price tag.

3 // FORD GT40 BY MARSH MODELS PRICE £179.95 MATERIAL Resin handbuilt QUALITY ***** VALUE *****

A very fine effort by UK maker Marsh of the 1965 Whitmore/Ireland Le Mans car.

4 // PONTIAC GTO BY NEO PRICE £70.95 MATERIAL Resincast QUALITY ***** VALUE *****

Red-band tyres and a green top-tint 'screen subtly offset the flawless black finish of this 1966 GTO. A superb model.

5 // LAMBORGHINI HURACAN BY KYOSHO PRICE £79.95 MATERIAL Resincast QUALITY ***** VALUE *****

If you don't like lime green, this Lambo is available in other colours; plenty of engine and interior detail is on show.

6 // ALFA ROMEO 6C 2300 BY SPARK PRICE £50.95 MATERIAL Resincast QUALITY ***** VALUE *****

A must for Le Mans collectors, Spark's model represents the 1931 winning car.

7 // BMS RENAULT 4CV BY HISTORY CAR 43 PRICE £74.25 MATERIAL Resin handbuilt QUALITY ***** VALUE *****

BMS stands for Bosvin Michel Special, an oddball entry on the 1953 Mille Miglia. We think it DNF'd, but the model is nice.

8 // FERRARI 250GT SWB BY MYSTERIOUS PRICE £130.70 MATERIAL Resin handbuilt QUALITY ***** VALUE *****

Depicting the fourth-placed Tavano/ Loustel car from Le Mans 1960, this 250 SWB is not bad value for a handbuilt.

9 // LOTEC SIRIUS BY BEST OF SHOW PRICE £35.55 MATERIAL Resincast

QUALITY ***** VALUE *****
One for fans of the obscure, this is a good and well-priced model of the German V12 supercar of the late 1990s.

■ CLASSIC MODELS

Rambler taxi by Rullero of Argentina



IN THE 1950s and 1960s a surprising number of American and European cars were built in factories in Argentina and were in turn produced in miniature by local toy companies, most of which are virtually unknown outside their country of origin.

The story goes back to 1955, when the Kaiser company of America signed an agreement with the Argentine Government, which led to the formation of Industrias Kaiser Argentina (IKA). IKA negotiated with other European and American car manufacturers and secured the right to assemble numerous Renaults, Alfa Romeos and Ramblers, suitably modified to suit the needs of the local market.

This attractive model of a Rambler dates from 1966 and was made by a company called Rullero. Measuring 21cm in length, it has a plastic bodyshell mounted on a tinplate chassis, with a friction mechanism driving the rear wheels. The interior is a colourful lithographed tinplate pressing, recalling Japanese tin toys of the '50s.

Rullero produced a number of variations on the Rambler: an estate car was easily adapted into an ambulance simply by adding a roof light, while the saloon was similarly transformed into a taxi or police car. There's also an electrically powered version of the saloon, operated via a hand-held control box.

Other toys under the Rullero name include a pick-up, fire engine, racing car and an IKA Torino coupé. A model of a Renault Fuego has also surfaced, so Rullero must still have been in business in the 1980s. The earlier Ramblers are its most desirable products, though mint and boxed examples are scarce.

Cassic Dinky and Corgi diecasts and Japanese tin toys in pristine condition may represent the gold standard in the market, but collectors are increasingly seeking out more unusual and exotic pieces, particularly those made in plastic. The Rullero Rambler is just the sort of model that appeals to the seasoned collector who likes a challenge.



An early flat floor 3.8 right hand drive roadster manufactured in September 1961 which has been restored to an exceptional standard. It comes with a huge photographic file detailing the restoration from the initial dismantling through the body restoration, mechanical

The restoration was completed some 18 months ago with a little over 500 running in miles covered. Comes with full CMC warranties.

restoration and final assembly.



1967 E-Type 4.2 FHC £82,000 Super car in very good condition, recent engine rebuild, five speed transmission, great touring car and value for money.



1955 XK140 Roadster £122,000 Fabulous driving car that has only covered 2000 miles since nut and bolt restoration, many upgrades to improve safety and reliability.



1976 Daimler XJ12 Coupe £45,000
The Daimler double Six is a beautiful car and discerning collectors are beginning to recognise their merits. This is a concours car which has the awards to confirm.



1958 XK150S 3.4 Roadster £99,000 A rare left hand drive model which is running and driving, with a great potential to add value, will surely be a wise investment.



1950 MKV 3.5 Convertible £88,000 A gentleman's tourer restored to a very high standard throughout and priced to sell, offering wonderful four seat open touring.

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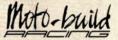


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Village people



1989 BMW 320i CONVERTIBLE. 1983 PORSCHE 944 **GLEN WADDINGTON** @OctaneGlen

I WAS AMAZED TO realise that I've owned the BMW for more than 41/2 years now, and I've had the 944 for three. In that time neither has cost me a fortune, though the 944 soaked up a fair sum last year when it was time to replace the cam and balance belts, and get the sills sorted properly. This summer it was the BMW's turn, though the Porsche needed a fettle too.

Enter a couple of friends from my village, both of whom I've met as a result of our kids being at the same primary school. James Morgan is an electrical contractor who cut his teeth as an auto electrician - just the chap to sort a problem with the 944. And James had introduced me to Stuart Templeton, who runs Templeton's Garage (www.templetonsgarage. co.uk) in nearby Rushden.

I explained to Stuart that it was time the 320i received a bit of TLC. The tappets seemed a little noisy to me ('We'll take a look; the injectors on these aren't the quietest'), the cambelt was due a swap ('Sure it's not chain-driven? [Quick glance under the bonnet] No. it's belt-driven'), and there was a ticking under acceleration.

'Sounds like it might be...' I got as far as saying, when Stuart interjected with "...exhaust manifold gasket. They were always going on these.'

Turns out Stuart ran a host of E30s when they were a bit newer, and he knows them inside out. His dad started the business back in the late 1960s, and was known for competing in 911s and rear-wheel-drive Escorts. With cars ranging from a Daimler 250 V8 to a last-generation BMW M3 and recent Aston Martin V8 on the ramps, it seemed I'd found the ideal place to service the Beemer.

And what a transformation. Turns out those tappets were miles out, and it's now more silent and refined than any 26-year-old car has a right to be. Wonderful! And it's quicker, probably thanks to new plugs and a full service, but it really revs its way round the clock from 4000rpm now. Fantastic job, Stuart. I'll be back.

Meanwhile, the 944. It wouldn't start, a while ago, until the AA came and got it going. Turns out there was an immobiliser I didn't know about, and the whole thing would need tearing out if it wasn't to let me down again. James to the rescue! Tracing back from the aftermarket alarm siren to the fusebox in the passenger footwell soon saw the problem isolated and removed.





The 944 is reliable again now that Glen's friend James has removed the long-dormant immobiliser: 320i is as smooth as it was when new, after some TLC from garagiste Stuart Templeton.





In a spin at **Brands Hatch**



HRDC ACADEMY 1958 AUSTIN A35

DAVID LILLYWHITE @OctaneDavid

MORE RACING. And a spin! The ever-growing troupe of HRDC Academy A35s hit Brands Hatch last month, as part of the HRDC Touring Greats series, and I was wondering if having by far the most experience in these cars would continue to be enough to hold off the newcomers, some of whom have raced for many years.

So the pressure was on, and qualifying soon showed that I was right to be worried. Three of the Academy A35s, including mine in 24th place, were within about 1.5sec of each other, and were clustered together on the grid with a Fiat Abarth, Drew Pritchard's Beetle (featured in this issue), a Rover P4 and another, much hotter, non-Academy A35.

In the race, I thought I'd made a decent start, but Academy newcomer Tony Shirtcliffe got away guicker, and straight past me. By the first corner, so crowded with 1950s saloons it looked like an early M1 traffic jam, Julian Grindall's Academy A35 had nipped past too. Third in class. Bugger!

I fought back, pulled a cheeky manoeuvre on Julian round the inside of the Druids hairpin, and finally managed to sneak past Tony. Hurrah for me, I thought, as I noted my pit-board proclaiming first in class. And still congratulating myself, I piled too hard into Paddock Hill Bend, still braking as I began to turn down the hill. The back whipped round too fast for my



limited skills, and suddenly I was heading sideways then backwards down that dauntingly steep hill, thinking 'Please don't roll, please don't roll!'

It didn't, and I came to rest facing in exactly the wrong direction in the middle of the track, the car wreathed in tyre smoke, engine amateurishly stalled, as several cars including both Tony and Julian in the Academy A35s - came barrelling over the blind brow straight towards me. 'Please don't hit me, please don't hit me!' I thought, as I waited for a gap in the action to turn and get back into the race.

I have to say I didn't enjoy the rest of the race as much as I might have after that. Certainly not as much as I'd enjoyed Donington a couple of weeks before. Although with a bit more hard-charging and a little bit of luck, I ended up first in class (and 17th overall), it brought home just how much I've vet to learn.

As for the car, it was brilliant once again, still on the same untouched engine with which it started 2014, and still on the same tyres - though they've since been changed ready for the next race at Oulton Park. I'm looking forward to seeing how much difference they make.

THANKS TO HRDC, www.hrdc.eu, and Chris Snowdon, www.csracing. co.uk. See the first ever all-A35 race at Mallory Park on 28 September.

OCTANE'S FIFFT

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

OCTANE CARS



Lillywhite fights the system!



1996 SUBARU IMPREZA DAVID LILLYWHITE

@OctaneDavid

THIS MONTH, I've been fighting the system. Sticking it to the man. Battling my insurance company... Sure, I'm hamming it up a little, but just over three months after my Impreza was hit by a woman pulling out of a parking space as I drove past, I received a letter from my insurers requesting that I send the Impreza's keys and documents by Special Delivery within 24 hours, in return for a payment of £800, minus £250 excess.

This after numerous discussions and emails stating very clearly that I was not prepared to part with my car, and that I'd be willing to keep repair costs to a minimum to avoid it being written off (with repair shop estimates to prove it). And £800? That really wasn't on.

Early Impreza Turbos are disappearing fast. Pre-facelift (1992-96) cars, as mine is, have all but gone. Those that are left are creeping up in value, with prices often higher than the tougher, later models. My car, with Prodrive history, perfect Recaro interior, three previous owners and (when I bought it) 93,000 miles on the clock, cost me £2000. Two weeks later it was driven into.

Since then, despite the accident damage, I've covered over 8000 miles, with just two faults occurring: a blown interior light bulb and a broken spring on the fuel filler cap. And I've loved every mile. So there was no way I was going to hand over the car to be scrapped, especially not in return for just £800. If ever you get caught in a similar position, remember that you have the right to buy back your vehicle rather than see it scrapped (thanks to former Sureterm Insurance boss Andy Wood for invaluable advice).

I fired off a 'comprehensive' email, explaining why I wouldn't be accepting the £800, with links to all the classic-shape Impreza wagons on the market at the time, only one of which was a pre-facelift. Just for the record, here's what I found:

EBAY

2000, 134,000 miles, tatty interior, £1450

2000, 121,000 miles, aftermarket wheels, dents, £1499

1998, 98,700 miles, good condition, £1995

1998, 98,000, no interior, blown engine, damaged, £499 1998, 152,000, coolant leak, 'spares or repair', no MoT.

Already on £690 with four days to go

AUTO TRADER

2000, 168,000 miles, good condition, FSH, £1750

2000, 88,000 miles, good condition, £1950

1999, 160,000, immaculate, £1990

2000, 130,000 miles, excellent condition, £2495

2000, 108,000 miles, LHD, modified, £3450

2001, 63,000 miles, FSH, excellent, £3695

PISTONHEADS

1997, 87,000 miles, modified, excellent condition, £3795 1994, 71,856 miles, auto, good condition, £2395

I requested a reply within 24 hours, given that my policy was about to be cancelled. When I didn't receive a reply I posted a shorter version of my email onto the insurance company's Facebook wall, and asked friends to comment on it, 'like' it or share it. I posted a link to this on Twitter, tagging the Twitter account of the company's owner.

