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CONTENTS

NOVEMBER 2015 // ISSUE 149

FEATURES

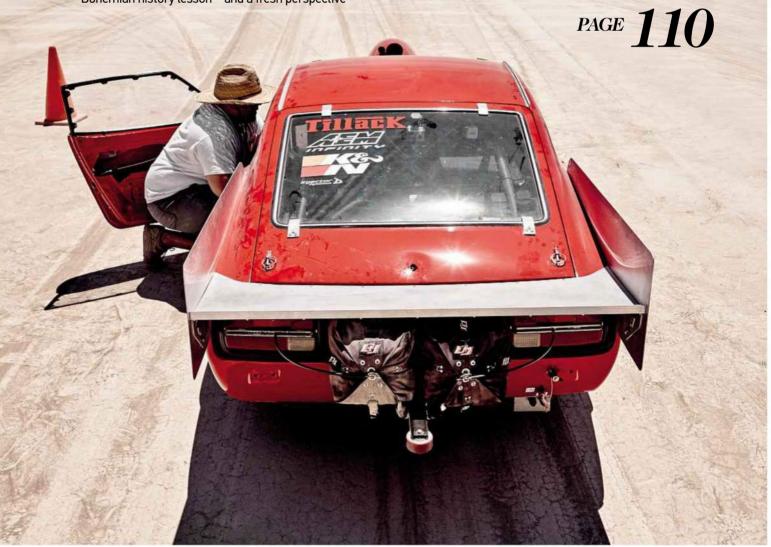
- **56** BARNFIND FERRARI Exclusive! *Octane* drives the €16.4m Baillon Ferrari
- 70 ...AND THE OTHER BARNFINDS
 Here's what happened to the other Baillon cars
- **72** FERRARI CALIFORNIA T
 In search of the convertible's namesake in the UK
- **80** PEBBLE BEACH WINNER
 Uncovering the history of this special Isotta Fraschini
- 90 BEST CARS OF MONTEREY
 A week of motoring nirvana revealed a few favourites
- **94** LORD MONTAGU REMEMBERED

 Beaulieu museum's former curator on its late founder
- 98 120 YEARS OF SKODA

 Bohemian history lesson and a fresh perspective

- **110** EL MIRAGE Octane visits California's home of dry-lake speed runs
- **118** SIR PAUL SMITH
 With the British fashion icon's personal car collection
- **124** IL DRAGO RUGGENTE

 John Simister is terrified by a pre-war 27-litre special
- **132** TOUR OF POLAND
 Gothic castles, stunning scenery, powerful 1980s cars
- **140** THE OCTANE INTERVIEW
 Sir John Egan, the saviour (and former boss) of Jaguar
- 146 PORSCHE 901
 Second-oldest flat-six Porsche and the only soft-top



CONTENTS

NOVEMBER 2015 // ISSUE 149

REGULARS

- 14 NEWS
 Bugatti 100p aircraft takes to the skies!
- 22 EVENTS AND DIARY
 Concours of Elegance and essential dates
- 36 NEW CAR NEWS
 Aston Martin, Jaguar, Rolls-Royce, Porsche...
- 43 JAY LENO
 Electric cars: they're the future, y'know
- **45 DEREK BELL** *Octane's* resident racer goes to Monterey
- **47 STEPHEN BAYLEY**Never a crashing bore nor a boring crash
- 48 ROBERT COUCHER
 Preserve or restore? That's the question
- 50 GEARBOX Maserati authority and historian Adolfo Orsi Jr
- **52** PASSED IT! TONY DRON
 The dangers of tourists posing as rally drivers
- 54 LETTERS

 Remembering the 1970s and a Jaguar XJ-S
- **156 GONE BUT NOT FORGOTTEN**Charlie Wiggins, America's first black racer
- 158 ICON
 The Singer sewing machine
- 160 WATCH Hermès applies some face paint
- **162** AUTOMOBILIA
 Something here for the rubber fetishist
- **164** BOOKS, PRODUCTS, MODELS Read them, use them, just look at them
- 170 SUBSCRIBER OFFERS
 Octane on your doormat, free gift in your hand
- **172 OCTANE CARS**A 1955 Land Rover joins the fleet
- **182** CHEQUERED FLAG
 The racing month in pictures and more
- **189 THE MARKET**The pulse of the classic car world
- 282 DAY IN THE LIFE

 Movie-prop car coordinator Alex King











168



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Concours: no longer grubby



THERE WAS A TIME when concours was a dirty word. Even 15 years ago, there were very few such events that didn't feel slightly repellent. The scene had stagnated, with the jokes about toilet water in the cooling systems and cars that couldn't be driven, and the obsession with spotless detail, regardless of how good or bad the car might be.

It's probably fair to say that it was Pebble Beach that rescued the concours scene from disappearing up its own backside - and only just in time. The introduction of the concours tour, to cajole participants into driving their cars, and the brave decision to include a more varied selection of classes, such as hot rods and 'preservation' cars, were the first steps towards losing the stuffiness of traditional concours.

What's followed, though, has changed everything. The Quail, A Motorsports Gathering, popularised the idea that a show/concours could move beyond being simply cars in fields, with top-quality food and drink that helped it to appeal to a wider audience; more recently the Concours of Elegance's groundbreaking location choices – Windsor Castle, St James' Palace, Hampton Court and Holyroodhouse – and first-class treatment of the cars' owners moved the game on some more (see page 22 for this year's).

And now Chantilly, near Paris, has hosted its second concours (above, and on page 26), with not only a mindblowing selection of cars but also the sort of attractions you'd be lucky to see anywhere else - let alone at a car show. Elegance has returned to the concours, and it's bringing out top-quality cars of every genre, from pre-war limousines to modern supercars, as well as making the classic car world feel anything but grubby. **David Lillywhite Editor**

Featuring...



WINSTON GOODFELLOW

'I've driven several Ferrari Cal Spiders over the years, so when the opportunity arises to drive another you take it! They're special, restored or not.' Find out more about the 'barnfind' Baillon Ferrari in Octane's exclusive feature, starting on page 56 - and what happened to some of the other Baillon cars too, on pages 70-71.



MICHAEL WARE

'Working as I did with the late Lord Montagu for 38 years, I was able to see the immense amount of work he did behind the scenes for heritage. the National Motor Museum and the old-vehicle movement. He was a wonderful frontman for the museum.' Read Michael's homage to Lord Montagu of Beaulieu on pages 94-96.



DAVID BURGESS-WISE

'Writing about the Pebble Beach-winning Isotta Fraschini was a trip down memory lane for me, for it recalled a magical afternoon spent in 2013 at the château of Jacques Liscourt, who'd devised the scheme that enabled Yves Dalmier to acquire this wonderful car back in the 1960s. Read more on pages 80-88.

Don't miss out on activities, offers or the digital edition

HISTORIC MOTORING AWARDS



The International Historic Motoring Awards are back! Run in association with EFG, the venue is the Renaissance St Pancras, London, on 19 November See www historic motoringawards.com

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The Grand Palais Sale

4 February Paris, France

74th Goodwood Members' Meeting

19 March Chichester, UK

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The motor car that takes the breath away*

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



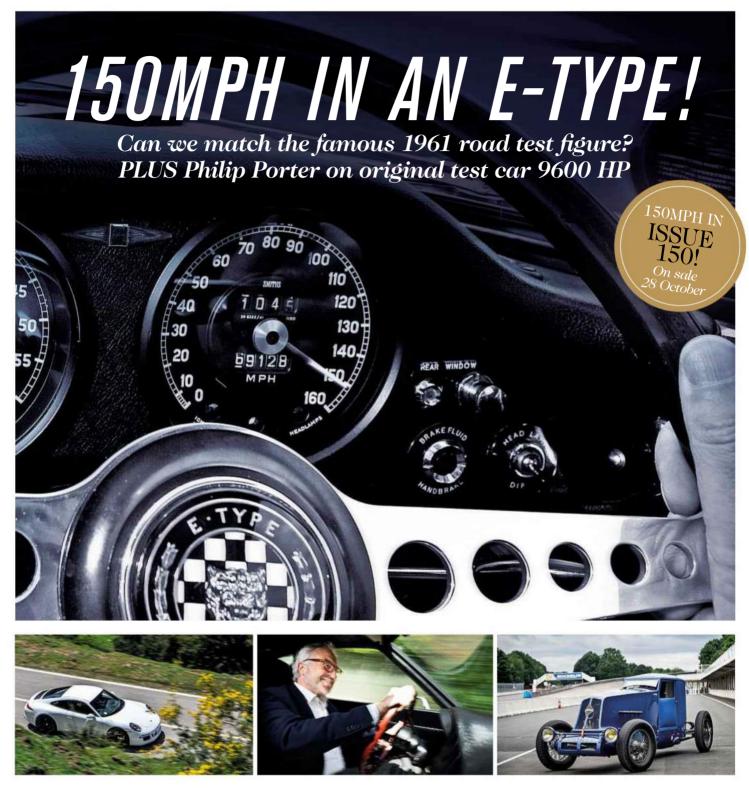
1969 will go down as a special year for Mercedes-Benz. Rumours had been circulating for a long time that the inventor of the motor car was working on a sensation. At the International Motor Show in Frankfurt the secret was finally revealed – and it really is a sensation: the C 111, a super sports car with gullwing doors and a Wankel rotary engine.

The industry was dumbstruck, the press couldn't get enough of it and the public were bowled over. Not long after, in the spring of 1970, the even more attractive and even more powerful variant of the C 111 experimental vehicle was unveiled – and it quickly became the unrivalled dream car of an entire generation.

*Source: 'DAZ', issue 20, 1969

Until November 15th 2015 the Mercedes-Benz Museum is showcasing the Mercedes-Benz C 111 in a fascinating special exhibition. More information at: www.mercedes-benz.com/classic-c111





Plus

- Targa Florio in a Porsche 911 Stephen Bayley on the Datsun 240Z
- Richard Meaden tests the Renault 40CV record-breaker at Montlhéry
 - Greece to UK in a Citroën DS Classic getaway cars

(Contents may be subject to change)

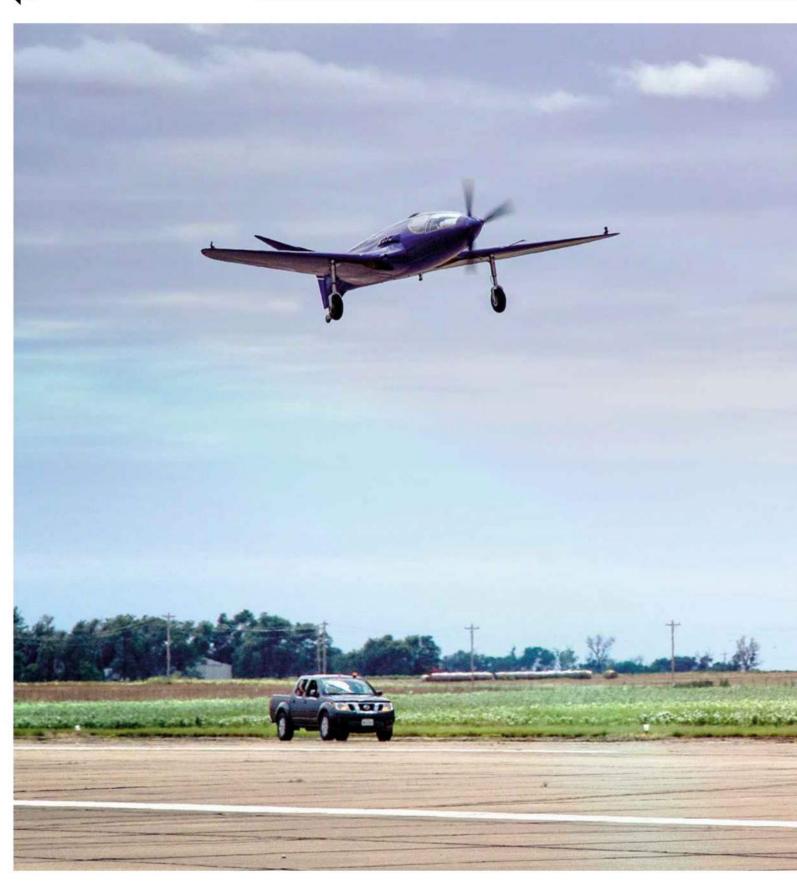


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IGNITION NEWS // EVENTS // DIARY









Bugatti aircraft flies!