The following morning I received a call from the company, apologising, accepting my valuation of £2000 and offering a 'cash-in-lieu' payment of £1500 to cover repairs, without the company being liable for any further repairs, should extra damage be discovered – and without the car going onto the write-off register. I accepted and received the cheque within three working days.

And the repairs? Ever since the accident I'd been trying to source decent pre-facelift doors in green. Eventually I found a pair from a small Subaru specialist in Halifax (Jamie, 07478 419315), for £30 each. It took me just over an hour to fit the two, after which I loaded the old doors ready for the tip (above). Next, it will have the damaged rear wheelarch repaired – followed by a full respray. I think it deserves it.



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



Blower in Belgravia



1955 **JAGUAR XK140** ROBERT COUCHER @OctaneRobert

ANOTHER SUNNY Sunday morning, so a good excuse to exhume the XK140 from its lair and take it on the 'Tour de Chelsea'. The TdC is nothing more than a couple of blokes looking at the weather forecast, sending a text and agreeing to meet for coffee at Baker and Spice in Belgravia.

Central London is largely traffic-free on weekends, as the denizens don't seem to arise before mid-morning. This allows us classic car types a bit of a breakfast blast on empty roads. The trick is to take a drive of about an hour to really warm up the cars properly, before meeting up with the chaps.

This month's meeting was attended by Doctor Jonathan Botting in his red E-type Series II; Pascal Maeter in his white Austin-Healey 100; Patrick Burke in his gorgeous bronze Alfa Romeo Montreal; Thomas Le Riche in

his recently acquired Ferrari 308 vetroresina and Martin Overington and his wife in the snorting Blower Bentley. My old Jag was dusty but performed faultlessly. Apologies if I'm a bit short on mechanical woes of late but the car runs beautifully thanks to the attentions of Jaguar specialist Twyford Moors.

With the neighbourhood slowly waking, the collection of old cars drew guite some attention in the normally unfazed Belgravia. Unfortunately a young woman arrived on a scooter and promptly dropped it onto Jonathan Botting's E-type's bonnet! He was remarkably sanguine.

A little theatre was created when the cars fired up and drove away. Nothing beats the sound of a thoroughbred classic – except the blood and thunder of a vintage Bentley. Overington hopped into the Blower and roared off, setting off car alarms and eliciting spontaneous applause from bystanders. A very good morning.



Top and left Robert's Jaguar dwarfed by Martin Overington's Blower Bentley: Jonathan Botting's E-type pictured before a scooter fell over onto its bonnet.





Down to the wire...



1960 TRIUMPH TR3A ANDREW ENGLISH

I KNOW MOST readers imagine that Octane correspondents live in a luxurious world, wearing new shoes, wafted between appointments in luxury hovercraft and fed on a diet of obsequious fawning...

Actually, most of my recent weekends have been spent in ghastly FIA press rooms at dubious race meetings, drinking lukewarm tea at test tracks where the car is unlikely to ever turn up, or crouched over trusty ThinkPad with a team of SBS-trained sub-editors waiting not very patiently.

So progress on the Triumph TR3a has slowed to a pace only detectable through an electron scanning microscope, although sometimes you only get to see where you are by looking at where you've come from.

The rear end of the car has now been rewired to include a foglamp and a works-style reversing light, and, thanks to the fabrication skills of Peter Covey, both are now mounted off the offside over-rider bracket. Moss provided both lamps, but the reversing lamp took a bit of thinking about, since its 22W wattage is illegal and overloads the loom through the

inhibitor switch on the gearbox. An LED bulb which draws just 5W solved both problems.

I've been thinking of rejoining the TR Register, though going online to see what advice its members had about where to fit an oil cooler proved that Register members don't always dispense the best technical advice. Ambient temperature will determine the size of cooler you need, but it's how hard you work the engine that determines whether you need an oil cooler or not – boys and girls, you just aren't driving hard enough.

Another visit to Moss provided a 16-row cooler and Pete's now working on a mounting cradle. We've already fitted an oil temperature gauge into the sump and replaced the oil pump. Wasn't exactly impressed by the hideous goo that came out of the sump, so I'll be running a couple of fills of flushing oil through the thing when I finally get it going.

It's inside the car where I'm really drawing blanks. Daughter Scarlett was knobbled by fellow *Octane* contributor John Simister on the RAC MSA Spring Classic, which we'd entered in Citroën's own DS19 as a practice event to introduce her to rally navigation. Anyway, Scarlett and John have decided the car needs a heater. Thank you so very much John...

At this point my wallet is crying



Above and below Rewiring work can't continue until a new heater unit is installed; TR in happier days.

mercy. There's a fabulously expensive and not terribly efficient original, an equally exorbitant replacement kit, or (and this is my favourite) an interesting, powerful and compact unit from T7Design in Exeter. Trouble is, that's got to go in before the rest of the rewiring work, which, along with a distinct lack of time and money, has bought work to a halt.

I've now decided that I need a bit of help at least with wiring and have contacted Peter Ross, mechanic extraordinaire, a fabricator on the *Top Gear* television programme and fount of I'm-stuck-with-the-TR knowledge. He's recommended a couple of automotive sparks who might get me out of a hole.

In the meantime I'm just running through the file, looking at pictures of the car in its happier rallying days when Neil Revington owned it.



MARTYN GODDARD

Photographer
1963 Triumph TR6SS Trophy
1965 Austin-Healey 3000 MkIII



DELWYN MALLETT

Contributor

1936 Cord 810 Beverly 1946 Tatra T87 1950 Ford Club Coupe 1952 Porsche 356 1955 Mercedes-Benz 300SL 1957 Porsche Speedster 1957 Fiat Abarth Sperimentale 1963 Abarth-Simca 1963 Tatra T603



SARAH BRADLEY

Contributor

1929 Ford Model A hot rod 1952 Studebaker Champion 1956 Chevrolet 3100 pick-up 1969 Plymouth Roadrunner Various motorbikes



MASSIMO DELBÒ

Contributor

1967 Mercedes-Benz 230 1972 Fiat 500L 1980 Ferrari 308GTB 1982 Mercedes-Benz 500SL

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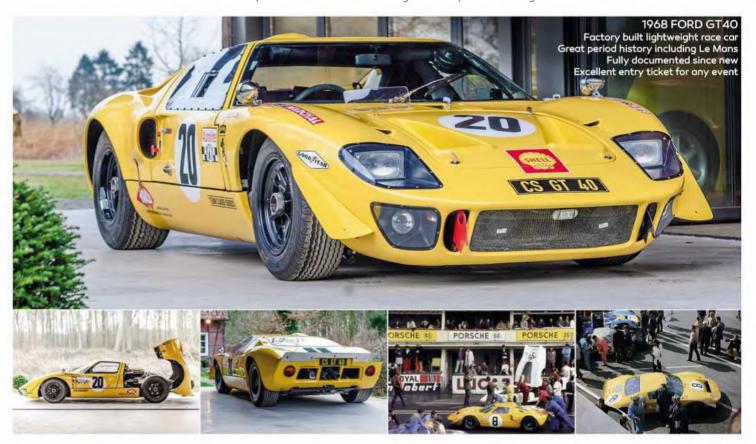


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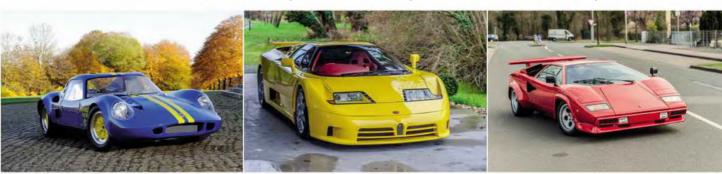
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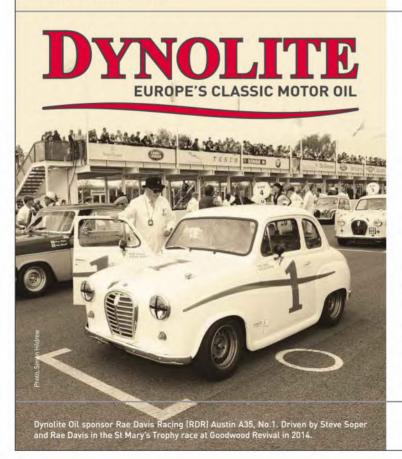
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OCTANE'S MONTH IN MOTOR SPORT

IN THIS PICTURE

Is it a bird? Is it a plane?

Masters Festival, Donington, UK. 4-5 July

NO, IT'S A Triumph TR5! Mark Campbell's 1968 car achieved lift-off in the Scottish Classic Sports & Saloon Championship race at the Masters Festival following contact with the Morgan Plus 8 of Andy Smith shortly after the start. Campbell, who beat Kieron Baillie and his Lotus Seven to pole in qualifying, executed a safe, if very bumpy, landing and miraculously recovered from the incident to finish fifth, less than 12 seconds behind the Plus 8 of winner Tommy Gilmartin.











oulton









In brief



BACK TO BO'NESS

Around 90 historic racing cars will tackle Scotland's oldest permanent racetrack in Bo'ness on the Kinneil Estate on 5-6 September. The Bo'ness Hill Climb was established in 1934 and hosted British Championship meetings until 1966 when the track was closed. Its first 'revival' event was in 2008, and this year the highlight is a recreation of the 1953 Hill Climb Challenge between Scotland and England, with two teams of drivers battling it out against the clock. It's a pre-'74 event, with some later cars allowed at the organisers' discretion. Entry is £180 for both days; spectator entry costs £10 per adult per day. www.bonesshillclimb.org.uk



COME ONE, COME ALL

If you enjoyed Mark Hales' piece on Historic Sporting Trials in Octane 146, the HSTA reminds us that spectators - and more competitors, of course – are welcome at its next trial on 22 August at Plashes Farm, near Ware in Hertfordshire. Parking is easy, all sections are easily reachable on foot, and there is a catering van on site, too. www.hsta.co.uk



BARGAIN BIRDCAGE
A beautiful Maserati Tipo 61
'Birdcage' recreation by
Crosthwaite & Gardiner is for sale
with the Old Racing Car Company.
This 'tool-room perfect' copy has FIA HTP papers so can race in various '50s sports car series, but failed to sell at Bonhams' Goodwood Members' Meeting sale against an estimate of £400,000against an estimate or Early,000-600,000. Now ORCC's Roy Kent says £450k will buy it, which is far less than it would cost to repeat... and a fifth of what the real thing would command. www.oldracingcar.co.uk

MEN AND MACHINE



No visible means of support

A bunch of students have managed to build this Riley and race it... with zero budget words: PAUL HARDIMAN

IN THE TEN years since it was established, Oxford Universities Motorsport Foundation has managed to field four different cars in both rallies and races, including the Goodwood Revival – not bad for an unfunded 'after-school club'.

'It was founded to give motor sports degree students the hands-on experience lacking from their courses,' says founder and only constant member, former student Ding Boston (on left of photo). Boston used to be a street luge champion and a third of Oxford Stunt factory – remember the 700ft bungee jump and abseil down the dam in the opening sequence of *GoldenEye*? That was them.

This informal and constantly changing group of students, which operates from an Oxford cowshed, has managed to turn an Inca Trail rally cast-off into a successful tarmac rally car, a derelict Elva Courier into a Goodwood Revival regular, and its famous grey Riley 1.5, found in a field in Scotland, into a class winner in both the SOL Rally Barbados and the Ypres Historic Rally – all thanks to the generosity of sponsors. The car still rallies today as a mobile billboard. But the latest, a 1959 Riley One-Point-Five, is almost devoid of sponsorship logos. Why's that?

Goodwood and Historic Racing Drivers Club rules, basically. Yet this car wouldn't race without the generosity of a loyal band of supporters and suppliers who pledge their goods and services for free. One of those is Julius Thurgood, who founded the HRDC and waives the entry fees to encourage

this enthusiastic but permanently skint group.

Goodwood rules also mean the motor can be overbored by up to 25%, which this one isn't. Yet. 'It's a 1588cc screamer,' explains Boston. 'Trouble is, we're on our third engine of the year. We've been running in Class C, but want to be in B, with less stress using an 1860cc five-bearing unit from an MGB. We've become victims of our own success.'