Full-size replica of Bugatti's 100p experimental aircraft makes its maiden flight in the USA

Words Mark Dixon Photography Jay Miller

YEARS OF WORK by a small but dedicated team of volunteers paid off on 19 August when their replica of an experimental aircraft part-designed by Ettore Bugatti – which never flew, due to the outbreak of World War Two – finally took to the air.

Former USAF fighter pilot Scotty Wilson was at the controls when the Bugatti 100p replica lifted smoothly from the tarmac in Tulsa, Oklahoma. It was a key moment in a project that began with \$30,000 of crowd funding in 2009, and which was fully detailed in *Octane* 131.

'We intended this flight to be limited to a short hop down the runway to check power required/power available and to check control responsiveness in all three axes,' said Wilson afterwards. 'Take-off was normal and at a predetermined reduced power (80%) setting... I climbed to 100 feet AGL [Above Ground Level] to check power and control responsiveness. The plane responded as expected to all power changes and control inputs. Maximum airspeed was 110 knots.'

The inaugural flight was not without a slight hitch, however, as Wilson describes: 'The airplane floated much more than we anticipated. I landed further down the runway than planned but with sufficient distance to stop the plane. Unfortunately, I lost the right brake and the airplane departed the left side of the runway at slow speed. Due to heavy rains the night before, the ground was soft and the airplane tipped upward on its nose, damaging the spinner and both props.

'Such is the nature of flight testing a new design. The relevant news is we successfully flew the 100p for the first time. The plane flew beautifully.'

Unlike the original aircraft, which was fitted with two Bugatti Type 50B supercharged straight-eights, the replica uses a pair of Suzuki Hayabusa four-cylinder motorcycle engines. Like the Bugatti engines, these are stagger-mounted in-line and drive contra-rotating props at the front of the aircraft via a unique gearbox, designed and made by British volunteer John Lawson, a professional model-maker.

New propellors have already been made – in wood, by specialist Hercules Propellers – and delivered to the project. The opportunity was taken to reprofile them slightly to take advantage of the Hayabusas' flat torque curve, delivering the same thrust at a lower rpm.

Sadly, there are no plans to fly the 100p replica at public airshows. 'It would not be a crowd-pleasing flying exhibit,' Wilson told *Octane*. 'It is small, quiet, doesn't have a smoke system, and doesn't do aerobatics. Further, the plane is quite complex and was never meant to fly repeatedly. The original would have flown only a few times.

'While I would love to bring the plane to Goodwood, we have no illusions of being able to fly it there. And there is always the matter of funding such an adventure.' (Talks with a potential sponsor are ongoing, apparently.)

To see a video of the 100p replica's maiden flight, visit the project's Facebook page: 'The Bugatti 100p Project'.





Bertone's museum cars in controversial sale

Bertone's 79-strong collection is auctioned online as a single lot – and all the cars must remain in Italy

Words Massimo Delbò/Brett Fraser Photography Mark Dixon

 $\ensuremath{\mathbf{IN}}$ $\ensuremath{\mathbf{A}}$ $\ensuremath{\mathbf{SAD}}$ $\ensuremath{\mathbf{END}}$ to what was once a revered and globally successful carrozzeria. Bertone's 79-strong museum collection – including many prototypes and styling bucks, as well as legendary production models such as the Lamborghini Miura and Lancia Stratos - was due to be sold in an online auction as Octane went to press. The company's name and trademark were also going under the hammer.

Bertone had already disposed of six cars from its collection in 2011, in an ultimately forlorn bid to stave off bankruptcy and pay off some of its creditors. Back then the RM-hosted auction at Villa d'Este raised about £3 million through the sale of some of Bertone's most iconic creations: the Lamborghini Marzal, Lancia Stratos Zero, Lamborghini Bravo, Lancia Sibilo, Lamborghini Athon and Chevrolet Testudo.

It was adverse Italian reaction to the sale and dispersal of those cars that was instrumental in a number of unusual conditions being imposed on the September 2015 auction. First, interested parties had to bid for the entire collection and promise to keep the cars together in the future. Furthermore,





the collection cannot leave Italy - it is deemed to represent Italian art heritage and therefore its export is forbidden.

While it might appear a noble ambition to keep the collection whole, some commentators have pointed out that the objective of the sale really ought to have been about getting the best possible deal for Bertone's 90 employees, who had been without salaries and pension contributions for a considerable time. Selling the cars individually and without geographical restrictions would have encouraged a larger buyers' pool and generated far more money.

There are also questions about the very low estimates for the individual cars, which in total amounted to a starting price for the collection (including fees and taxes) of little more than €2.1 million. The fear is that a wealthy and well-connected individual might purchase the collection and then chip away at the Government later on to relax or remove the restrictions.

Another oddity of the sale conditions is that, for up to 60 days after the conclusion of the auction on 28 September, the Italian Government can match the winning bid and claim the collection for the nation. If the Government declines to do so, then the winning bidder has only ten days to remove the cars or face 'parking charges' of €5000 every 30 days.

The estimate for the total collection looks particularly low in view of the value put on the rights to the Bertone brand: just over €4 million.

Left and top

When Octane visited Bertone in 2013, its collection included the 1976 Ferrari Rainbow (main image); recent Bertone designs included 'Jet' Astons and Nuccio concept (middle).

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New 'Best of the Best' concours award announced

Winners of world-leading concours to compete at new event in 2016

Words Joe Diamond Main image Mark Dixon



PLANS FOR A NEW 'Best of the Best' concours award have been announced by The Hon Sir Michael Kadoorie, car collector and one of the personalities behind The Quail, A Motorsports Gathering event.

The first Peninsula Classics Best of the Best Award will take place at The Quail – in Carmel, California – next year, bringing together the Best of Show winners from six of the top concours events around the world to compete for the title of Most Exceptional Car in the World.

Automotive consultant Christian Philippsen and collector William 'Chip' Connor were on hand to confirm the plans at this year's Quail event. The pair will be joined by car designers, historians, collectors and journalists in judging the new award next year.

Among the events to be considered will be The Quail, the Concours of Elegance, Amelia Island, Pebble Beach, and the Ferrari-only Cavallino Classic. Others will be added to the list in due course.

Sir Michael, who is chairman of the Hongkong and Shanghai Hotels chain (which owns Quail Lodge), explained: 'The first event will take place at Quail Lodge in 2016 and will probably continue here for a while – but it may go to other parts of the world, because we have ten hotels, and there's space at all of them.'

Should the award have run this year, the cars competing would have been a 1968 Alfa Romeo Tipo 33 Stradale (The Quail), a 1924 Isotta Fraschini Tipo 8A Cabriolet (Pebble Beach), a 1954 Ferrari 250GT Europa Vignale (Cavallino Classic), a 1930 Cord L29 Speedster (Amelia Island) and a 1931 Alfa Romeo 6C 1750 Touring (Concours of Elegance).

The new award can be regarded as the spiritual successor to the much-missed Louis Vuitton Classics Award, which ran from 2006 to 2013 but ceased following the death of the fashion boutique's chairman, Yves Carcelle.









Car of the Year

Vote now for the IHMA's prestigious award

Words David Lillywhite

IT'S THAT TIME of year when Octane readers are invited to vote for their Car of the Year, in the International Historic Motoring Awards, which take place in London on 19 November. The nominees are:

The Baillon Ferrari California When the Baillon family barnfinds emerged, the collection attracted publicity around the world. A few weeks later, auction house Artcurial displayed the collection in an eerily lit hall at Rétromobile, to vet more acclaim. The star of the collection

was the ex-Alain Delon Ferrari, which has since been recommissioned and displayed at Pebble Beach (see p56).

Fiat S76 'The Beast of Turin'

A video of engineer Duncan Pittaway firing up his 12-year-long restoration project speed record car went 'viral'. The oil and rubber laid down on Lord March's driveway are already the stuff of legend. And the sight of Duncan tearing up the Goodwood and Chateau Impney hillclimbs - spitting flames all the way - will be remembered by thousands.

Land Rover Series I 'Huey'

To mark the end of the line for the Land Rover as we know it. the company gathered together its finest heritage vehicles and drove them all around the UK. The Land Rover most widely admired was HUE 166 - or 'Huey'- the oldest known survivor.

Mercedes-Benz 300SLR '722'

Stirling Moss and Denis Jenkinson achieved one of the greatest feats ever in motor sport history, averaging 97.9mph over 1000 miles of bumpy, twisting public roads to win the 1955 Mille Miglia. This year, '722' and Moss have appeared around the world for the 50th anniversary, mobbed by fans of every age.

To vote or to book a place, please visit www.historicmotoringawards.com.

Eric Thompson 1919-2015

Ever-friendly Aston works 'gentleman driver'

Words Richard Heseltine



FORMER WORKS ASTON MARTIN

driver and sometime single-seater driver Eric Thompson died on 22 August. He was 95. Perpetually jovial and self-deprecating, he epitomised the gentleman racing driver from an era before the term became a slur.

Remarkably, he was made a member of the invitation-only British Racing Drivers' Club before his maiden race. 'Robin Richards - whom I'd met in Italy during the war - had bought an HRG 1100,' he recalled. 'The French AGACI drivers' club challenged the

BRDC to do the Paris 12 Hour race at Montlhéry. Peter Clark produced four HRGs: two 1100s and two 1500s. Robin needed a co-driver so he asked me. That's how I became a racing driver.'

The 28-year-old subsequently spotted an ad for a 'shop-soiled and obsolete HRG 1500 chassis'. He acquired it and instructed Monaco Motors to build him a lightweight racer. His second race ever was Le Mans in 1949. He achieved a class win.

In 1950 Thompson became a factory Aston Martin driver but, after witnessing the 1955 Le Mans disaster from the pitlane, he decided to hang up his helmet. In later years Thompson routinely attended Aston Martin events, and he remained courteous and humble to the end.

In brief

NEW FILM ON ENZO FERRARI

Batman actor Christian Bale has been chosen to portray Enzo Ferrari in the forthcoming movie Enzo Ferrari: The Man, the Cars, the Races. The film will be set in 1957 – the year Enzo's son Alfredo died, and the same year his F1 driver Alfonso de Portago lost his life on the Mille Miglia. The motion picture is based on Brock Yates' novel, which takes an in-depth look into the life of Ferrari himself

COLIN McRAE CELEBRATION

The 20th anniversary of Colin McRae's world rally title will be celebrated at this year's Wales Rally GB on 12-15 November. A series of displays will take place at the event, with Colin's father, Jimmy McRae, taking part in the Network Q WRGB National Rally that shadows the main WRC event, as well as providing the 1995 title-winning Subaru Impreza from the family's personal collection. Rally organisers are also inviting owners of ex-McRae rally cars to join special parades at Chirk Castle and Great Orme in Wales.



NEW TVR SELLS OUT

TVR has taken more than 250 deposits for its new sports car, the British company has confirmed. The proposed 2017 production line of the as-yetunnamed car has been sold out, with all deposits being taken in only eight weeks. John Chasey, the company's operations director, confirmed that TVR is now 'taking new orders for cars that will be delivered in early 2018'. It has been confirmed that the new TVR will be engineered by Gordon Murray and powered by a Cosworth V8.

TOUR WITH NORMAN DEWIS

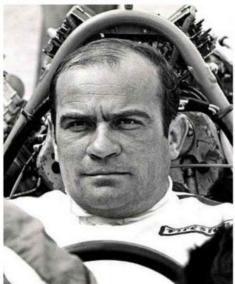
Jaquar's legendary test driver Norman Dewis OBE is to host a special tour to the Hotel de France (of Le Mans fame) between 28 October and 1 November. Drivers will be able to join Norman on the five-day trip, which will also take them to the circuit at Lohéac and Le Mans, where Dewis raced for Jaguar. The tour is being run by specialist tour operator Classic Grand Touring. Contacted +44 (0)1483 281282 or email thomas@classicgt.co.uk.



Clockwise from right Ligier was fiercely patriotic. which was reflected in his choice of drivers: he is seen here with Jacques Laffite (left) and René Arnoux (right) in 1986; the Ligier JS1, seen here at the 1969 French motor show, marked the start of his car-building enterprises; Ligier aboard a Cooper-Maserati during the 1967 Brands Hatch Race of Champions; while not |a superstar, Ligier was a handy privateer in both Formula 1 and sports car racing.









OBITUARY

Guy Ligier 1930-2015

An orphaned farm boy who befriended François Mitterand and turned a roadbuilding fortune into a Formula 1 racing team

Words Richard Heseltine

LEGENDARY FRENCH FORMULA 1 team owner Guy Ligier died on 23 August. During his 85 years, he amassed several fortunes, counted world leaders as his friends, built cars that won nine Grands Prix and also accrued moderate success as a sportsman. He achieved this despite being orphaned at seven, the former farm boy leaving school at 14 to become a butcher's assistant in his home town of Vichy. A keen rugby fan, he was a good enough player to be picked for the French Army team while undertaking National Service. He subsequently earned a place on the French national B team before switching to motorcycle racing.

The bootstrap entrepreneur accumulated great wealth from roadbuilding during the 1950s and into the '60s, having started out with a secondhand

bulldozer. This brought him into contact with local politician and France's future President, François Mitterrand, a connection that would pay dividends in the decades to come.

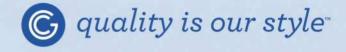
Ligier began competing on four wheels in the mid-1950s, participating in rallies before making a more concerted effort in the early '60s. Together with Robert Buchet, he steered a Porsche 904 to seventh overall in the '64 Le Mans 24 Hours, and he was a Ford regular over the next three seasons. The undoubted highlight of his driving career was an overall win with close friend Jo Schlesser in the '67 12 Hours of Reims aboard a GT40 MkII. A year earlier, Ligier had also dabbled in Formula 1 aboard a privateer Cooper-Maserati before switching to a Brabham-Repco. He scored a championship point

for sixth place in the '67 German Grand Prix, only to wind down his driving career following Schlesser's death during the '68 French GP. Nevertheless, he continued to make appearances into the early '70s.

In 1969, the would-be motor mogul unveiled the first car to bear his name at the 1969 Paris Motor Show, and honoured his fallen comrade by calling it the Ligier JS1. This Cosworth FVA-engined device ultimately spawned a series of sports prototypes, in addition to the Maserati V6-engined JS2 junior supercar. Ligier entered Formula 1 in 1976, Jacques Laffite claiming the equipe's first Grand Prix victory a year later in Anderstorp, Sweden.

There would be further victories, but the team was a spent force by the end of the 1980s, with Ligier using his political connections to bag state sponsorship in order to keep it afloat. He sold the squad to Cyril de Rouvre in 1992, the businessman/politician in turn moving it on to Flavio Briatore after running into legal difficulties. Olivier Panis's surprise win in the '96 Monaco GP marked the end of a 15-year winless streak for the Ligier name, the team morphing into Prost GP a year later, after being purchased by four-time F1 champion Alain Prost.

The Ligier brand was also applied to microcars, which proved hugely popular in France during the 1970s and beyond. More recently, the Ligier family gave its blessing to a series of sports-racers designed and built by Onroak Automotive.





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CONCOURS OF ELEGANCE

The Scottish play

Europe's finest cars shine as Edinburgh's royal palace hosts the fourth Concours of Elegance

Words Robert Coucher Photography Paul Madden/Bryn Musselwhite/Tim Scott



IN THE LATE SUMMER

sunshine, the fourth annual Concours of Elegance (held this year at Edinburgh's Palace of Holyroodhouse) was another fabulous motoring event staged at a famous royal landmark.

'The Best in Show' Pullman Trophy was presented by concours patron, HRH Prince Michael of Kent, to Anke Rückwarth for her astonishing 1903 Mercedes Simplex 60hp racer.

Nearly 10,000 visitors attended the Concours of Elegance on the Jaguar Land Rover Saturday and Bentley Sunday to view the line-up of 60 concours cars, as well as other important Scottish racing cars on display. More than £150,000 was raised for charities including Walking with the Wounded and Action on Addiction. Sir Jackie Stewart, vice patron, presented for the first time all three of his World Championship F1 cars, one Matra and two Tyrrells, along with his original helmets from those years.

Three-time Indy 500 champion Dario Franchitti brought along his Pace Cars from those races, plus some of his roadgoing Porsches and Ferraris.

The largest collection of cars, from the legendary Ecurie Ecosse stable, was also in attendance,

including a well-used long-nose D-type, a Tojeiro-Jaguar, and contemporary BMW Z4 GT3 racer. The highly original ex-Briggs Cunningham Jaguar E-type Lightweight, not seen in public for 20 year, was a great surprise.

The 60 incredible motor cars – some never seen in the UK before – came to the Palace of Holyroodhouse from America, Australia, Europe and the UK, all personally invited by the Concours Steering Committee, so a place at the Concours is a victory in itself. Uniquely, the Best In Show award is voted for by the owners of the 60 invited cars and this year's presentation was warmly applauded. Anke Rückwarth's father passed away only weeks before, but she was determined to attend the Concours in the family's mighty 9.2-litre, 80mph Mercedes 60hp. She drove the wheels off it on the Highland Tour preceding the Concours, through the beautiful Scottish countryside.

'The Spirit of the Tour' Award went to Klaus Schildbach and his 1927 Mercedes-Benz S Rennsport, while Jon Shirley's Ferrari 275GTS/4 NART Spider received the Spirit of Motoring award.

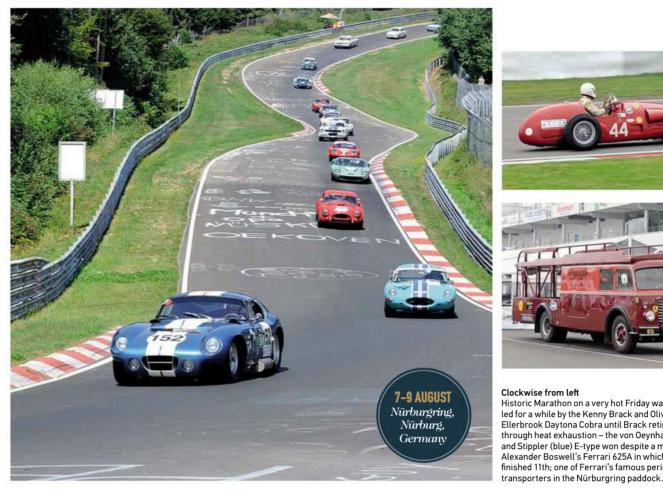
With hundreds of immaculate classic cars spread throughout the grounds of the Palace, an impeccable Jaguar SS1 (owned by Michael and Linda Jewell) won both the RAC Club Trophy as well as the inaugural Jaguar Trophy, and the SS1 is invited to take part in the main Concours next year. The Bentley 'Trophy of Elegance' went to Robert Lightbody's 1996 Continental R.

On the sunny Sunday morning the Octane Tour left Dalmeny House (with its impressive views of the Forth Bridge) and headed into the breathtaking Scottish countryside. Forty-three cars were entered, ranging from classics to supercars, and the teams enjoyed a 100-mile run over some superb roads before convening at the Palace of Holyroodhouse for a delicious three-course lunch in the VIP enclosure, where the champagne and wine flowed with enthusiasm. The Octane Tour Editor's Choice went to the glorious-sounding, ex-Erik Comas, 2013 Tour Auto-winning 1976 Lancia Stratos Group 4, owned by David and Fiona Goodwin.

The next Concours of Elegance will be held on the first weekend of September 2016 at Windsor Castle in Berkshire, England – where it all started in 2012.

Clockwise from top left, facing page

Anke Rückwarth in show-winning Mercedes Simplex with HRH Prince Michael of Kent; Peter Neumark's 1935 Squire Ranelagh and Maserati A6 on concours lawn; Alfa 1750 Zagato leads Highland Tour; Sir Jackie Stewart; Ferrari 275 NART Spider and Aston Volante; Prince Michael with ex-Erik Comas Lancia Stratos; trophied Jaguar SS1; Ecurie Ecosse transporter carries D-type.







Clockwise from left Historic Marathon on a very hot Friday was led for a while by the Kenny Brack and Oliver Ellerbrook Daytona Cobra until Brack retired through heat exhaustion - the von Oeynhausen and Stippler (blue) E-type won despite a misfire; Alexander Boswell's Ferrari 625A in which he finished 11th; one of Ferrari's famous period

OLDTIMER GRAND PRIX

In the heat of the moment

High temperatures took their toll on cars and drivers

Words and photography Paul Parker

THE 43RD OLDTIMER Grand Prix began in searing heat on Friday for the Marathon. Marcus von Oeynhausen's Gotcha Racing Jaguar E-type, shared with Frank Stippler, was second quickest behind Kenny Brack and Oliver Ellerbrock's Daytona Cobra. Also in the running were the Porsche 911 Carrera RS of Dieter Klaus Frers and Frank Stippler, the Andrew Haddon and Martin Stretton AC Cobra 289, and the Ford GT40 of Jason Wright and Michael Gans.