Its latest Riley was found in a garden in Fareham in 2012. It first raced at Silverstone at the beginning of the 2013 season, with class awards at pretty much every outing since. 'It was much more solid than we could have hoped, though the front wings were off because someone had put a flip front on it, and had beaten the living daylights out of the tunnel to fit a five-speed before losing interest. Our first lucky break was from Enviro-Strip, which meant that we were starting from a completely bare shell, just like any other historic racer with money.

'In 2012 we got the green light from Julius that OUMF would receive his on-going support with HRDC entries, and that's what gave us the confidence to go ahead and develop the car. We used all we'd learned running the rally Riley to build a real racer. And, having got sponsorship from Racelogic and KA Sensors, the data-logging potential really bridged the gap between the modern and historic racing worlds for the students. They can see what the suspension and steering are doing, and that's very valuable. It's a big step for OUMF as it makes

working on the car more attractive to students who'll be dealing with this technology when they get jobs. We've managed to help many OUMF alumni into good placements and jobs.

'The Riley is in a constant state of development and it's forever getting lighter. It's currently 870kg and we're just paring even more weight out of the doors. Everyone is equally responsible for the car; I'm just the team member who holds the wheel. No-one's being told what to do, and by being thrown into the deep end they quickly realise they are in pivotal positions. But putting your life in the hands of first-year students who've never worked on a car before has led to some interesting moments...'

Boston says the growth of historic racing means that old skills are back in demand: 'And in the absence of the old guys, when modern race teams are recruiting, they tend to snap up any youngsters who have worked on historics, because they will have got their hands dirty fixing things – which is really useful if the wires have fallen off the alternator in the middle of a long-distance night race.

'We're providing a place for students to learn good workshop practice and tool use. They break things here in the course of learning how not to break them, or be a liability when they get jobs. We are perhaps the most successful student race and rally team since Cambridge University Automobile Club in the '50s and it dumbfounds me that even after 10 years we're still not properly funded.'

OUMF SPONSORS: Phillips Tyres of Oxford; Enviro-Strip UK; Julius Thurgood and the HRDC; THINK Automotive; Lesonal paints; Kent Cams; BTB Exhausts; Autolec Powerlite; All Stage Cylinder Heads; British Motor Heritage; K1 Rods; JE Pistons; Racelogic; KA Sensors; Hardy Engineering; Pilkington Automotive; PlasticsAPerformance; Quaife Engineering; GDM radiators; FPS Distribution; NGK Spark Plugs; Helix Autosport; APP fixings; TRS harnesses; Revotec; Speedycables; Bailey Morris propshafts; Performance Braking; Fabricage; Safety Devices; Rustbuster paints; Owslebury Crankshaft Services; SuperB; Samco; 17 Design; MASS; Dave Knight Engine Services; Classic Silicone Hoses; Bob Green; Anthony Binnington; MOSS Europe; RPS Evans fluid; Safek brakes; SuperPro; Swiftune; Longford Gear Cutting; Redditch Gears



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Mercedes-Benz 300 SL Roadster, 1962, alloy-engine block, disc brakes, suitcases, original color (396G), "matching numbers", restored, German car.



Mercedes-Benz 300 Sc Roadster, 1956, only 53 examples produced, restored some years ago, full service documentation.



Aston Martin DB 4 Series II Coupe, 1960, LHD, extensively restored by Aston Martin Workshop, well documented, original registration book.



Porsche 356A 1600 Speedster, 1958, rudge wheels, completely restored to concours condition.



Maserati 3500 GT Touring Coupe, 1961, carefully restored, "matching", Weber carburetors, 5-Speed.



Jaguar C-Type Proteus, 1954, alloy bodywork, basis XK 120, blue metallic, blue leather hide.



Mercedes 22/40 HP, 1909, ex Mount Batten, original Mercedes Simplex 5.6 litre engine.



Jaguar XK 150 SE FHC RHD, 1959, sherwood green, leather tan, "matching numbers".



Jaguar XK 150 S 3.8 l Roadster, 1960, only 14 LHD built (!), desirable collectors car.



Lancia Delta S4 Stradale, 1989, original condition, 23.800 KM, 4-wheel drive, only 45 existing!

Alfa Romeo 6C 2500S Touring Coupe, 1939. Alfa Romeo 1900 C Sprint Series I Coupe, 1952. AM DB 2 Vantage, 1951, beautifully restored. Bentley 3 I Blue Label Tourer 'Gurney Nutting', 1925. BMW 503 Cabriolet Series II, 1958, restored. Facel Vega HK 500, 1960, red leather, rare RHD. Jaguar SS 100 2,5 litre OTS, 1937, old Log Book. MB 300 Cabriolet D, 1952, grey, fully restored.

MB 300 S Roadster, 1953, unique coachwork, restored. Mercedes 16/40 "Knight" Tourer, 1912, restored. RR Phantom VI Landaulet, 1975, one of only 3 LHD. RR Silver Cloud III Mulliner Convertible, 1963.

Many more interesting cars in stock - please ask or visit our website: www.thiesen-automobile.com

Silverstone GP: Stowe Corner

MARK HALES ON HOW HOLDING YOUR NERVE WILL ADD TO YOUR PACE



SILVERSTONE'S GRAND PRIX track has undergone many revisions over the years, and since I started racing in the 1970s probably only Copse remains largely unaltered. Like most of the International standard tracks of today, the run-off areas at Silverstone have spread like algae on a pond; as Tom Walkinshaw remarked, now you'll run out of petrol before you hit the barrier. That said, as cars corner ever-faster, a bit of space does make a blind turn at three-figure speeds slightly more comfortable, while for those of us riding less grip, the risk of a penalty for crossing the white line is a better option than a trip to the medical centre. And it does allow Copse to remain as a wonderful high-speed challenge in anything.

Despite that, Stowe corner, which lies at the end of the hugely long Hangar Straight, is no longer the yee-ha! test it once was. More technical and more involving than it looks at first. I don't think I've ever gone through there without thinking I could do it faster, and yet when I do... That's probably why the astroturf appeared on the exit, just about where they tightened it, because avoidance of the upturned green bristles obliges you to take a wider sweep on the way in. This, though, is how I described the pre-1991 version from the seat of a turbo Sierra... 'Hangar Straight is long and a good exit from Chapel will see any car travelling as fast as it can. The Formula Ones reach 200mph here, but it's wide and open and you don't get the sense of speed that you do at Brands Grand Prix or Le Mans where the trees go past like a barcode. Stowe Corner lies ahead and, like Copse, it says grit the teeth and attack. Dab the brakes, flick from fifth to fourth and pitch the car in. Try to make use of all that momentum. Load up the outside wheels as the boost needle begins its lazy journey round the dial. Come on, come on... Try to keep the speed within sight of three figures before the front end loses interest. Then it all speeds up; the rock and the roll as the rear corner dips in response to the eventual arrival of boosted urge before slipping to the left



as the rear tyres give up and the front wheel comes back to earth, just before the whole body sits up and launches like a missile towards Club.'

Not any more. The newer version nipped up the exit, pulling the road further towards the infield and setting up for the right-angle left before Club. That was once another Grand Event: the fact that Mansell claimed to take it flat during qualifying in a skirted GP car — even though he felt on the edge of blacking out — may well have had something to do with the corner's reprofiling. It's a slightly odd task, given the title of this series, talking about the more technical, safer and politically correct version of a corner that was once so wild and exciting, but that's aerodynamics for you.

Back to the modern Stowe. It has two essential details for consideration – the corner goes on for longer than is visible on approach, a geometric detail that is compounded by a tightening radius in the second half. Both tempt you to commit before you should. The entry is also wide, which for me has always had the effect of making me want to brake too early.

I had a useful reminder only recently, from the passenger seat of a McLaren P1 GTR. Across the cockpit was Bruno Senna, late of the F1 Renault team and now a GT driver. The P1's most impressive feature was not the available 986bhp,

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nor the instant hybrid delivery: it was the brakes. The data revealed Bruno was pushing the pedal hard enough to generate nearly 100-bar brake pressure and the resultant retardation was enough to pull the jowls forward. He also went really deep, using both the anti-lock system and the width of the road at the beginning of the turn. Stowe is long, its length effectively creating extra width in the first part, and Bruno clearly felt there was more to be gained by using it and then unleashing the 986bhp in more of a straight line, rather than rolling it in with a bit more speed towards the mid corner.

That is a habit I find hard to break, especially now I mainly drive stuff with less grip. So, let's try it like this until we know exactly how much is available; look ahead to the end of the road, but then make sure you look to the right. The road falls very slightly, so the grass on the right hides the apex. Just tell yourself it's there. When you want to brake, tell yourself 'not yet'; look again for the apex you can't see. Tell yourself it's still there. As you roll off the pedal, ease towards that point but now look left. Magically, the apex will come sweeping towards your right-hand wheels at exactly the same time as the luxurious expanse of low-rattle kerbing slides towards the left-hand pair. Make sure you open up the steering and remember to accelerate. That's the theory anyway. You'll know when the practice works because you won't have to lift off because you're running out of road...

MARK HALES

Octane's resident test driver is also a track instructor, and regularly races famous Historic cars, including Nick Mason's Ferrari 250GTO.

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Little fish makes a big splash

Anglia Car Auctions continues to surprise as it sells a Maserati 3500GT at four times its estimate

KING'S LYNN may lack some of the glamour – alright, all of the glamour – of Pebble Beach or Paris or Villa d'Este, but the Norfolk town has become one of our favourite places to go window shopping thanks to the efforts of regional auction house Anglia Car Auctions, whose old car sales throw up some of the more interesting affordable classics you'll find anywhere.

We're not alone in that, either, as ACA's 13 June event proved. The assembled bidders saw 263 lots go under the hammer, with 78% of those selling on the day for a total just shy of £2 million (£1,955,860) – a new record for ACA.

Among the cars we coveted were a smart 1966 example of Jensen's unmistakable C-V8, and a recently restored, banana yellow 1973 Alpine A110 1300 V85. Both sold well (the former brought £35,700 and the latter £38,850), but not unexpectedly so. The barnfind Maserati 3500GT pictured above, on the other hand, obliterated its estimate of £25,000-35,000 to sell for £117,600.

'Barnfind' is a bit of a misnomer;

'from long-term storage' is more appropriate. The 1962 car was acquired by its second owner in '86 and promptly stashed away. It was offered by said owner's wife, and, as the estimate suggests, in need of a good deal of work.

Add to the price the cost of a full restoration and the car was more expensive than a concours 3500GT – but a far less daunting project than the three-grand Lancia Flavia 1.8 ragtop that briefly had us reaching for our wallet. The new owner of that car has quite a job on their hands.

TOP 10 PRICES

JUNE 2015

£2,913,500

1935 ASTON MARTIN WORKS ULSTER

Bonhams, Goodwood, UK. 26 June

£1,905,500

1961 PORSCHE RS61

Bonhams, Goodwood, UK. 26 June

£1.513.500

1998 MERCEDES-BENZ CLK GTR ROADSTER

Bonhams, Goodwood, UK. 26 June

£964,700

1963 ASTON MARTIN DB4 SERIES V CONVERTIBLE

Bonhams, Goodwood, UK. 26 June

£897,500

2004 FERRARI ENZO

Bonhams, Goodwood, UK. 26 June

£728,500 (€1.013.200)

1991 FERRARI F40

Artcurial, Paris, France. 22 June

£651,500 (€905,920)

1970 PORSCHE 911 ST

Artcurial, Paris, France. 22 June

£600,000 (€834,400)

1925 BUGATTI TYPE 13 BRESCIA BY MARON-POT & CIE

Artcurial, Paris, France. 22 June

£550,000 (\$840,000)

2005 PORSCHE CARRERA GT

Russo & Steele, Newport Beach, USA. 5-7 June

£539,100

1964 ASTON MARTIN DB5 SPORTS SALOON

Bonhams, Goodwood, UK. 26 June



A PUSH OF 6.82% elevated the HAGI Top overall investment-grade market measure to a new high that has also returned year-to-date growth for the first six months of 9.82%. Although projections are best left to sell-side clairvoyants, it's noteworthy. For despite a period of mediocre performance in which the HAGI Top remained in the trading range established in the last quarter of 2014, if the half-year 2015 standing were annualised it would be up on 2014's 15.08% annual gain.

More significant is that at an index level of 299.09 the HAGI Top has nearly tripled in value since December 2008 inception at 100. Additionally, June's strong performance came against a backdrop of global equity decline, emphasising the separateness of our sector of 'alternative alternatives'.

Even within the sector, collectors may be searching out alternatives. In June, the best performing HAGI index was the Top Ex, which excludes Ferrari and Porsche. Simply, there was stronger growth among other marques, including some models in the sub-£1 million segment that are nudging towards this psychological barrier. Among them were models produced in relatively high numbers.

Additionally, many newer cars from the '80s, '90s and even 2000s are coming into range. Though some are marked out by rarity, others are not, with production numbers in excess of 1000. Of the rarer vehicles pitched from new as 'collector pieces', some slumped in value before gaining positive traction. Is this a sign of things to come? For further analysis, visit www.historicautogroup.com. Dave Selby



Go East, young man

RM Sotheby's, Monterey, USA 13-15 August

IF CONFIRMATION WERE needed that the world's collectors are beginning to take Japanese classics very seriously, it will come at RM's Monterey sale in August, when a 1967 Toyota 2000GT will be offered alongside automotive bluebloods including a Ferrari 250LM as part of the so-called Pinnacle Portfolio. The auction will also feature a '68 Land Cruiser FJ40, a very rare '73 Nissan Skyline 2000GT-R 'Kenmeri', and, most intriguingly, a '71 Mazda Cosmo.

While the 2000GT was an interpretation of the European Sports Car, the quirky Cosmo was as Japanese as karaoke, an answer to questions that simply weren't being asked outside Japan. On its

launch in 1967, it became the first production car to be powered by a twin-rotor rotary engine, and its unconventional, smooth 982cc powerplant was a genuine competitive advantage, since it offered the sort of oomph otherwise available only from much larger (and thus more heavily taxed) piston engines.

By the time the Series 2 car arrived in 1968, Mazda's engineers had found a way to coax a full 128bhp from the Wankel unit, and with a five-speed gearbox, servo-assisted brakes, larger wheels and a longer wheelbase the Cosmo had become a genuinely capable touring machine. Very few of the 1519 cars built (that number doesn't include

the pre-production cars) ever tasted foreign tarmac, however, and indeed the car set to be sold by RM Sotheby's only recently arrived in the USA following a beautifully executed restoration at home.

Following that overhaul, chassis L10B-11120 has been valued at \$200,000-250,000, which might sound a lot if you've not been following the Cosmo's progress over the last year. The top auction price for a Cosmo to date is \$264,000, achieved last summer; only six months earlier a good car could be had for a fifth of that sum. The sun has well and truly risen on this Japanese classic.

www.rmauctions.com

ONE TO WATCH

1973 Lancia Fulvia Zagato Sport 1.3S

H&H, Buxton, UK 29 July

DESPITE OUR ADVANCING years, we are still yet to acquire most of life's acquired tastes (coffee, vegetables, Phish...) but we might just be coming around to one of the more polarising cars ever built.

It would be hard to find anybody who objects violently to the Lancia Fulvia in its Berlina and Coupé forms, but when Zagato got hold of the beautifully engineered, nimble little Fulvia in 1965, it gave the car a makeover that left it looking, well, like Zagato had got hold of it.



It couldn't have been more divisive if it had been slathered in Marmite.

That has helped to depress values over the years, making the Zagato

Sport a bargain for those more interested in its handling (exemplary) and power-to-weight ratio (usefully better than that of the Coupé, at least among the early cars, thanks to the all-aluminium bodywork).

The Series 2 car, introduced in 1970, did away with aluminium in favour of steel, and was watered-down in other respects, too, with a noticeably taller ride height and a conventional bonnet replacing the original side-hinged item. The five-speed gearbox was welcome, though, and in appearance the car remained resolutely challenging.

Its looks – a disharmony of curves and trouser-press creases, with headlights that resemble a pair of 1970s NHS-issue spectacles – have aged strangely well, however. The Zagato Sport now seems daring and uncompromising rather than plain ugly, and as its fans grow in number, prices are increasing, too. This three-owner 1973 1.3S, dry-stored for many years and now in need of recommissioning, should fetch the predicted £8500-9500, we think. If you don't agree, you probably just need to stare at it a little longer – it is an acquired taste, after all.

ALSO LOOK OUT FOR...



Few books have had a more lasting impact on popular culture than *I, Robot*, Isaac Asimov's 1950 collection of science fiction short stories. Though it borrowed

its title from a tale by Eando Binder (the publisher's choice, incidentally, and not Asimov's), it contained between its pages more original thought on the topics of robotics, humanity and morality than any jumped-up academic treatise you'd care to mention. Because publishers rarely know quite what they're doing, just 5000 copies of the collection were printed initially, of which this, with its *Iron Giant*-like cover illustration, is one. It will be offered by Bonhams in Oxford on 29 July, and is estimated at £800-1200, a paltry sum for a first edition of one of the 20th century's most important texts.

In brief

DON'T DO IT YOURSELF

Barrett-Jackson, Reno, USA 6-8 August

In life in general, people don't get ahead by sitting back and waiting for others to do all the work. When it comes to buying a hot rod, on the other hand, that is *precisely* the way to get ahead. The superb 1934 Ford Roadster pictured below was the product of a blank-cheque build using the best of everything; from the 392ci 600bhp Chrysler V8 Hemi to the colour-matched gauges in the dash, the car is of show-winning quality. The total cost, according to Barrett-Jackson, was an eyewatering \$165,000, so the person who scoops up 'Mellow Yellow' in Reno in August, inevitably for much less than that sum, will have every right to feel pleased with themselves.

www.barrett-jackson.com



GOOD AS NEW

Mecum, Monterey, USA 13-15 August

It's a strange thing to say about somebody with more Corvettes than the local Chevy dealership, but Ed Foss is a very restrained man. The Indiana-based businessman has sought out exceptionally original, low-mileage examples of 'Vettes of all varieties, and has somehow resisted the temptation to drive the wheels off them. He will, though, part with 26 cars in August, including this pristine 3796-mile 1953 Roadster, the 27th of 300 built in the first year of Corvette production. The first model, in Polo White with red interior, has always been our favourite, so if the car's new owner doesn't mind running up the clock just a little, we'd love to take it for a spin...

www.mecum.com



USA! USA! USA!

Bonhams, Carmel, USA

14 August

The annual Bonhams auction at The Quail will, as usual, feature an embarrassment of European automotive riches, but bidders with a preference for 'Murican machines have something to look forward to as well, thanks to the consignment of this 1969 Shelby GT350 Fastback – the last GT350 (by chassis number) produced, and, for the option-spotters, the only one finished in Grabber Yellow with an auto 'box, black bucket seats and AM/eight-track stereo. 'Sympathetically refreshed' by Ed Meyer back in 2006 and showing just 27,000 miles, it has been valued at a suitably muscular \$175,000-225,000.

www.bonhams.com







23 July

Silverstone Auctions Silverstone, UK

25 July

RM Sotheby's Plymouth, USA

25 July

Matthewsons

Thornton-le-Dale, UK

25-26 July

Silverstone Auctions Silverstone, UK

28 July

Barons Esher, UK

29 July

H&H Buxton, UK

30 July – 2 August

Mecum Harrisburg, USA

31 July

Richard Edmonds Toddington, UK

6-8 August

Barrett-Jackson Reno, USA

8 August

Coys Nürburg, Germany

10 August

Shannons Sydney, Australia

13-15 August

Russo & Steele Monterey, USA

13-15 August

Mecum Monterey, USA

13-15 August

RM Sotheby's Monterey, USA

14 August

Bonhams Carmel, USA

14-15 August

Rick Cole Auctions Monterey, USA

15-16 August

Gooding & Co Pebble Beach, USA

22 August

Matthewsons

Thornton-le-Dale, UK

22 August

Anglia Car Auctions King's Lynn, UK

29 August

Historics at Brooklands

Weybridge, UK

29 August

Classic Car Auctions Overton, UK

29 August

Morris Leslie Errol, UK

29-30 August

Lucky Collector Car Auctions

Marymount, USA

Auctions America Auburn USA

4 September

Silverstone Auctions

Woodstock, UK

5 September Bonhams Beaulieu. UK

5 September

Bonhams Chantilly, France

GO ONLINE!

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∥ INSIDER ⊩

'An as-new - with a

authenticated eight

kilometres on the

clock - Mercedes

CLK GTR roadster

sold for more than

£1.5 million. It was

one of only six such

roadsters ever made'



UK AND EUROPE COMMENT

Simon de Burton on a gem of a 1925 Type 13 in Paris

ESPITE THE POPULARITY of the expression, it's not so often that a person is truly rendered 'speechless' – but I recently witnessed the phenomenon having struck-up a conversation with my neighbouring passenger on a plane back from France. As we chatted, the talk somehow got around to old cars, as it so often does, and she told me how her late husband had owned a small collection of Aston Martins, the favourite of which was an Ulster that he had been forced to sell back in the 1990s.

Perhaps unwisely, I told her about the sale of the works car at Bonhams Goodwood Festival of Speed auction, which had taken place precisely a week before the flight we were on. And the discovery that it had notched-up a record £2.9 million really did leave my fellow passenger lost for words.

No doubt her husband had off-loaded his for a fraction of the £3 million price tag the Aston fetched at Goodwood. That said, I doubt it came with quite such an impressive history as that of 'LM19', which had notched-up inperiod appearances at Le Mans, the Mille Miglia, the RAC Tourist Trophy and, most impressive of all, the 1936 French Grand Prix when it was driven by the legendary Dick Seaman.

Not only that, LM19 had remained in the same family ownership since it was bought by Scottish building company boss John Campbell in 1969

for £1575. Even accounting for the £4000 cost of its subsequent restoration (which included a repaint from green to Seaman's trademark jet black) it can't be described as anything but a sound investment – especially since, during the past 15 years, it has continued to perform for the Campbell family in a range of historic events.

Such long-term ownership and sporting provenance made the Ulster the undisputed star of the Goodwood sale, which achieved an impressive £17 million all-in, with other highlights including the 1961 Porsche RS-61 Spyder consigned by none other than Sir Stirling Moss (£1,905,500) and an as-new — with an authenticated eight kilometres on the clock — Mercedes CLK GTR roadster, which sold for more than £1.5 million. Owned by Mercedes-Benz, until being sold to the consignor last year, it was one of just six such roadsters the company ever made

Octane co-founders Robert Coucher and David Lillywhite, meanwhile, should have been infused with a

warm glow at a couple of cars, which were similar to their own, fetching hefty sums. These were, respectively a well-restored 1973 Porsche 911S coupé, which was owned by the late artist Richard Hamilton for more than 30 years and sold for £393,500. There was also a 1971 Citroen SM, which was sold by Rolling Stone Bill Wyman and, at £61,980, achieved double its estimate. (Back to work now, gents.)

According to the catalogue note, Wyman drove the car extensively in Europe – including from his home in Vence in the south of France to Paris in order to record with the Stones, and to the Montreux Jazz Festival to play alongside the likes of Muddy Waters and Buddy Guy. Wyman also sold his 1966 Mercedes-Benz 250S, which he bought new. He also drove the 250S extensively and after trading it in bought it back more than 20 years later. A true car guy! He paid the woman who owned the car at the time £1000 for it, but Bonhams moved it on for

more than £20,000.

Late June, meanwhile, saw French house Artcurial sell 71 cars for a total of €11.2 million at its eighth 'Automobile Sur Les Champs' sale in the heart of Paris. The house, which recently reported a 10% sales growth for the first half of 2015 over last year (up to €115 million) claimed no fewer than six 'new world records' for specific models, including €476,800 for a Renault Alpine A210 with Le Mans history and a remarkable €188,300 for a 1972 Fiat Dino Spider, which

was double what was expected.

The top lot was a 1991 Ferrari F40, which nudged past the seven-figure barrier to realise €1,013,200. The jewel in the crown, however, was a delightfully original 1925 Type 13 Bugatti, which was estimated to fetch up to €250,000, but went on to achieve a record (for the model) €905,900. The car was sold to an owner in Burgundy in 1931 and is believed to have survived the war after being hidden from invading German forces. Existing records show it was transported to the Bugatti's Molsheim works in Alsace in 1966 for an extensive service before being driven back to Burgundy and again laid-up for a number of years.