Brack led from the start, while the Gotcha E-type gradually fell back with a misfire - its obligatory FIA period distributor couldn't cope with the high temperatures. Ultimately the heat defeated the drivers: Brack was hospitalised with heat exhaustion and the GT40 gave up. The E-type, meanwhile, was driven below maximum revs and won handsomely despite a slight loss in pace, covering 28 laps in just over four hours and four minutes. Marathon regulars Allen Tice and Martin Conoley finished second on 27 laps in the Marcos 1800GT. Haddon and Stretton were third, while Harry Wyndham and Andrew Hill were fourth in their Jaguar E-type.

The first race on Saturday was for the 1964-1984 Formula 3 cars, which featured everything from the winning March 783 Toyota of Valerio Leone to Mauro Poponcini's Cooper T76. Race two on the Sunday was another Leone victory, followed home again by Michael Ringström's March 753.

Julian Bronson dominated the two 1960 Historic GP races in his Scarab, the first being red-flagged at nine laps after Alexander Sator spun his Maserati 250F and stalled on track. Guillermo Fierro and Steven Hart finished second and third respectively in their 250Fs. Tony Smith in his Ferrari Dino was second in race two ahead of Fiero, while Tony Wood's TecMec Maserati ran second for much of the race until stopping on lap 11.

The two closely contested races for the FIA Lurani Trophy for Formula Junior cars were both won by Andrew Hibberd in his Lotus 22 from John Fyda's Brabham BT6; Mark Pangborn's Lotus 20B was third in race one and Philipp Buhofer's Brabham BT6 third in race two. Martin O'Connell's E-type was fastest in practice for the Jaguar Heritage Challenge race, ahead of von Oeynhausen's E-type, but O'Connell retired on lap nine leaving the German's E-type with an easy win ahead of the E-types of Jamie Boot and Harry Wyndham.

Nicolai Kiaergaard easily won the AvD Touring car and GT race in his Lotus Elan 26R, followed by four Alfa Romeo 1750 GTAms; in eighth place was the huge Ford Galaxie driven by Stig Blomqvist, Jan Olsson and Michael Liungström.

The two FIA Masters Formula 1 rounds were won by Belgian racer Loïc Deman in the Tyrrell 010 from Michael Lyons in his Hesketh 308E, with Andrew Wolfe (Tyrrell 011) finishing third in both races. The 27-car grid included seven Williams, three Tyrrells, four Arrows, two Shadows, two Lotus, an ATS and even the Merzario FIA 3 - but no Ferraris or BRMs.

The pre-1960/61 Sports Cars had two races, one on Saturday night and the other on Sunday. Julian Majzub won the former in his dramatic Sadler Mk3 from Tony Wood's Lister-Jaguar and Mark Lewis in a Chevy-powered Lister, while Wood won race two from Lewis, with Majzub third.

A big field for the Gentleman Drivers pre-1965 GT race was spoiled by a first-lap crash, when Folch's E-type broke a driveshaft causing him to hit von Oeynhausen's E-type. The race was led for a while by Stippler's Iso Bizzarrini until the driver change, whereafter Haddon assumed the lead in his Cobra. Jamie Boot finished third in his TVR Griffith.

The two Revival Deutsche Rennsport Meisterschaft races were a walkover for Peter Mücke in the Zakspeed Ford Capri after Andre Lotterer's Porsche 935 K3 retired in the first race and again in the second. Klaus Ludwig in a Porsche 930 drove to fourth place in race one in his usual impressive style.



THE MOST BEAUTIFUL MOTOR CARS IN THE WORLD



Illustrated 1954 BENTLEY R-TYPE CONTINENTAL FASTBACK (ex-Brussels Motor Show car, left-hand drive, manual, 2015 Pebble Beach award winner)

CLIENT PORTFOLIO

1949 Maserati A6 1500 Pinin Farina Berlinetta
1955 Mercedes-Benz 300SL Gullwing © 1971 Ferrari 246GT Dino
2005 Maserati MC12 © 2008 Bugatti Veyron
Please note that to respect client confidentiality not all motor cars available may be shown

CHANTILLY ARTS & ELEGANCE RICHARD MILLE

Chantilly, cream of the concours world

Now in its second year, France's premier concours takes on the world's best

Words Geoff Love



THE HISTORY of concours d'élégance events dates back to the 17th Century, when the French aristocracy would parade horse-drawn carriages in Parisian parks during the summer.
Chantilly Arts & Elegance

Richard Mille has adopted that spirit with aplomb. It won 'Best Motoring Event' at the International Historic Motoring Awards on its first outing last year, and this year's concours set the bar even higher. The château, built by the son of the last King of France, was the perfect backdrop to the collection of cars curated by organiser Patrick Peter and his team.

The selection of classes in the Concours d'État delivered an amazing variety of cars, from untouched open cars of the interwar period, through European Chassis and American Engines, to Formula 1 cars from 1966 to 1972. Inevitably there was a French bias in the car displays, with a tribute to Bugatti racers and Voisins, Delages and Delahayes that provided moments of real delight.

Best of Show was awarded to Evert Louwman for his stunning 1936 Mercedes-Benz 500K Spezial. In addition to the Concours d'État, seven concept cars from manufacturers were accompanied by (female) models representing fashion houses and competed for the Concours d'Elégance prize. The judges gave this to the BMW's 3.0CSL Hommage R concept car, although, perhaps not surprisingly, the mainly French crowd voted for the Concept DS Numéro 9.

More than 850 cars, drawn from car clubs in France and beyond, provided an additional attraction for those prepared to walk around the immense grounds. Clubs were grouped by nationality and encouraged to represent the best of each marque. On their own, this impressive display would have graced many concours events. The Grand Prix des Clubs was won by Les Amis de Delage.

The event is much more than just a collection of cars on the lawns of one of the greatest châteaux in France. Interspersed among the car displays were acrobats, stilt walkers, a hat workshop, steamboats, and even a recreation of the friendly joust that took place between Henry VIII and François I in 1520.

The venue – a huge, beautiful country estate in the French countryside – is perfect, and it combined with a dress code stipulated by the organisers, the aforementioned entertainment and the impressive line-up of cars in such a way as to deserve the result of a 35% increase in visitor numbers to 13,500 this year. Even the weather was just right.

It was also a culinary delight. For those owners and VIPs fortunate enough to be entertained in the Great Stables on the Saturday evening, a series of Michelin-starred chefs presented an unforgettable experience. The quality of the food continued into the Sunday, and the whole event was presented with a style and attention to detail that positively encouraged adherence to that dress code. One single day was not sufficient to take it all in and, as the event inevitably continues to grow, the organisers should perhaps consider extending it.

Below

More than 850 cars filled the grounds of Domain Chantilly, where attractions included a special display of Citroën DSs (on left), the winning Mercedes (below) and the BMW 3.0CSL Hommage R concept car (below that).









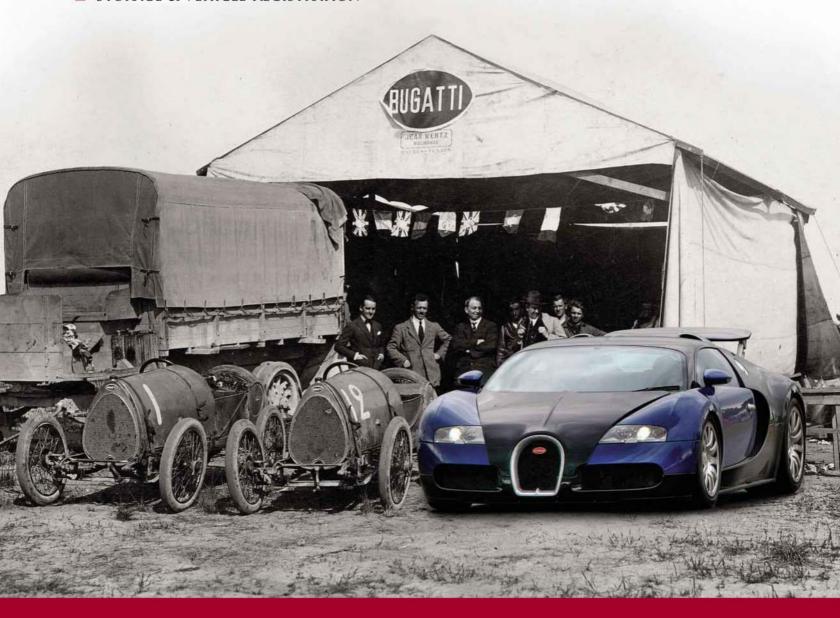






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DE DION TRICYCLE RACE

Motor racing, Victorian style

Nineteen De Dion-engined tricycles take to the track at Dunsfold

Words and photography David Burgess-Wise

IF YOU THINK motor racing came to mainland Britain with the opening of Brooklands in 1907, think again. Motor racing was actually born here ten years earlier, in November 1897, when De Dion-Bouton tricycles took to the cycle track at Sheen House in Richmond Park.

The occasion was the second London Run of the Motor-Car Club, the first having been the famous London-Brighton Emancipation Day Run of November 1896, commemorated nowadays by the annual Veteran Car Run. After lunch, races for two-and three-wheeled De Dion-Bouton motorcycles were arranged on the Sheen House Club's private quarter-mile oval cycle track.

Charles Jarrott, who won the motor- bicycle race, recalled some time later: 'It is amusing now to look back and remember the wild excitement of the spectators during the course of these races, as anything approaching the speed then attained, somewhere about 27 miles an hour, had never before been witnessed.'

When you remember that the nationwide speed limit was just 12mph and that, only a year before,

motorists had been compelled to travel at 4mph with a man walking ahead to warn of their coming, you can imagine how exciting those speeds – so modest by modern-day standards – must have seemed almost 120 years ago.

It was Nick Pellett of the De Dion-Bouton Club UK who decided to commemorate the event by forming 'Team Jarrott' to demonstrate the long-forgotten Victorian sport of motor-tricycle racing to a modern audience. The Team's first outing was modest enough: at the July 2010 Silverstone Classic, seven De Dion-powered tricycles and a quadricycle gave timed 15-minute demonstrations on a quarter-mile circuit laid out on the Wellington Straight.

Team Jarrott really got into its stride in 2014, at the Supercar Event at Dunsfold, when ten De Dion tricycles took part in a 15-minute demonstration on a quarter-mile oval, with speeds averaging 20mph.

This year's Supercar Event saw an entry of 19 De Dion and De Dion-engined machines built between 1897 and 1900, probably the biggest-ever gathering of De Dion tricycles since the Paris-Ostend race of September 1899, which attracted an entry of 24 tricycles. The trikes, all De Dionengined, were built by a number of makers, but all were broadly similar in design.

Surrey, UK

During the lunch break the motor-tricyclists raced against the clock on a measured quarter-mile oval circuit, laid out with safety cones in honour of the Motor-Car Club's five-mile 'motor roadster' handicap race for tricycles that was held at the Crystal Palace cycle track on 13 September 1899. Nick Pellett had brought along the recently discovered trophy for that race, rescued from the ignominy of many years' use as a plant pot...

When the chequered flag fell at the end of 20 minutes, some riders, leaning in to balance their machines on the bends, had covered as many as 22 laps of the quarter-mile track. Particularly adept was ex-sidecar champion Steve 'Dicko' Dixon on an 1898 De Dion-Bouton, who, as organiser Nick Pellett remarked, 'knows how to hang his leg out!'