A true gem of a car and worth every cent, it carried what is believed to have been its original L Maron-Pot Cie bodywork, and is believed in Bugatti enthusiast circles to have been the last 'undiscovered' Type 13 with twin magneto ignition. Here's hoping its lucky new owner doesn't over restore it – or, for that matter, restore it at all.

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

BONHAMS, OXFORD, UK 20 JUNE



You could spend millions on an exotic classic car – but it would be unlikely to turn heads quite so readily as this 1916 Matchless-Vickers motorcycle combination supplied to the Russian army. A military history enthusiast bought the outfit in 1998 and set about returning it to its original specification – a task aided by the fact that he happened to have the correct Vickers machine gun lying around. It fetched £46,000.

BONHAMS, OXFORD, UK 20 JUNE



At £119,100 (against an upper estimate of £150,000), this BMW 2002 rally car looked like a bargain. Not some cobbled together back-yard special, it was a genuine works car built in 1974 using a modified M12/7 Formula Two engine. One of just two, it was rallied by stars including Ari Vatanen and once had Jean Todt in the co-driver's seat. Best of all, however, it was tuned to make 285bhp at 10,000rpm.

BONHAMS, GOODWOOD, UK 26 JUNE



As the owner of a 'standard' copy of the F1 Opus produced a couple of years ago, I can vouch for the fact that it is a truly magnificent tome. It is also so large, heavy and unwieldy that I hardly ever open it, which might be why Damon Hill decided to sell his 'Champion's Edition' (with signatures of surviving F1 champions) to raise some cash for charity. The Halow Project is now more than £20,000 better off.



1982 V8 VANTAGE VOLANTE MANUAL • £240,000

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1965 DB5, SIERRA BLUE BEAUTIFUL CONDITION, 1969 LAGONDA 4 DOOR PROTOTYPE, SIR DAVID SUPERB HISTORY • £750,000 BROWN'S CAR! • £445,000



1967 DB6 RALLY CONVERSION, NO EXPENSE SPARED CREATION • £260,000



2007 VANQUISH S 'ULTIMATE EDITION' ONLY 4,000 MILES! • £POA



1979 V8 VOLANTE 7.0L RSW, BALMORAL GREEN • £199,000



1986 V8 VOLANTE EFI, CHEVIOT RED • £135,000

In partnership with







2002 VANQUISH, PENTLAND GREEN, SUPERB CONDITION • £65,000



1955 LANCIA AURELIA B20 GT COUPÉ, NARDI MODS • £120,000



1935 LAGONDA RAPIER. SUPERB CONDITION • £55,000







INSIDER |

'Did the smart money

already leave the

top-end of the

market some time in

2014? It is beginning

to look more and

more like the

true top-dog cars

peaked last year'



US COMMENT

Dave Kinney wonders if the bubble might soon burst

HIS MONTH WE take a look at a few auctions across the US, including not one, but two, with rather weak 50% sell-through rates. Coincidence, bad luck, or omen? We'll take a look.

Let's face it, in North America, most of the air is being sucked out of the auction tents by the upcoming Monterey/Pebble Beach events, where the price of automotive entry at many of the auctions now exceeds \$500,000. The big question remains: will 2015's Monterey sales numbers exceed the 2014 records?

The auction houses certainly seem to think this will be the case, and with the addition of the Pinnacle Portfolio to RM's Sotheby's now three-day line-up, this is one outfit certainly expecting growth year-on-year. But will the growth be coming from more cars, or will it be obtained by higher prices?

That leads to the next and most important question – did the smart money already leave the top-end of the market some time in 2014? As of mid-year 2015, it is beginning to look more and more like the true top-dog cars, generally those regularly priced above the \$2m mark, peaked last year. If this is a pause, and not a peak, then we can expect that fireworks will be exploding in mid-August on the central California coast. Let me quickly issue the reminder that the mid-tier and the affordable end of the market seem to be doing just fine,

thank you, and that's where we have recently seen the highest percentage price growth.

An update to last month's Mecum Seattle sale is in order here. While the numbers looked fine coming in just short of the \$10m mark (at a reported \$9,662,000), the sell-through rate was stuck at 50%. While I was unable to attend, I heard that the selection of cars was diverse, and that the crowd seemed a bit more interested in auction entertainment than in bidding at times. Both Mecum and Barrett-Jackson have a huge television presence and, apart from raising the visibility of the cars and the auction companies, it has made minor stars of those auction staff regularly seen on the small screen.

Mecum's first-time effort at the Colorado Convention Center in Denver was another big event. Arriving early, there was a crowd waiting in line to purchase tickets just to see the 'car show' on the Friday of the two-day sale. There were plenty of serious bidders in attendance, as Mecum left town with a 66% sales rate, and just short of \$12m in sales. The Convention Center proved a good venue, and Mecum has been replicating its success in

other towns with similar large halls to hold the auction event inside. Favourites included a Crosley Hotshot roadster with a splendid yellow with red interior. Sympathetically restored, it sold for a bargain \$12,420. The big sale of the Denver event was a 2012 Lamborghini Aventador that brought a reported \$307,800. Hitting 11 on the fun meter was a 1962 Airstream travel trailer. At 40-feet long, it might be the longest caravan on the road. Actually, made from two trailers by Colorado-based Timeless Travel Trailers, this one is better set up for a guest house, as it is not road-legal and while it has great furnishings, it has no sleeping accommodation. It sold for a healthy \$216,000, but it comes with the knowledge that it is a one of a kind.

Russo and Steele was back in Southern California at Newport Beach for a three-day sale that was the second of our two events with a reported 50% sell-through rate.

Top sellers included a 1973 Ferrari Dino 246 GTS that brought \$340,000, and an as-new (with 193 miles) red Ford GT from 2006 selling for \$337,700. The event's big seller was a black 2005 Porsche GT, with a graphite black leather interior, which brought a reported \$840,000.

More dealer talk from our friends manning the forecourts of classic car America. With a returning jobs market and a strengthening economy, cars from the 1970s, 1980s and even the 1990s are what many first-time classic shoppers are

looking for. The Mazda MX-5 (formerly known as the Miata in the US), as well as a number of other Japanese sports models, continue to be sought after, as do early sports utility vehicles and American convertibles from the 1970s and 1980s.

While the 1950 to 1970s Ferrari market seems to have cooled down, not so for Porsches from roughly the same era, and especially a few years beyond. While signs point to some recent slowing in the Porsche market, many owners, or potential owners, seem to have bought into the 'buy any 911 variant - you just can't lose as it will be worth more tomorrow' school of investing. A scan of recent ads and auction estimates for production 911s shows some of the problems. Suffice to say that if your Porsche variant is a 'one of one' because it has a leather shift boot, that makes it neither rare nor particularly valuable. While the most sought-after models price many out of the 'right' cars, the experts tell me that's a good time to pivot to another model. While the crowd chases any 911 from the 901 forward, perhaps it's time to think about the long list of other models available.

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

MECUM, DENVER 26-27 JUNE



Remember when the Targa and especicially the soft-window version was bottom of the desirability list for 911s? One of 483 produced in the first year of US availability for the Super S model engine and the soft window, this 1967 Porsche 911S Targa Coupe sold for \$140,400. This gulf blue example came with a Porsche Certificate of Authenticity, which shows the car to have retained its original colour and options.

MECUM, DENVER 26-27 JUNE



One of a reported 823 sold in America, this 1989 Porsche 911 Speedster sold for \$178,200. This unrestored example in guards red with 37,917 miles on the clock sold a bit under the current market with consideration for miles and equipment. It comes with a black cloth top over a black leather interior. Sold with matching numbers, heated seats and an unused spare tyre, jack and tool kit.

RUSSO & STEELE, NEWPORT BEACH. 5-7 JUNE



With a reported \$80,000 plus invested in the car, restoration and repair work, this event-ready 1972 Alfa Romeo 2000 GTV sold for \$31,900. This Dutch blue example with black and grey interior is said to have been race prepped for the 2011 La Carrera Panamericania. The seller's description of the GTV as a car ready for street, race or show is spot on. It's a nice price for what looks like a well-sorted car.

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Go your own way

This month we scour showrooms around the world on the lookout for maverick machines



Not long in at Yorkshire Classic & Sports Cars is a special that we have enjoyed watching in VSCC events ever since it was completed in 2008. Built by Oliver Way for Amanda Fane de Salis, the 1924 Austin 7-based Salamanda Special is a marvel of WW1-era aircraft engineering methods, featuring a laminated wood body and aluminium bracing; the whole car weighs just 350kg. Highly original it obviously isn't, and it's not cheap either at £34,995, but it is, as far as we're concerned, the prettiest 7 around.

Across the pond at Motor Classic & Competition Corp in New York State is another noted racing special, first (part-) owned by Dean Batchelor, revered in the US as the high priest of automotive journalism. The V8-powered Silver Bomb was a joint project between Batchelor and Lockheed employee Jim Frostrom, and since its restoration in 2008 we suspect it again lives up to its name. Offers around \$125,000 are invited.

If you want the asking price on the one-off 'EB Morgan' pictured directly below, you'll have to get in touch with Hertfordshire-based Morgan specialist Techniques. The car, a 1964 Series 5 4/4 bodied by EB Plastics, has been fully restored and recommissioned during its current ownership and wants for nothing, so if the only thing keeping you from buying a Morgan is the famously traditional styling, you'll want to make that call.

Its (comparatively) out-of-the-box looks would no doubt be appreciated by Terry Cook, former editor of several custom car magazines and now the owner of Delahaye USA (named in honour of Emil Delahaye but not connected with his company) and the creator of the jaw-dropper above.

The Bugnaughty blends elements of several of Cook's favourite 1930s designs: the glassfibre body by Chip Foose is inspired by the Auburn speedster; the pontoon fenders are borrowed from the Figoni & Falaschibodied Delahaye Type 135M; the bonnet and grille owe a debt to the Bugatti Type 57S. Underneath that bonnet things are slightly less exotic, but it is hardly a surprise to find a rumbling Ford V8 lurking in the engine bay – the Bugnaughty is the progeny of a hot-rodder, after all.

You're allowed to think that the whole is not quite greater than the sum of those parts. You're allowed to think that the price of \$300,000 is outrageous too, even if the Bugnaughty took five years to build and bears the fingerprints of some of the demigods of the custom car scene. But be glad that somebody is making cars like this; the world could do with a few more mavericks.

www.ycsc.co.uk www.motorclassiccorp.com www.techniques.uk.com www.delahayeusa.com









PORSCHE 997 - GT3/TURBO / C4S / C2S / C2

2011 - 997 GT3 RS 4.0 GEN II (GRANDPRIX WHITE) 11,000 Miles

4.0 Ltr, Black with Red Sports Bucket seats, Red Seats Belts, PSM/PASM/PCM 3-Touch screen Satellite Navigation, Telephone, Chrono Pack, Sports Exhausts, Climate Control, 19° GEN II 997 GT3 Alloys, Full Service History

2006 - 997 TURBO COUPE TIPTRONIC (BASALT BLACK) 56,000 Miles
Black Leather Intr, PSM/Pi3AM/PCM-Sat Nav, Telephone, Chrono Park, Sports Exhaust, BOSE, CD Changer, White
Dials, Heated/Memory Seats, Fully Electric Seats, Alcantrar Headlining, Sunroof, Porsche Crest Embossed on the
Headrest, Red Seat Belt, Rear wiper, Rear parking Assist, Xenons, 197 Turbo Alloy wheels, Full Service History

2007 - 997 TURBO COUPE MANUAL (COBALT BLUE) 73,000 Miles
Black tibre intr, PSM/PSASM/PCM-Sat Nav /Telephone, Chrono Pack, Sports Exhausts, Heated/Memory/FullyElectric
Sextly/205-CO Changer, Alcharta Headlining, Survor Possche Crest Embossed on the Headnest, M/F/S wheel,
Rear wiper, Rear parking Assist Xenons, 13° Turbo Alloy wheels, Full Porsche Service History

2009 - 997 C4S CABRIOLET PDK (GEN II) (BASALT BLACK) 36,000 Miles
Full Black Leather Interior, PDK 7 Speed Double Clutch Transmission, PSM/(PCM/Voice Control)
Extended 5st Nav (Touch Screen), BOSE Sound Systems, 1 pod and USB attachments, Telephone Module (Bluetooth), On Board Computer, Sport Seats, Rear Park Assist, Cruise Control, Climate Control, Heated Seats, 19*
Porsche Sport Design Allory, Kenon Headlights, LED Daylights
Full Official Porsche Centre Service History.