Clockwise from above

Modern-day riders race their De Dion tricycles at Dunsfold; almost 117 years earlier, Jarrott, Wridgway and Edge line up at Crystal Palace; Charles Jarrott tucks-in on his trike.

1967 ALFA ROMEO TIPO 33/2 DAYTONA COUPE

Chassis 019 was built in 1967 by Autodelta, the Alfa Romeo works competition company, for the 1968 Daytona 24 Hours. 019 was one of three Tipo 33/2's that Alfa Romeo entered, finishing first, second and third in its class. Following the race, 019 remained in the USA where new owner Mr John Martino entered the car in the Six hour race at Watkins Glen. The car then exchanged hands a couple of times before going to Japan, where it formed an important part of both the Hayashi Collection and the Abarth Gallery Museum. It remained there for many years, before being bought to the UK in 2001 when a significant yet sympathetic restoration was carried out, in order to fully race prepare the car. Since completion of the restoration, 019 has been campaigned at many prestigious historic events including the Le Mans Classic





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Like most BMW E9 Competition Coupes of the period, this car began life as a CS Race car, run under the Faltz-Alpina Racing Team banner and competed in German/European Championship races in 1972. Sold to Josef Benedens later that year, the car was upgraded to Group 2 CSL Batmobile specification by Manfred Nicht and continued to compete in the German/European Championship through to 1975. Later sold to Peter Herke, a German racer based in the USA, the car continued to be campaigned in the American IMSA Sportscar Series. Recently subjected to a significant restoration by marque specialists to correct Group 2 Specification, this CSL Batmobile is ready to race competitively









SALON PRIVÉ 2015

Beauty and beasts in Churchill's gardens

A most British of settings and a most British winner highlight this year's revised edition of the Salon Privé Concours

Words and photography Dale Drinnon

BRITAIN'S EXCLUSIVE Salon Privé celebrated its 10th performance with a venue change of the most emphatic fashion. After originating at the Hurlingham Club in 2006, followed by a short hop across London for a four-year stint at Syon House, the 2015 edition decamped from metropolitan London altogether, in favour of the farm country of rural Oxfordshire. Any fears of a move downmarket, however, would be unfounded; the bit of rural Oxon in question was the South Lawn of Blenheim Palace, seat of the Dukes of Marlborough, birthplace and ancestral home of British hero Winston Churchill.

Certainly the aristocratic setting did not clash at all with the People's Choice winner, the stunning grande routière 1937 Delahaye 135MS, body by Figoni et Falaschi, from the Mullin Museum in Oxnard, California, which was also selected by the jury as Most Elegant.

Best of Show, meanwhile, was presented to the 1952 Jaguar XK120 of Kurt Engelhorn, claimed to be the 172.4mph Jabbeke record-breaking car.

Special recognition from the jury additionally went to the anonymously entered 1955 Goldmanini for Most Sensitive Restoration, a one-off Fiat-based barchetta made by Motto for American racer Max Goldman and recently restored in the UK by Thornley Kelham.

Most Original Pre-War was the '35 Frazer Nash 'Shelsley' TT Replica from Gordon McCulloch, Adrian Marshall's 1968 Lamborghini Miura won the trophy for Most Exciting Design, and Best Interior was awarded to the 1938 Lagonda Rapide of JCB magnate Lord Bamford.

Most Iconic was a 1930 Bentley Speed Six, entered by Rebecca Prytherch, while Most Superlative Motorcycle went to the 1957 Norvin Special of Roy Martin. Individual class winners





deserving of particular mention included Dave Back's immaculate Ferrari 250 Lusso, and the 1937 Bentley 4¼ Sedanca of respected journalist Simon Taylor, regularly driven, well used and still winner of Class A.

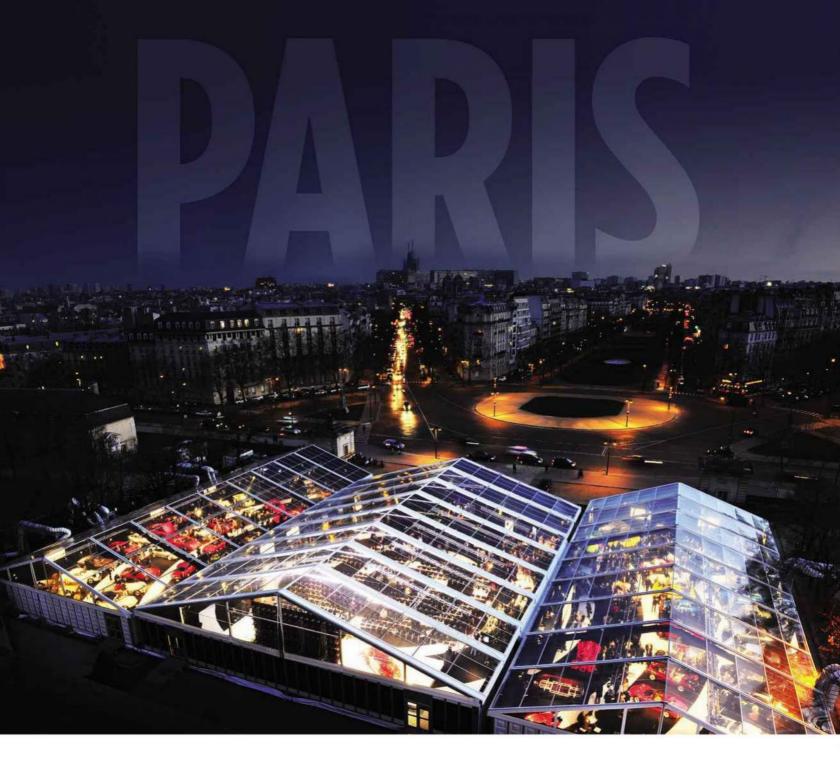
Finally, ineligible because of sudden mechanical problems and winning nothing at all, the 1934 Voisin C27 Roadster, another Mullin entry, was nevertheless a thing of beauty and a joy forever, even when stationary.

Notable among the supercar contingent was the Ferrari LaFerrari FXXK, Maranello's latest offering in trackday-only hyper-exotica, quite a spectacle while trying to negotiate the hazards of a pebble lane under its own power without leaving a trail of shattered aerodynamic appendages. Ford's new GT was in evidence as well, but prudently chose to roll straight off the carrier and into its display tent.

As for comments on the new location itself, it would seem to fit the organiser's aims of room for future expansion and a pleasant English countryside experience for all. It's also a blessedly easier commute for those not resident in London. The ultimate wisdom of leaving Britain's biggest market, however, remains to be determined, as does that of scheduling two of our most important concours – the other being the Concours of Elegance (pages 22-23) – over the same weekend.

Clockwise from top

Glorious Delahaye 135MS; Triumph T100GP prototype 'bike fronts Bizzarrini; Voison C27 and track-only Ferrari FXXK.



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Bonhams London to Brighton Veteran Car Run

1 November London-Brighton, UK

THIS YEAR'S WORLD-FAMOUS London to Brighton Veteran Car Run celebrates the 119th anniversary of the 'capital-to-coast' Emancipation Run held on 14 November 1896. Now staged as the pinnacle of the RAC-hosted London Motor Week, it's the oldest automotive event on the planet – and organisers say the 2015 run will have a distinctly American slant in recognition of the sheer number of US-built models that regularly take part.

As ever, the Bonhams-sponsored event will feature a field of more than 400 pre-1905 petrol, steam and battery-powered cars and tricycles. Spectators should gather at Hyde Park before 7am to witness the first automobiles leave through the Wellington Arch, before heading off on the traditional 60-mile route to Brighton via Buckingham Palace. As many as half-a-million onlookers are expected to line the route as it winds over the South Downs to

Brighton's Madeira Drive. The other main element of London Motor Week is the free-to-view Regent Street Motor Show and Concours d'Elegance, which will see the 'Mile of Style' showcasing 125 years of motoring history on Saturday 31 October. Additional London Motor Week events include Bonhams' annual veteran car auction

www.regentstreetmotorshow.com www.veterancarrun.com

The Race of Gentlemen

2-4 October Wildwood, USA

IT'S BILLED AS 'the greatest race on earth' - and while many historic motor sport enthusiasts may beg to differ, the annual Race of Gentlemen can certainly lay claim to being a unique automotive carnival that celebrates pre-war American racing.

Taking place on the Atlantic shore at Wildwood, New Jersey, this spectacular event has parallels with the UK's Vintage Hot Rod Association Pendine Sands sprints, with the added attraction of two-wheeled action. TROG-eligible cars must have been made in the States prior to 1934, while motorcycles extend up to 1947.

The Race of Gentlemen is hosted by the Oilers CC/MC, and, as the beach resounds to the roar of sidevalve V8s and V-twins, racers and onlookers alike will experience a less frenetic era when guys were gentlemen and automobiles were king. www.theraceofgentlemen.com





LISTINGS

24-26 SEPTEMBER International Grossglockner Grand Prix.

Fusch, Austria grossglockner-grandprix.de 24.27 SEPTEMBER Lonville Classic.

Piemonte, Italy lonville.com 26-27 SEPTEMBER

Sywell Classic: Pistons and Props

Sywell, UK sywellclassic.co.uk 26.27 SEPTEMBER

Les Grandes Heures Automobiles.

Montlhéry, France lesgrandesheuresautomobiles. com

27 SEPTEMBER Ferrari Rally.

Beaulieu, UK beaulieu.co.uk 30 SEPTEMBER - 4

OCTOBER

Octane French Tour. Loire Valley, France

classicat.co.uk

1 OCTOBER

Octane Trackday at **Goodwood Circuit.**

Chichester, UK

octane-magazine.com
2-3 OCTOBER

Tour Britannia.

Surrev. UK

tourbritannia.com 2.4 OCTOBER

The Race of Gentlemen. Wildwood, USA

theraceofgentlemen.com

2-4 OCTOBER Dijon Motors Cup.

Dijon, France

mastershistoricracing.com 3-4 OCTOBER

Classic Car Boot Sale.

London, UK

classiccarbootsale.co.uk 4 OCTOBER

Goodwood Breakfast Club

Vee-Power Sunday. Chichester, UK

grrc.goodwood.com 5-14 OCTOBER

Sahara Challenge

Madrid. Spain to Marrakesh. Morocco

endurorally.com 8-11 OCTOBER

Mdina Grand Prix. Mdina, Malta

vallettagrandprix.com 8-11 OCTOBER

Zoute Grand Prix

Knokke-le-Zoute, Belgium zoutegrandprix.be 17 OCTOBER

Wöldinghamring Classic Car Circuit and Gathering.

Warlingham, UK xkeidp@gmail.com 23-25 OCTOBER

Motorclassica.

Melbourne, Australia motorclassica.com.au 24-25 OCTOBER

Algarve Classic Festival. Portimão, Portugal historicendurance com

25 OCTOBER

National Restoration Show Stoneleigh Park, UK restoration-show coluk 30 OCTOBER - 1

NOVEMBER Classic and Sports Car - The

London Show. Alexandra Palace UK classicandsportscarshow.com

31 OCTOBER Regent Street Motor Show.

London, UK regentstreetmotorshow.com

1 NOVEMBER London to Brighton Veteran

Car Run. London-Brighton, UK

veterancarrun.com 1 NOVEMBER

Goodwood Breakfast Club, 'Bahn-Stormer Sunday. Chichester, UK

arrc.goodwood.com 7-8 NOVEMBER

Classic Vehicle Restoration

Shenton Mallet UK carsandevents.com 13-15 NOVEMBER

Classic Motor Show. Birmingham NEC, UK necclassicmotorshow.com 19 NOVEMBER

International Historic Motoring Awards.

London UK historicmotoringawards.com 21 NOVEMBER Wöldinghamring Classic Car

Circuit and Gathering. Warlingham, UK xkeidp@amail.com 4-7 DECEMBER

AutoRetro Barcelona. Barcelona, Spain autoretro.es

5-8 DECEMBER

Land's End to John O'Groats, UK heroevents.eu 19 DECEMBER

Wöldinghamring Classic Car Circuit and Gathering.

Warlingham, UK xkeidp@amail.com

2016

14.17 IANIIARV Autosport International.

Birmingham NEC, UK autosportinternational.com

14-17 JANUARY Interclassics Maastricht.

Maastricht, Netherlands interclassicsmaastricht.nl 18-24 JANUARY

Rallve Monte-Carlo.

Monte Carlo, Monaco acm.mc/en/rallve-monte-carlo

20-24 JANUARY Cavallino Classic.

Palm Beach, USA cavalling com

24-29 JANUARY

Winter Trial.

Norway thewintertrial nl

3-7 FEBRUARY

Retromobile. Paris, France

retromobile com

13-14 FEBRUARY

Great Western Autoiumble. Shepton Mallet, UK

carsandevents.com 18-21 FEBRUARY

London Classic Car Show. London, UK

thelondonclas 21-25 FEBRUARY

Winter Challenge. UK/Luxembourg-Monte Carlo, Monaco

heroevents.eu 4-6 MARCH

Antwerp Classic Salon.

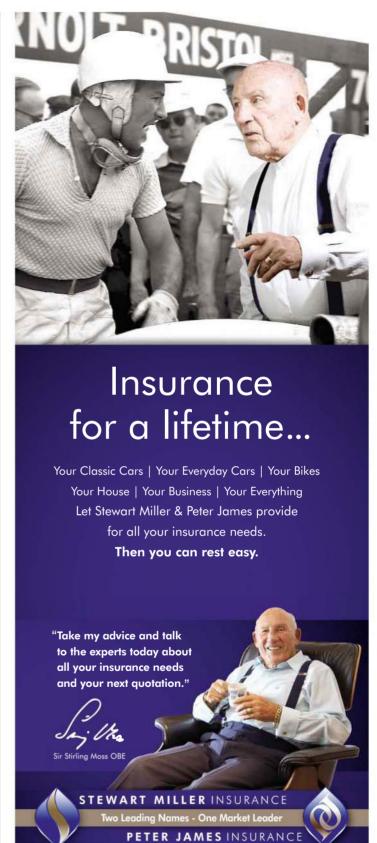
Antwerp, Belgium siha.de 5-6 MARCH

Practical Classics Restoration & Classic Car Show.

NEC Birmingham, UK necrestorationshow.com 19-20 MARCH

74th Members' Meeting. Goodwood, UK grrc.goodwood.com

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Classic Car Boot Sale

3-4 October London, UK

THIS CAR BOOT sale with a difference places just as much emphasis on the classic vehicles that provide the boots as it does the artefacts on sale from within them – and, in the process, it's one of the UK's largest vintage collectors' fairs.

The fifth Classic Car Boot Sale moves to an all-new location, Lewis Cubitt Square, a stone's

throw from Kings Cross and St Pancras rail and Tube stations in central London. The area is one of Europe's best and most architecturally pleasing regeneration projects of recent decades, and is the perfect venue for the CCBS's full-house of classics, great shopping, music, dance and street food.

More pre-1989 cars, motorcycles, scooters and trucks than ever will be attending, with vintage specialists selling everything from period fashion, accessories and homewares to automobilia, pushbikes and musical memorabilia. Sellers' pitches start from £25; entry for buyers is less than a fiver. www.classiccarbootsale.co.uk



Goodwood Breakfast Clubs

4 October and 1 November Chichester, UK

GOODWOOD'S BIG MOTOR SPORT events for the year may now be over, but the action continues at the legendary circuit just outside Chichester in West Sussex. Two Sunday-morning Breakfast Club events are lined up for the autumn months: Vee-Power Sunday on 4 October and 'Bahn-Stormer Sunday on 1 November.

Vee-Power Sunday is dedicated to the glory that is the 'vee' engine, and will feature everything from V-twin motorcycles to mighty V16 Cadillacs.

Meanwhile, 'Bahn-Stormer Sunday will welcome machinery from the pre-war Auto Unions that set records on the first stretch of German Autobahn as early as 1935, to more 'modern' 1980s motors that could crack the magic 155mph fresh from the box.

The events run from 8am to 12pm, are free to spectate at and open to all. However, if you want to display a vehicle you must pre-register. www.grrc.goodwood.com





CLASSIC VEHICLE RESTORATION SHOW

7-8 November Shepton Mallet, UK

Looking for that elusive spare part for your classic, or want to stock up on workshop essentials? Perhaps you want to track down the latest restoration tools or seek out the very best professional renovation specialists? Then the Classic Vehicle Restoration Show is for you.

The Footman James-sponsored event takes place at the Bath & West Showground in Shepton Mallet, Somerset. It features numerous trade and autojumble stands, as well as the impressively diverse array of vehicles on club stands and privately owned displays.

Advance ticket sales of £8 per adult end on Tuesday 3 November via the website; on-the-day prices are £10 per day. Gates are open 9.30am-4pm on both Saturday and Sunday. The second day will also see the usual Charterhouse Auction, boasting cars and automotive-related lots.

www.carsandevents.com



ALGARVE CLASSIC FESTIVAL

24-25 October Portimão, Portugal

At the end of October, historics return to the Autódromo Internacional do Algarve – a Formula 1-homologated circuit on the Iberian peninsula of Portugal which, thanks to its challenging fast corners, is lauded by many drivers as one of the best in the world.

This will be the seventh consecutive staging of the Algarve Classic Festival, widely considered to be the largest and most important event for classic cars in southern Europe. Last year, around 300 race machines and 500 drivers travelled there from 23 countries – and this year's event should prove equally well supported and diverse.

The event features a broad spread of classes, eras and types of vehicle, and is staged in a relaxed atmosphere: and with luck the autumn weather will co-operate. Book your flights now. www.historicendurance.com

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GAUDY STRIPES AND gargantuan wings are not normally Aston Martin's bag but, as you've probably guessed, the Vantage GT12 is no normal Aston Martin. Inspired by the marque's motor sport exploits and built in a run of just 100 cars, this V12-engined, £250,000 monster is a swansong – and a raucous one at that – for the venerable Gaydon-era Vantage.

Stripped for action, the GT12 is 100kg lighter than its V12 Vantage S counterpart. That weight saving has been achieved though the use of exotic lightweight materials, including carbonfibre for much of the bodywork, magnesium for the cast inlet manifold and titanium for the exhaust. There's more (much more) carbon inside the car but, being an Aston, it's accompanied by exquisite leather and Alcantara, so the ambience is several notches above the level of other track-honed exotica.

The engine is an absolute powerhouse. With 592bhp and 461lb ft of torque, this is the most potent Aston Martin this side of the One-77. Those aggressive wings and scoops limit the GT12's top speed to 185mph, but it'll leap from nought to 60mph in a mere 3.5sec, aided by its swift – if not seamlessly

smooth – seven-speed paddleshift gearbox. Wide-track suspension and huge forged alloy wheels shod with sticky Michelin tyres fill the distended bodywork, while re-tuned damping plus recalibrated stability and ABS electronics give keen drivers more scope to explore the limits without having to switch the systems off.

The results are extraordinary, thanks largely to the barely silenced fury of the soundtrack and bighearted ballistics from that V12, but also because – despite looks that suggest it lives for the track – the GT12 is perhaps Aston's best ever road car. The steering is a fraction lighter and has more detailed feel, and the handling balance is just about perfect. Trust in the driver aids and you'll find expertly judged electronic assistance to lean on, so you can really exploit the prodigious performance and grip, even in the wet.

Above and below

Vantage GT12 costs £250,000, is limited to 100 examples – and reckoned by author Meaden to be Aston's best ever road car; DB9 GT (bottom right) gains power and sumptuousness. Ironically, it's on the racetrack that the GT12 stumbles a little. Not in terms of entertainment but rather a lack of weight over the rear wheels, which means traction is limited when you're driving for a lap time rather than pure fun. It's still a very fast car, but it's not as ruthlessly effective as notional rivals such as the Ferrari 458 Speciale or Porsche 991 GT3 RS. Not that this will bother the 100 lucky souls who have their names against this riotous last hurrah.

Decorum is restored in the familiar and enduringly handsome shape of the DB9. Like the Vantage this suave GT is entering its dotage, which means Aston needs to keep us interested until the car's Mercedes-AMG-influenced successor arrives. To this end, the DB9 has been re-christened the DB9 GT, given a bit more power (540bhp), some natty 'GT' badges, and an even more sumptuous interior. Sadly it doesn't get the much-improved eight-speed automatic 'box, but there's still much to love about this £140,000 coupé.

It might be knocking on a bit, but the DB9's evergreen combination of charm, looks, character and still-impressive performance are reminders that nobody does a GT quite like Aston Martin.





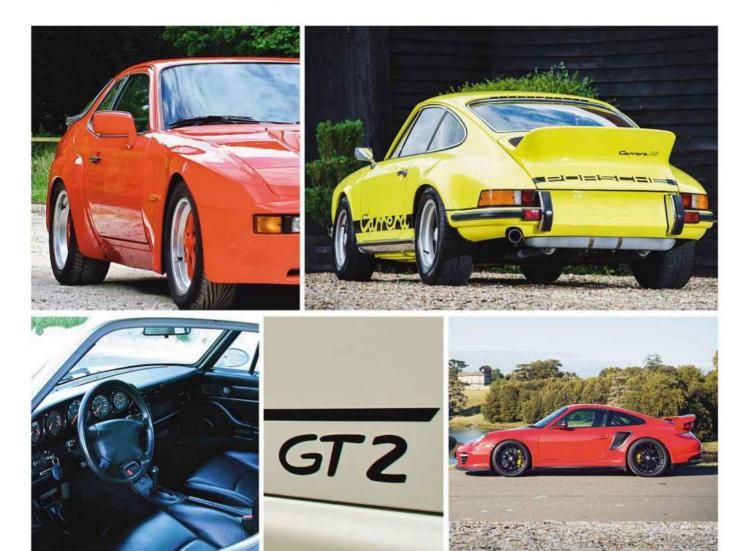


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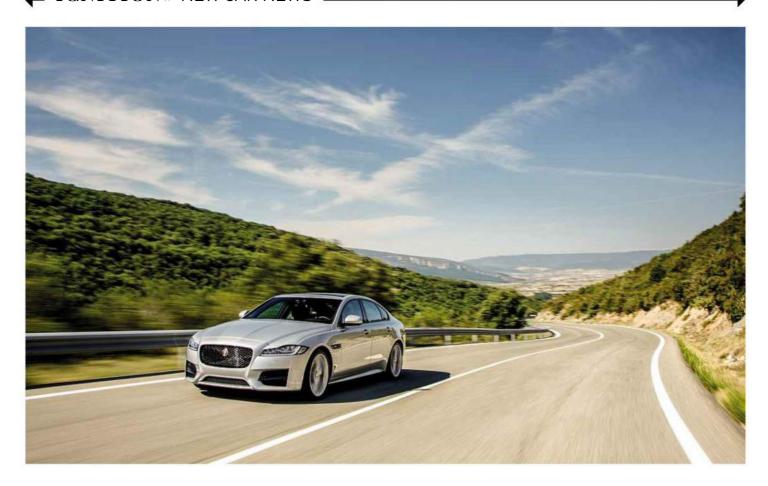






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Leaner, lighter, fitter

Evolution, not revolution for the XF, as Jaguar replaces the car that saved its bacon

Words Neil Briscoe

PRESUMABLY, this is a bit like replacing David Hasselhoff. I don't mean that the new XF is going to be running into showrooms, in slow motion, wearing unnervingly tight red shorts, but that its predecessor, Hoff-like, was responsible for saving the day. Well, saving Jaguar anyway, taking the company out of its Ford-induced mid-2000s doldrums and into the sunlit uplands of Tata ownership.