2008 - 997 C4S COUPE MANUAL (BASALT BLACK) 46,000 Miles

Black Lther Intr. PSM/PASM/PCM-Sar 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

2007 - 997 CZS 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,

2006 - 997 C4S CABRIOLET (ARCTIC SILVER) MANUAL 37,000 Miles
Black Leather Interior, PSM/PASM/PCM-Sat Nay, Cruise Control, Sports Exhaust, Heated Seats, Memory Seats,
Fully Electric Seats, Telephone, BOSE-CD Changer, Porsche Crest on Headrest, White Dials, Rear Park Assist, 19"
Sport Design Alloy wheels, Full Main Dealer Service History.

2006 - 997 C45 CABRIOLET MANUAL (BLACK METALLIC) - 62,000 Miles
Black Dark Olive Metallic, Black Leather Interior, PSM/PASM/PCM-Sat Nay, Telephone, Sports Echausts, Chrono
Pack, White Dials, Heated Seats, BOSE CD Changer, Part Electric Seats, Porsche Crest on Headrest, Rear Park Assist,
Climate Control, 19" Alloy wheels, Full Main Dealer 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

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2002 - 996 GT2 CLUBSPORT (ARCTIC SILVER) 37.000 Miles

Black Leather Intt, PSM, Cruise Control, Porsche Radio & CD Player, Alcantara Headlining Fire Extinguisher, 18" GT2 Turbo Alloy wheels, Full Main Dealer and Specialist Service History

2004 - 996 TURBO COUPE TIPTRONIC (BLACK METALLIC) 37,000 Miles
Black Leather Interior, PSM/PCM-5at Nav/ Telephone, Cruise Control, Heated Seats, Fully Electric Seats, Memory
Seats, 80SE/CD Changer, Sunroof, Rear Park Assist, Rear Wiper Alcantara Headlining, Climate Control, 19" GEN II
Turbo Allors, Yull Main Dealer Service History.

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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, Sourroof, Rear wiper, Yellow Callipers., 18° Turbo S Alloy Wheels, full Service History.

1997 - 993 TURBO COUPE MANUAL (ZENITH BLUE METALLIC) 79,000 Miles

Beige Leather Interior, Sunroof, Sports Seats, Fully Electric Seats, Alphine Radio Player, Rear Wiper, Climate Control, 18" Turbo Alloys, Full 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 Lither 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

1995 - 993 C4 CABRIOLET MANUAL (IRIS BLUE) 108,000 miles

ior, Sports Seats, Semi-Electric Seats, Electric Windows, Electric Mir-

1994 - 993 C2 COUPE TIPTRONIC (BLACK METALLIC) 84,000 Miles

Black Metallic Coachwork, Grey Leather Interior, Alpine Radio & CD Changer, Sunroof, Climate Control, Telephone Module, Rear wiper, 17" Alloy Wheels, Fully Documented Service History.

1994 - 993 CZ COUPE MANUAL (FOREST GREEN) 104,000 Miles

RHD, Marble Grey Leather Interior, Sunroof, Alpine Radio Player, Part Electric Seats, Rear Wiper, Climate Control, Electric Windows, Electric Mirrors, 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 CZ COUPE TIPTRONIC (BLACK) 94,000 Miles Black Leather Interior, Tiptronic, Surroof, 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 (GSO GEARBOX)

126.000 Miles, Manual Gearbox (GSO), 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"

1992 PORSCHE 964 C4 CABRIOLET MANUAL (BLACK) 94,000 Miles

Marbie Grey Leather Interior, Semi Electric Seats, Kenwood CD Player & Radio, Electric Window Electric Mirror, 17" Alloys, Full Service History, Toney Cover available.

1989 PORSCHE 911 SUPER SPORTT CABRIOLET (WHITE)76,000 Miles

Dark Blue Leather Interior, Sports Seats, Climate Control, Semi Electric Seats, Pioneer CO Changer and Radio player, 16" Fuch Alloy wheels, Full Service History,

1992 - 964 CARRERA COUPE (POLAR SILVER) LHD - 138,000 Miles
Tiptronic Gearbox, Black Leather Interior, Surroof, SONY CD & radio Player, Fully Electric Seats, Rear Wiper,
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2008 - FERRARI 612 SCAGLIETTI COUPE (NERO BLACK) 11,000 Miles
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Gearchange, Sports Exhaust, 19" Modular Alloy Wheels (HGTC Special), Ferrari Ceramic Brakes, Second Generation
Sat Nay, 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
Source Micros.

1973 - FERRARI 365 GTB/4 DAYTONA RHD (ROSSO RED) 38,000 Miles.

Full Continuous History Superb

1967 – FERRARI 275 GTB/4 MANUAL LHD (ARGENTO SILVER) 59,000 Milles.
Full Black Leather Interior Detailed Restoration History Full History Original Build Sheets/Sales Invoice/Tool XIX/
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 Classiche, Rosso Reid Leatin 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

2011 LAMBORGHINI GALLARDO SUPPERGRA (YELLOW) 10,000 Miles
Paddie shift Gearbox (Automatic), Interior in Nero Leather, 19 inch Lamborghini Crested Alloys with Yellow
Callipens, Sat Nax, Fally Flectric Seats with Lamborghini Crests, Aluminium Crested Flat Bottom Steering Wheel,
Aluminium Dash Dials and Fascia Trims Fully Electric Heated Seats with Lumbar Support and Lamborghini Logos,
Tracker Fitted Bi-Nenon Lights, Front & Rear View Camera, Rear Parking Sensors, Full Official Lamborghini Service
History, recently Serviced, New Lamborghini Pirelli Tyres Fitted

1997 AC COBRA 289 CONTINUATION (ROLLS ROYCE EBONY BLACK) - 1997

11,000 miles, Rolls Royce ebony black coachwork, hand carled grey leather seats with matching grey leather head rests, leather trimmed aluminium semi lightweight dash with "smith" original style instrument finished with

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

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 renowmed 5-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, and Restoration work Fully documented. Chromed wire wheels.

1936 - BENTLEY 4 1/4 PILLARLESS COUPE (MIDNIGHT BLUE)
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Gurney Nutting Chassis Completely Original Throughout

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Jaguar XK120

The XK120 moved the goalposts for production cars, but values don't reflect its greatness

A CAR-STARVED BRITAIN, still trundling around in perpendicular pre-war hangover motors, glimpsed the future in October 1948 at the Earls Court Motor Show. There was literally nothing to match it for looks, performance and price, and today the Jaguar XK120 still offers a compelling price-performance package that is undervalued in the marketplace.

There's no doubt that in 1948 the XK120 was more of a sensation than the E-type in '61. The E-type was more of its time, while in many respects the Jaguar Super Sports was light years beyond. The earliest Ferrari and Maserati 'road cars' were really exotically priced competition machines in street clothes, and to call them 'production' cars was stretching a point. With Ferrari and Maserati, competition breeding and organs filtered down into the 'production cars', but the XK120 was a genuine road car that provided the basis of a Le Mans winner.

It's all the more remarkable as the XK120 was never intended for volume production. Indeed, if the MkVII saloon had been ready for Earls Court, the XK120 might never have existed at all. Six weeks before the show, Jaguar decided to build a new sports car on a cut-down MkVII chassis. It was an exercise in brand awareness, and it would also be a testbed for the engine intended for the MkVII.

It's said that Jaguar boss William Lyons styled the XK120 in less than two weeks, yet the XK120 has achingly beautiful harmony of line; it is the most feline Jag there's ever been. And the new engine – the famed alloy-headed twin-cam XK six – is more important than any single Jaguar car model.

It endured until 1992, and without it Jaguars would not have won so many competition laurels. Even this was styled: Lyons knew little about engines, but he knew he wanted it to be 'glamorous' and to look like 1930s GP mills, hence his request for twin overhead camshafts.

The 160bhp 3.4-litre engine was as powerful as Cadillac's 5.4-litre V8 and, yes, a standard XK120 really was good for the 120mph its name implied, as underlined by the 132.6mph flying mile achieved on Belgium's Jabbeke autoroute in Belgium in a car with a racing screen and an undertray. One British magazine wouldn't allow married men (women hadn't been invented yet) to conduct high-speed tests in the XK120. That's my favourite XK fact.

The first 240 XK120s had handbuilt alloy bodies, with production tooling put in place in 1950 for steel-bodied cars. In 1951 a gorgeous fixedhead appeared and two years later a more luxurious drophead coupé. There was also a 180bhp Special Equipment version. In all, just over 12,000 XK120s were made up to 1954, with around 92% exported – most to the US. Along the way Stirling Moss won in the XK120, it placed at Le Mans and the Mille Miglia, conquered international rallies and gave rise to the spaceframe XK120C (that's the C-type) that won Le Mans outright in 1951 and 1953. And Clark Gable rated his XK120 Roadster 'a masterpiece of design and construction', even though his ears must have created quite a bit of drag.

If the XK120 was a Ferrari produced in penny numbers it would be worth millions.

PRICE POINTS

1948 The XK120's price, a mere £1263, was almost as sensational as the car's looks and performance. There was simply no production car in the world to match the XK120's price-performance package. For cost comparison, the Aston Martin DB1 was over £1000 more; no new Bentley could be had for under £4000; and no Rolls-Royce for under £5585.

1953 By now the XK120 line-up was complete, with the fully furnished drophead coupé the most expensive option at £1644, followed by the fixedhead at £1616 and the roadster priced at £1601. Incidentally, you could buy a new XK120C (C-type), for £2119, when an Aston Martin DB2/4 DHC would have set you back £2763. The newly arrived 2.0-litre AC Ace was just £1297, while the Austin-Healey 100 was £1063.

Today Strong growth in the Jaquar E-type market is not reflected in the XK120 sector. At a recent auction a freshly restored XK120 Roadster, albeit with replacement engine, made just £50,500; in the same sale a restored, matching-numbers E-type FHC made £91,000. Most production XK120 roadsters are still sub-£100k. An XK120 Roadster that sold for £130,000 in June had been restored for £150,000. Drophead coupés are broadly on a par. Fixedhead coupés are broadly two-thirds of the price. Any genuine SE will fetch 10-20% more than a standard car. Alloy roadsters have a separate value altogether; one recently sold for £234,000. The AC Ace underlines the value of steel XK120 roadsters: the Ace cost less when new, but is now worth much more.



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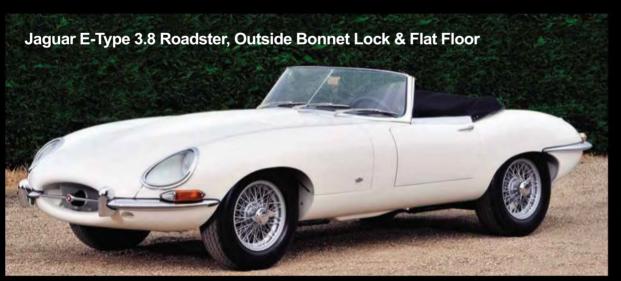








This Carrera RS Touring is the 8th customer supplied 2.7 RS. The car was completed in October 1972 and was the first car delivered to the Iberian Peninsula and the 2nd car built with the very desirable sun-roof option. Very few of the fabled first 30 cars are known to still exist. Presented in its original Light Yellow and recently treated to a no expense spared recondition. This is undoubtedly amongst the earliest and most significant Carrera RS's in existence.











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1963 Jaguar E-type 'Semi-Lightweight Spec'

Recently prepared for a well-known Jaguar racer, this 1963 Jaguar E-type was built to 'Semi-Lightweight' specification using a steel monocoque with alloy panels. Fitted with a freshly rebuilt Sigma 3.8l race engine, 4-speed close ratio gearbox and limited-slip differential, this E-type is ready to be raced with minimal preparation. Accompanied by current FIA HTP papers, it is eligible for a plethora of pre-66 GT events including Spa Six Hours, Gentlemen Drivers and GTSCC.