Replacing something that important is never an easy task, made harder by the fact that 2014 was the old XF's best-ever year for sales, with just over 48,000 examples shifted worldwide. So, perhaps predictably and perhaps sensibly, Jaguar has not messed too much with the recipe. The new XF looks very much like the old one (especially from the side). There are differences there for the astute (the grille, lower bumper and lights are actually all quite distinctively different), but the effect will not upset buyers of the old XF, that's for sure. We used to castigate Jaguar for 'same again' styling. Now it's part of an effort to build the brand globally, making a Jaguar, any Jaguar, instantly recognisable as such. Ah well, if cloning worked for Audi...

Beneath the Botox, though, there's nothing old, and everything new. The main platform and body are 75% aluminium, which handily trims weight by around 190kg depending on the model. It's based on the same structure as the smaller XE saloon's, but has surprisingly little parts commonality.

It does share core engines though – 160bhp and 177bhp 2.0-litre 'Ingenium' diesel four-pots, a 296bhp 3.0 V6 diesel, the F-type's 3.0 supercharged petrol V6 with 374bhp and a lone petrol turbo four-cylinder with 236bhp. Most buyers will choose the 2.0 Ingenium diesel – it's sufficiently powerful and torquey, reasonably (albeit not exceptionally) refined and should easily return 55mpg in daily driving. You'll want the petrol V6 though. In the XF it howls and crackles in a most enticing fashion, and with 374bhp it has some serious poke. Not quite an M5 rival, but more fun than a BMW 535i for sure.

All models have exceptional poise. You can spec the XF with adaptive dampers and all sorts of other high-tech add-ons, but the mid-range R-Sport on passive dampers seems about ideal to us. It rides with beautiful composure, corners flat and fast, and the electric power steering is the best such system we've yet sampled – it has weighting and feel and responsiveness, all just as you'd want them to be on a swift, sure-footed Jaguar.

Prices start from £32,300 for the most basic XF diesel, while a supercharged V6 will set you back a minimum of £49,945. Oh, and you have to pay extra for an automatic gearbox, which used to come as standard. Still, it's a lot more handsome and presumably rather nicer to live with than David Hasselhoff, so perhaps we can forgive the fact that a little rescuing now costs extra.

Above and below

New XF carries on the now-familiar Jaguar look but there are changes to grille and lights. Use of aluminium saves weight and there are new diesel engines, as well as a supercharged V6





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Coachwork by H J Mulliner Estimate: £140,000 - 170,000

Bonhams

The big news from Frankfurt

It's Frankfurt motor show time – the biggest of the year. Here are some of the key launches

Words Glen Waddington

1. BENTLEY BENTAYGA

A new departure for Bentley with the world's fastest SUV. Likely to be the world's most luxurious too, though it contrasts with the Range Rover (which might otherwise claim that accolade) by being more overtly traditional, with its quilted leather and wing-shaped dashboard. There's no arguing with 0-60mph in 4.0sec, thanks to a 592bhp W12, mind. It shares underpinnings with the VW Group's other giants: Touareg, Q7 and Cayenne. Priced from £160,000; expect to see them marauding in herds outside Premiership training grounds.

2. ROLLS-ROYCE DAWN

Rolls-Royce is predicted to launch an SUV before long too, but for now we have the Dawn before the new era. It's based on the Wraith coupé, though extensively re-engineered to be the most refined four-seat convertible this side of a Phantom Drophead. Instead of the Wraith's angular roof and boxy haunches, the Dawn's shoulders gently swell

and curve over the rear wheelarches, making it probably the best-looking of today's Rolls-Royces. Expect to pay from around £250,000 – still a mind-altering £100,000 less than the Drophead.

3. PORSCHE 911

The big news for sports car fans. Predictably, the refreshed 991 generation looks little different, but the gentle nip and tuck conceals downsized engines. Downsized? Don't worry, power is up, because now there are turbos for all. That means new twin-turbo 3.0-litre flat-sixes for the Carrera and Carrera S in place of the old naturally aspirated 3.6s and a boost by 20bhp to 365bhp and 414bhp, for figures of 183mph/4.2sec and 191mph/3.9sec respectively – which was supercar territory until very recently.

4. VW GOLF GTI CLUBSPORT

For those who fancy a German sporting icon yet can't quite stretch to a 911, VW is celebrating next year's Golf GTi 40th anniversary with this: the

Clubsport. A new front bumper, side sills, rear diffuser, multi-part roof spoiler and forged alloy wheels are the outward signs of the 35bhp power increase to 261bhp – plus (only for ten seconds, when provoked by a prod of the right foot) a 286bhp 'boost function'. It's quick, too: 0-62mph in 5.9sec.

5. JAGUAR F-PACE

Like Bentley and Rolls-Royce, Jaguar is bursting into SUV territory. With help on hand from stablemates at Land Rover, you can bet the new F-Pace will make a very decent stab at being all things to all family men. And despite promises of all-terrain practicality and an extremely useful 650-litre boot, the F-Pace also manages to look like a modern, sexy Jaguar rather than an oversized kitchen appliance on 22in alloys. Prices begin at around £34,000, placing it a notch above the Evoque yet within reach of many mortals who'll make do with 2.0-litre diesel power. Supercharged petrol and turbodiesel V6s are there to tempt the more affluent.











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JAY LENO

THE COLLECTOR

OMETHING I'VE SAID many times in this column is that, for new technology to succeed, it can't be equal to the existing technology. It's got to be better. Or people will stick with what they have. And I never thought I would buy an electric vehicle until they reached parity with the German sedan, in terms of power and range and speed. I think that day has finally come.

I recently purchased a Tesla Model S P90D, which has the 'Ludicrous Mode' that makes it go zero to 60 in 2.8 seconds – it's the fastest-accelerating four-door sedan you can buy! And it really makes you re-think all the valves and camshafts and all of that when something so simplistic can be so powerful and fast.

I've always been a fan of Tesla. About seven years ago

Elon Musk – co-founder of PayPal, founder of Tesla – came to my garage with the Tesla Roadster. Compared with the Model S it seemed a bit crude, but it was incredibly fast. Elon gave me his private cellphone number, and I said 'Well, listen, I'm not going to use this, I'm not going to call you unless I really need it.' So seven years went by and I never called him. And while filming for my TV show, I wanted to ask him about this new Tesla. It was three o'clock

in the afternoon in LA and I thought, well, it's a good time; I'll call him. So I dial the phone. And I hear:

'Huh?'

I go: 'Elon?'

'Uh-huh. Yeah. Who is it?'

'Jay Leno.'

'Jay.'

I say: 'I'm sorry, are you sleeping?'

He goes: 'Yeah!'

'It's three o'clock in the afternoon.'

He says: 'I'm in China!'

I had never bothered the guy in seven years and the one time I do I wake him up in China. Because I wanted to ask about this new Ludicrous Mode that they have for the Tesla. I felt so awful. So I thought I'd better buy one of these cars.

In America, it seems horsepower can cure all problems. And there's nothing funnier to me than when I take people for a ride in this Tesla in Ludicrous Mode. And I step on the – for lack of a better term – 'gas' – and the tremendous rush of torque

is unbelievable. It just makes you re-think how much effort goes into maintaining an internal combustion engine, when here you have an electric car that does virtually the same thing, with no gearbox. There's one final drive ratio. No oil change. No fluids beyond the brake and steering hydraulics and battery coolant. The car's essentially maintenance-free. And after you've plugged it in at your garage at night, you wake up next morning to another 300-mile range.

Tesla has set up charging stations along strategic highways in California, where you can pull in and re-charge for free. I must say – with a certain amount of pride – here's a car that's locally made, in California. And it's exported all over the world.

I was under the impression that Tesla sold about three to four thousand cars a year. And then I find out they sell about 55,000!

I think it's fair to say that Tesla is here to stay. I mean, I'm always amazed at people who put down the electric car as some sort of toy, or something that's not viable. Every time I go past a gas station I smile: 'Oh! I just saved 80 bucks.'

The funniest part is when you pull up next to a fast sports car and you have three of your fat friends in the car — and you blow the doors off that Turbo Porsche or Corvette. And you're helping the environment while you do that.

The penalty for electric cars used to be: 'Oh, but it's slow and it doesn't have the range...' But there's really no downside.

I put my foot on it all the time because I don't feel as if I'm being gratuitously wasteful. It certainly feels like free horsepower. Obviously it's not because you've got to make electricity somewhere. But I will solve that problem by putting battery packs in my garage and using solar energy to charge them, then download that energy into the car. Thus making it almost free.

I think there's a Tesla sports car in the works somewhere. That seems to be the general rumour. And I'm not sure what other manufacturers will do when that comes out. A completely silent car that's as fast as a McLaren yet requires no maintenance of any kind... That's a game-changer.

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.

MAXTED-PAGE

FINE HISTORIC PORSCHE



The ex Richard Lloyd - Cannon sponsored - 1984 Brands Hatch 1,000 kms winning & Brun Motorsport 1986 World Sports-Prototype Championship Winning - 1983 Porsche 956 Group C | Chassis # 956-106

We are thrilled to announce the sale of this very significant and desirable Porsche 956 Group C racing car. One of the first customer Porsche 956's, supplied new on 10th February 1983, to Richard Lloyd - GTI Engineering Team - sponsored by Canon. This outstanding example had a highly successful racing career over four seasons between 1983 and 1986 in the F.I.A. World Endurance Championship.

The most notable early result for the Canon Porsche came in 1983 with pole at Mugello 1000kms, co-driven by Derek Bell, Jonathan Palmer and Henri Toivenen, finishing 3rd overall, and two other podium finishes at both Silverstone 1000kms and Nürburgring 1000kms with Keke Rosberg, Jan Lammers, Jonathan Palmer and Thierry Boutsen, plus 8th place at Le Mans 24 hours. In 1984, it led the works Rothmans cars at Silverstone and at then at Brands Hatch 1000kms it achieved pole, fastest-lap and its first outright win.