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HERITAGE

A SELECTION OF CURRENT STOCK :



1985 Aston Martin V8 Vantage 7.0L

£POA

Ladies and Gentlemen, 'Don't let the sun go down on' this, a 1980's Rocket car once owned by the Rocket Man himself, Sir Elton John. Ordered from and supplied by Nicholas Mee in 1985, this exceptional V8 Vantage was ordered and built to Sir Elton's specifications. Finished in Royal Cherry with Magnolia hides, Sir Elton owned the car for some 16 years before it publicly auctioned along with his significant collection of cars. During Sir Elton's ownership the car was maintained regularly, regardless of the low mileage and the engine upgraded in 1992 to the renowned 7.0 litre / 500 horse power specification, by Aston Martin Heritage specialists R S Williams Ltd. Now with 45,000 miles covered the car is offered with a comprehensive history file, original service voucher book and owner's manual. Last but not least, a copy of the Christies auction catalogue featuring this car and personally signed by Sir Elton John is included.



1964 Aston Martin DB5 £POA



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1966 Aston Martin DB6 Short Chassis Volante

£POA

1 of only 37 cars made and finished in Balmoral Green with Beige Connolly interior and a Black Mohair hood. This car has been restored over a number of years including a total engine rebuild in 2014 when it was upgraded to a 4.2 and unleaded fuel. This Aston Martin was originally destined to be an interim car between the outgoing DB5 and the new DB6, it utilised the last few DB5 chassis's and was referred to as 'Short Chassis' to distinguish it from the upcoming DB6. Aston Martin and some enthusiast's often mention that this is one of the most interesting and collectable of all the DB Series and was the first Aston Martin to carry the 'Volante' badge which literally means 'flying'.



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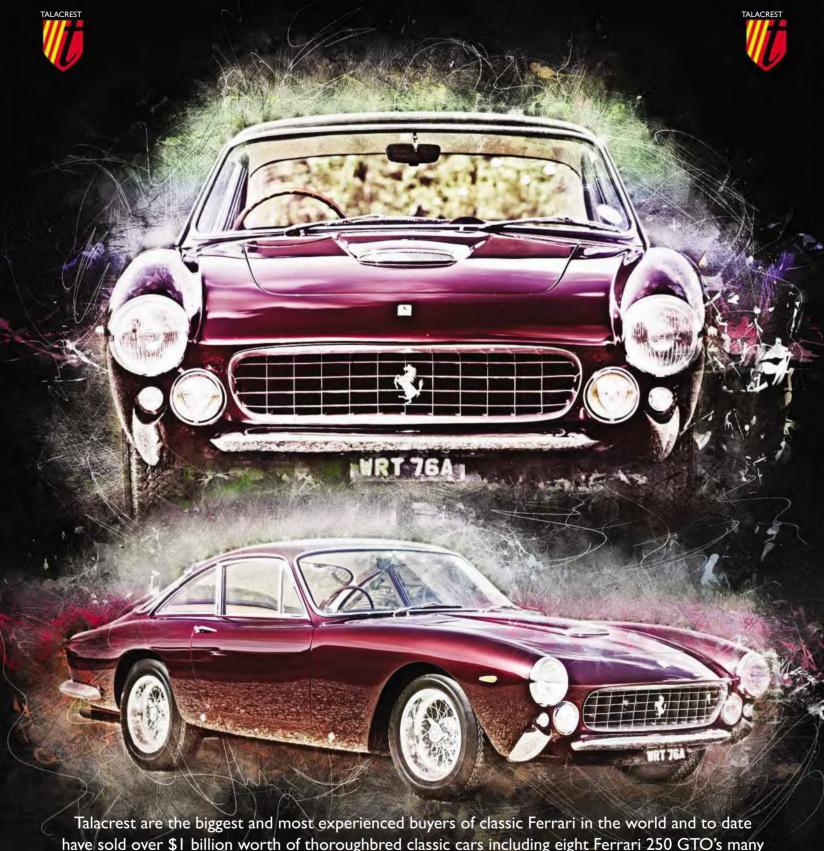
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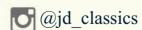






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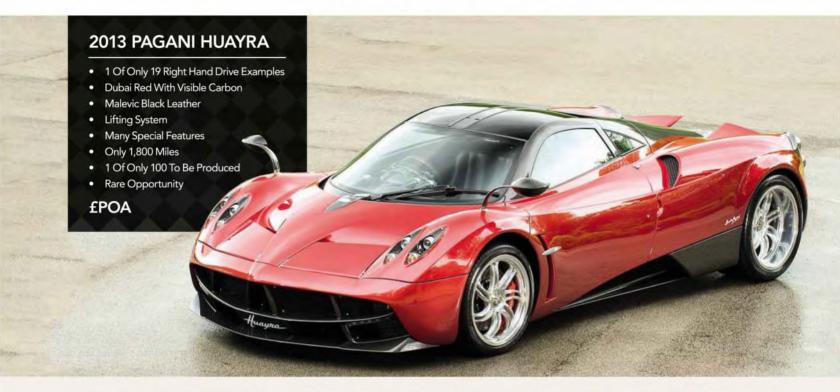
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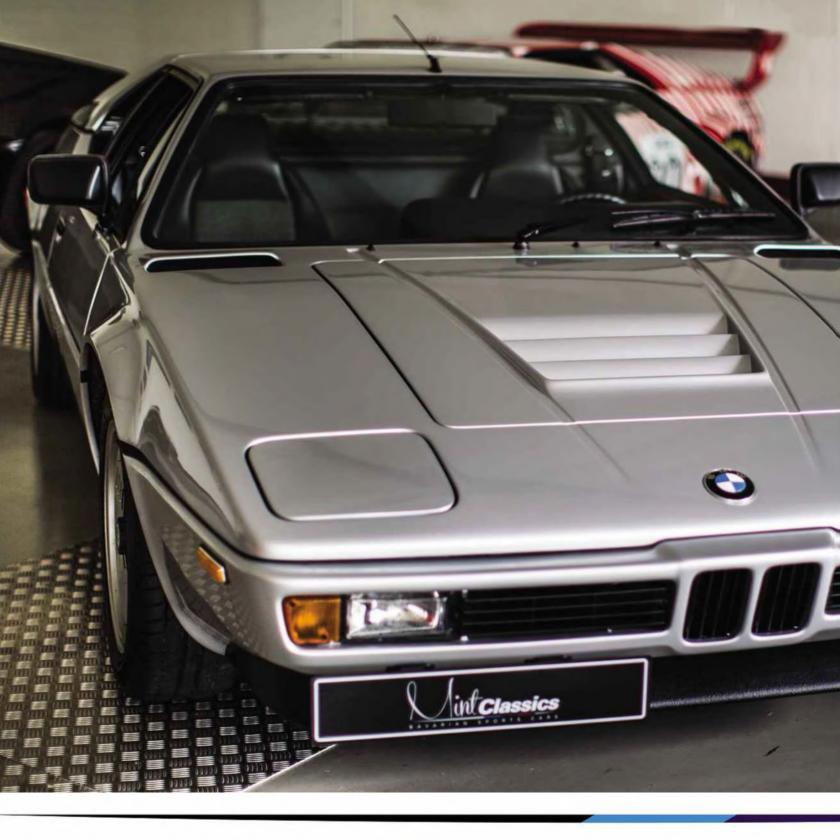








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1959 Cooper Monaco T49 • 1966 Lola T70 Mk2 • 1966 Dino 206 SP • 1968 Ginetta G16 BMW • 1971 MARCH 712
1972 Lola 212 • 1975 Chevron B31 • 1977 Shadow DN8 F1 • 1978 Lola T298 BMW • 1983 Rondeau Group C1 • 1985 Renault F1 RE60 • 1995 Simtek F1 Cosworth



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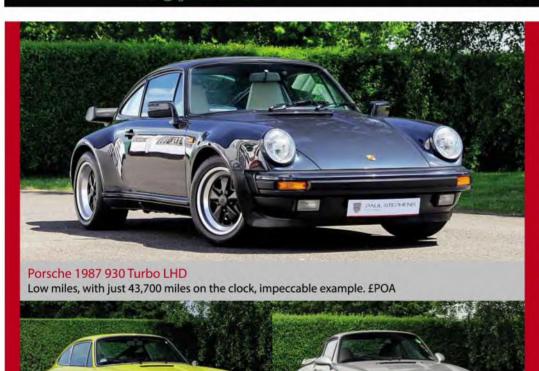
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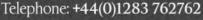
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1937 2 litre supercharged 15/98 'Speed Model' £295,000

This car was built in 1937 as a saloon, in fact the third saloon built. At some time in the 1970's it was fitted with an 'Ulster' style 'Speed Model' body and had a Riley engine fitted. The present owner removed it and fitted a 2 litre Aston Martin overhead cam engine using a new cylinder block fitted with steel crank and conrods, and a new cylinder head. Also fitted is one of Ecurie Bertelli's supercharger conversions. This gives the engine greatly increased power and torque (165 bhp and 190 lbft) and makes this a truly fast car. At the same time it was also fitted with a straight cut close ratio 'Speed Model' gearbox manufactured by Ecurie Bertelli Ltd. to the exact correct specification using the original works drawings.

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1933 11/2 litre 12/50 short chassis £150,000

This car left the factory as a long chassis 'Standard' 2 door tourer. It was discovered in 1967 by the present owner in terrible condition on an airfield. As found it was already in short chassis specification and had the nose cone of what was thought to be a Meteor jet bolted to the rear of the chassis acting as rear coachwork.

The car was incomplete and clearly needed a total restoration, so it was completely rebuilt with the expert help of Bill Ellwell-Smith as a 'New International'.

In 1990, the car had a body off chassis rebuild by Ecurie Bertelli and during the following decade the engine was completely rebuilt with new white metal bearings.

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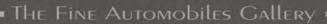


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1965 Jaguar 3.8 MkII finished in Jaguar Midnight Blue with pale grey hide interior. This car was completely rebuilt in 1995/6 to the highest standard by Scott-Moncrieff and has covered only 8,000 miles since. It finished to Coombes specification with chrome wire wheels, louvered bonnet and slim rear spats and is in outstanding condition throughout. Realistically priced at £59,950.



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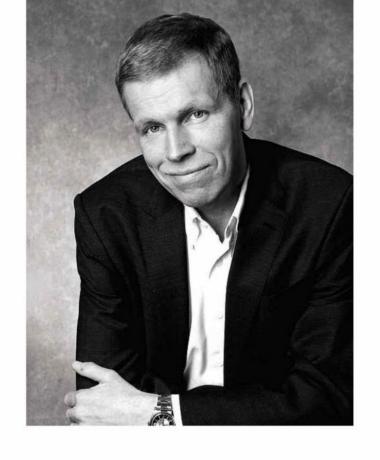


1962 E type series one 3.8 rebuilt in 1988 by Paul Webb and Mike Harris to lightweight specification for use as a road car. Since then it has covered a mere 900 miles and remains in "as new" condition. The engine was built by Jaguar's own competition engine builder George Hodge who went to great lengths to build a docile yet powerful engine expressly for high speed continental touring. Finished in Ecurie Ecosse Blue and trimmed in black hide with matching carpet this is a very civilised yet powerful motor car. Ideal for the likes of Tour Auto and other similar prestigious tours. Priced to sell at £235,000

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1986 FORD RS200 GROUP B RALLY CAR (RHD) 1000 MILES

1986 FORD RS200 GROUP B RALLY CAR (RHD) 1000 MILES
Finished in white with red Recaro trim, 1 owner and 1000miles only from new.
Unmolested and in pristine condition, this example still has the original paperwork, showroom stickers and spare keys and is fitted with an RS200 related private registration number. It has been dry stored throughout its life in a heated and dehumidified garage and has never been used in inclement weather. Group B cars were brought out specifically so that factory teams such as Audi, Lancia, Rover and Ford could compete in the World Rally Championship. To qualify for the FIA road-going supercar category, the manufactures had to build 200 of their Group B Rally car. In fact only 200 road versions were made worldwide for homologation purposes. We believe only 50 were in right hand drive format and this one was the last one to be registered for road use in 1994. This is an immaculate rare factory-supplied car and opportunities to acquire such a low mileage example of a Group B classic occurs very infrequently. £190,000



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Rolls-Royce Phantom II Continental 1934 Gurney Nutting Owen Sedanca Drophead Coupé Chassis No 97RY

Designed by Londons Rolls-Royce main agents Captain H.R. Owen as a high performance luxury sporting car, it is considered one of the most desirable of all pre-war Rolls-Royce motor cars.

With a long bonnet, low windscreen, flowing wings and built in trunk with the spare wheel on the back, it is coachbuilt styling at its best. As the name implies, it was intended for use on the continent where higher speeds, long distance and mountainous terrain were the norm.

Best suited for the enthusiast owner who would choose to drive himself.

Based on a chassis with a relatively short 144 inch wheelbase, the Phantom II Continental has stiffer five-leaf springs and a 12/41 axle ratio allowing greater cruising speeds. In addition, the engines compression ratio was increased to 5.25:1 and its design also featured a lower floor, a low-rake steering column and Rolls-Royce remotely controlled hydraulic dampers.

This Phantom comes from long-term ownership by a serious RREC/BDC collector and won its class at the RREC Annual Concours in 2010. It is also a Classic Car Club of America winner in the 1980s. It comes with extensive history and recent invoices exceeding £80,000, reflecting its outstanding overall condition.

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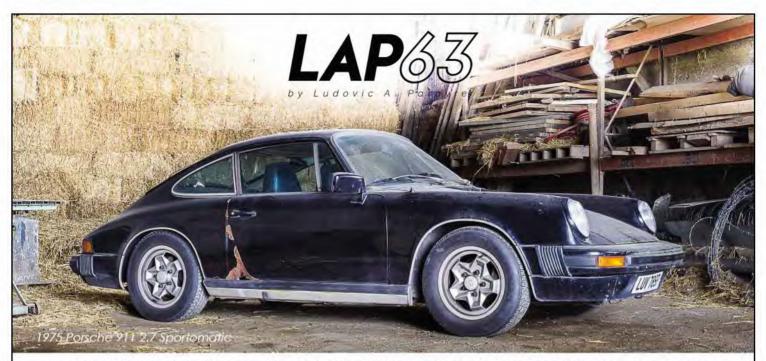
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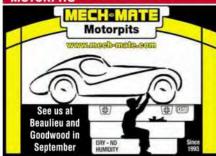




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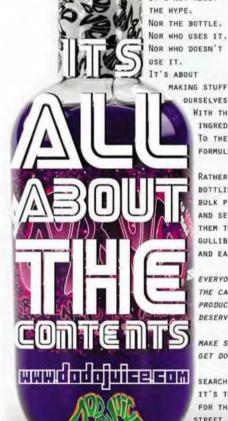
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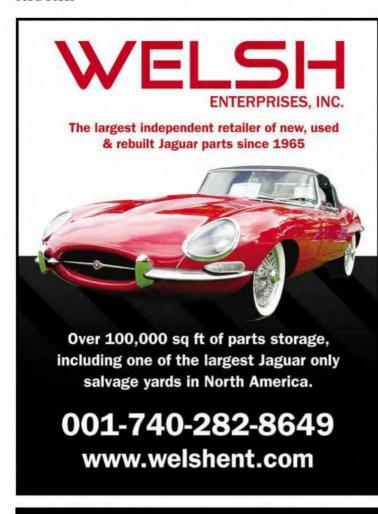


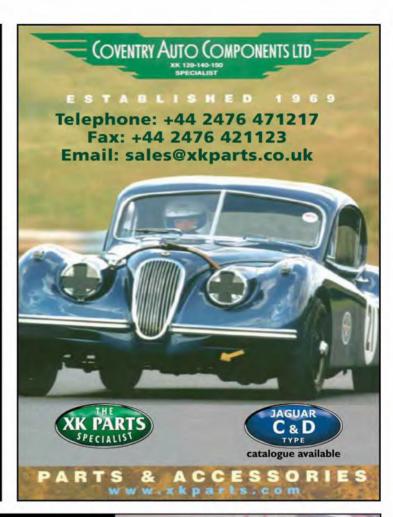
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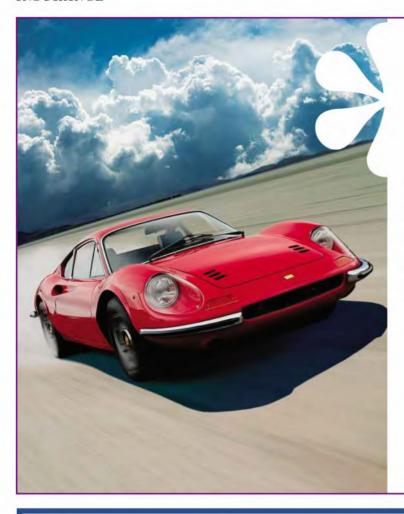
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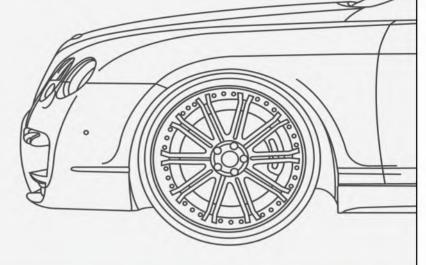
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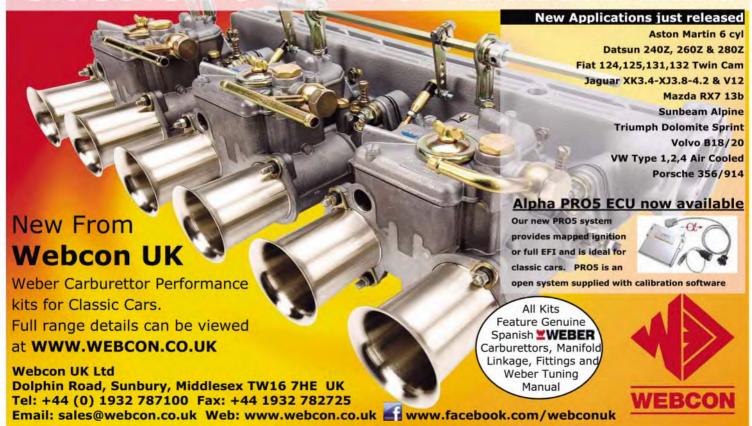


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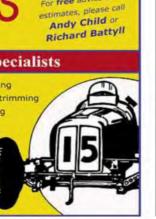


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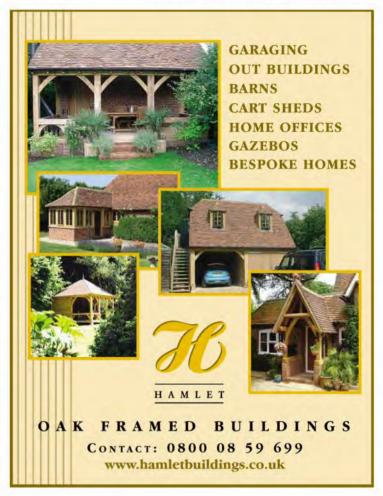




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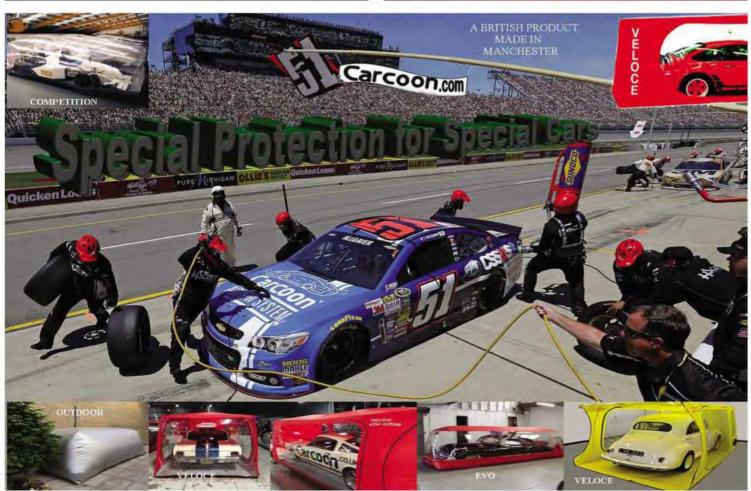
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Nick Tandy

A month after helping Porsche climb back to the top of the tree at Le Mans, the British racer recounts a life-changing 24 hours

HE ALARM was set for 6:30am, and after dodging my way through the city traffic by scooter I arrived in the pits just after 7am. After the two late qualifying nights earlier in the week I had stayed in my little 'chalet' behind the pits, but following the arrival of my wife and one-year-old daughter I'd switched back to the hotel for the night before the race.

People ask if having the family around is a distraction. To me, having that sense of normality is actually a relief. Kissing them goodbye before I get in the car isn't an issue, either. I do think about the dangers of my job, but only pre-season; once I'm at the track I don't give it a thought. That comes largely from being involved with the car at the design stage and understanding just how exceptional the safety features of the latest LMP1 coupés are. I'd certainly think twice about getting into an open-cockpit car doing these sorts of speeds.

After the 9am warm-up came engineering meetings and 'meet and greets' until lunch. You might think that the final pre-race meal contains precise amounts of complex carbs, proteins and fats, but actually I prefer to grab whatever I fancy. We are well trained physically and educated about sports nutrition, but I've always believed drivers perform best when they're happy, so generally I eat what I like.

By the time the race started at 3pm, Nico [Force India F1 driver Nico Hülkenberg] had been in the car for 40 minutes, such was the length of the build-up. The pace in the opening laps was spectacular, and even though he was on a triple [one stint is around 45 minutes] I was glued to the screens and itching to get in.

One of the best moments of the event is the first lap of your first stint. Finally, after all the work, interviews, test days, photo calls and signing sessions, you get to do what you do best and just be out there on your own with the car. It's comparatively calming! But this time, due to a safety car phase in my opening stint that clashed with our fuel strategy and forced an unplanned pitstop, we lost around 1min 20sec and had to do an early driver change. This dropped us away from the lead pack.

With temperatures cooling into the evening, though, it became quadruple stints all the

Right Nick Tandy readies himself for a predictably gruelling but ultimately triumphant 24 Hours of Le Mans.

way. That's three-and-a-quarter hours between driver changes - each turn at the wheel more than double the length of a Grand Prix. At night our pace was particularly strong. There's been speculation that there were mechanical differences between the team's three cars but it's not the case. We set our car up well and it gave us the confidence to push hard. My pace surprised some people because they think of me as a 'GT guy', but I always felt I could be quick in a prototype thanks to my background in Formula 3. In fact, I asked to be tested for the LMP squad when they were evaluating drivers for the third car back in November. It wasn't difficult to adapt; 1000bhp and buckets of grip is what all racing drivers dream of.

By midnight we were back in the lead and a trouble-free run allowed us to build what would become an unassailable gap. At around 4am I grabbed a solitary hour of sleep. With your co-drivers taking over for up to six-and-a-half hours, you'd think there would be time for more, but Porsche requires drivers to be ready 30 minutes after the preceding guy has started. By the time you've exited the car, debriefed

with the engineers, met with some VIPs and had a bite to eat, there's really not long.

Waiting for Nico to complete those last few hours was agonising. You know the car is great, and you have a stellar co-driver at the wheel, but there's nothing more you can do. Excuse my French, but I was shitting myself, especially when we had to pit for a precautionary rear bodywork and wing change.

There were no team orders and I knew we were very quick, so I believed we had a chance to come out on top, but when Nico took the car safely across the line to secure the overall win it was just too much to take in. My proudest moment was riding on the side of the car as Nico guided it towards the victory circle. It was at that moment I could see just how much it meant to so many people – to Porsche, to my co-drivers, my family and the fans.

Later that evening at the party (yes, we did party, although in my sleep-deprived state I only lasted until midnight!) I asked [Porsche boss] Andreas Seidl if he'd have thought of me for the LMP1 squad had I not put myself forward, to which he replied: 'No, I probably wouldn't!'

'Yes, we did party, although in my sleepdeprived state I only lasted until midnight!'



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