In 1985, Chassis # 956-106 was then sold to Brun Motorsport and for the next two World Championship seasons, the car appeared in various famous sponsorship liveries, including; Jagermeister, FATurbo, Fortuna and Memorex, in the hands of many more great drivers, such as Hans Stuck, Jochen Mass, Gerhard Berger, Frank Jelinski, Walter Brun and more - # 956-106 went onto achieve many podium finishes - culminating with its final race Mount Fuji 1000kms finishing 2nd and thereby winning the 1986 Sports Car World Championship - ahead of the Rothmans Porsche works team and Silk Cut Jaguars.

Chassis # 956-106 comes with a well-documented history and continuous ownership provenance. This highly desirable 956 has been tightly held and treasured by just three long-term owners since winning the 1986 World Championship. An extremely rare opportunity to acquire such a significant Porsche 956, which is now eligible for the new Peter Auto-Group C Racing series and 2016 Le Mans Classic.

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DEREK BELL

THE LEGEND

'I WOULD GO ALL

THE WAY TO MONTEREY

JUST TO BE

AT THE QUAIL

AS THE ATMOSPHERE

IS WONDERFUL'

HE WEEK PASSED BY in a blur. I touched down in California on the Wednesday before the Pebble Beach concours, and then pointed the borrowed Bentley Continental GT in the direction of Spanish Bay. It's such a beautiful spot to stay, not that there would be much time for savouring the view. There is simply too much to take in during Monterey Car Week, especially when you're on media duties and have been entered in a couple of races at Laguna Seca Raceway. I spent five days buzzing around like a demented bluebottle and – you know what? – I wouldn't have had it any other way.

Still red bunny-eyed from flying in from the UK, I began the Wednesday night with a special event at which invitees got

to kick tyres at the Monterey Jet Center, supercars mingling with the most exotic – and expensive – aircraft imaginable. It was just one of many satellite events that orbit around the concours events and race meeting. I was blown away by the wealth on display but it was much more than just an excuse to show off. I spoke with a great many chaps who were car guys to the core.

The following day saw opening practice at Laguna Seca. One of

the things I love about racing in the USA is that most of the classic tracks haven't been reconfigured to accommodate the demands of Formula 1, or blighted with nadgery chicanes that rather spoil your fun. This is one serious track, and one that mercifully hasn't been 'got at'. You need to have your wits about you, that's for sure, and the Corkscrew is something else. It's like falling off a cliff, such is the drop-off. I was fortunate enough to drive Jack Croul's Maserati Tipo 61 Birdcage, having received the invitation ages ago. I had never driven one before, and just gazing at this most leftfield of racing cars is enough to dumbfound most people. It looks like a mass of tubes with rudimentary bodywork in place simply to keep some of the rain out. And, to some extent, it is just that.

Having gone quite well in a Maserati 300S last year, I was looking forward to driving the Birdcage and seeing how it compared with its older brother, but then a few naysayers from the contemporary motor sport world stopped by and passed comment. And by 'passed comment', I mean they told me I was mad even to sit in it. Having survived half-a-century racing the

modern stuff, why risk it all in a car that looks so flimsy? Well, my answer went along the lines of: 'If a Birdcage was good enough for the likes of my heroes Stirling Moss and Dan Gurney, then it's surely good enough for me.' And besides, if you have to ask, chances are you will never understand.

Unfortunately, the car didn't behave itself so I only managed a few laps. I eventually qualified it halfway down the grid. On the Friday, I took part in The Fireside Chat at the Quail Lodge in Carmel, which I enjoyed greatly. It's a low-key event, but always sold out. I would go all the way there just to be at the Quail as the atmosphere is wonderful.

I enjoyed both outings in the Birdcage on the Saturday. The car had no apparent vices. It handled beautifully and stopped incredibly well. Sadly, the engine seemed to be down on power,

with no grunt at all exiting corners, but nevertheless I finished both times. I would love to have another go should such an opportunity arise. It was then off to a Bentleysponsored barbecue at the beach.

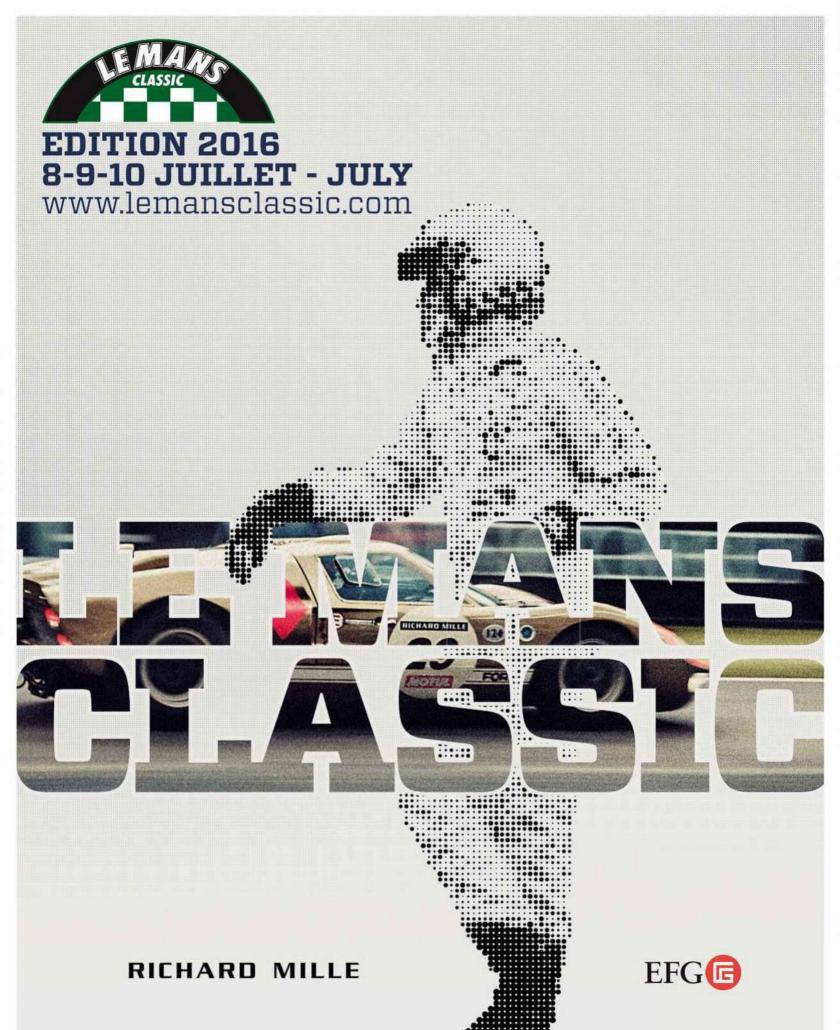
Sunday dawned without the expected fog across the manicured lawns of Pebble Beach. Quite the opposite: it was sunny all day and blisteringly hot. I was on judging duties, and while I wouldn't go so far as to say I enjoyed it – judging a concours is a serious affair

after all – I admired the breadth of machinery on display and it was fun chatting with the owners.

And then it was all over. I departed Carmel to spend several days testing a Bentley prototype, which I will discuss in this column at a later date. I was still buzzing from the previous five days and felt exhausted from it all, and I haven't even touched upon Concorso Italiano and the many auctions. The simple truth is, Monterey Car Week gets bigger each year and you just cannot take it all in. And while those who have never attended may have preconceptions of it being a bit of a zoo, that isn't a fair assessment. It's a celebration of all things automotive and I for one love it. I may even have caught up on my sleep by the time the 2016 running rolls around.

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.

DEREK BELL





STEPHEN BAYLEY

THE AESTHETE

HAVE JUST FINISHED writing my new book about car crashes. It's not a macabre, mawkish or ambulance-chasing exploitation of bloody motorway calamities, more a view of how the car became one of the most powerful symbols in our culture. Of desire, menace and... disaster. I have 20 case studies of extraordinary individuals who died – violently – in their cars.

What interests me is not the gruesome goriness of the impact, but the circumstances that led up to and followed the actual crash. There is often curious irony and disturbing paradox. And in so many cases, rather as people say owners get to look like their dogs, there is a strong affinity between the personality and the automobile: the one transferring his character to the other. Did the car make the celebrity or the celebrity make the car?

For example, the Abstract Expressionist painter Jackson Pollock. The infamous 'Jack the Dripper' was a raw genius, a barfighting, chain-smoking, hard-drinking depressive who was, natural talent notwithstanding, very much the creation of US media avid to find a homespun cultural hero in the years after the end of the Second World War.

Pollock, drunk, crashed his Oldsmobile F-88 convertible into a Long Island forest. It seems

absolutely correct that this same car had, only three years before, inspired the very first rock-n-roll single, *Rocket 88* by Jackie Brenston and his Delta Cats. Pollock was a rock 'n' roll artist.

Or what about the – 'I am a tree' – modernist dancer and professional bisexual, Isadora Duncan? An authentic car person, Duncan had been smitten by and got on her points for a Bugatti mechanic in Nice, but was driving an Amilcar along the Promenade des Anglais when her elaborate Art Deco scarf caught around the rear wheel. She was yanked out of the cockpit onto the pavement, where she expired *sur le trottoir* with the last words 'Je vais faire l'amour' ('I am going to make love'). 'Affectations,' Gertrude Stein said, 'can be dangerous.'

Then there was Jean Bugatti himself. His father was so protective, Jean was forbidden to go racing. Instead, he amused himself by testing Bugatti's Le Mans racers on the public roads of Alsace, an inevitable response to a health-and-safety mandate. Here Jean Bugatti became something of a menace and was involved in one incident when a cyclist was killed. Under the shadow of this, in the days just before Hitler invaded Poland, he

was testing a cumbersome, but fast, 39S 'Tank' when another cyclist swerved into his path. The Pavlovian avoiding manoeuvre resulted in a fireball that destroyed a farm and killed him. In more than one sense, it was the end of Bugatti, although the company's engines had an afterlife powering SNCF railcars in the 1950s.

This notion that cars and their drivers share, and then develop, common characteristics was well understood by Ian Fleming, creator of James Bond. Fleming's own preferred car for trans-European journeys was a George Walker-designed Ford Thunderbird, about which he wrote with more passion than reserve: this quintessential Etonian revelled in the vulgarity, sybaritic luxury, obscene power and fun-fun-fun of the T'bird.

Behind the wheel, there was time to reflect on cars and personalities. On Her Majesty's Secret Service was written

in Jamaica, but its passage containing Fleming's best account of cars must have been inspired by his own experience of European roads. Bond is driving his battleship grey Bentley R-Type Continental that, against the advice of (Bentley's owner) Rolls-Royce, he has had fitted with an Arnott supercharger. Near the fictional Royale-les-Eaux, Bond encounters his wife-to-be, Tracy, in a white Lancia Flaminia Spider. (Fleming calls it a Zagato, but a

convertible Flaminia must, in fact, have been by Touring).

The colours are revealing: the manly grey of the Bentley, the virginal white of the Lancia. Tracy outdrives Bond, the Lancia being more nimble than the huge Bentley, which Bond called the 'locomotive'. This precocious outdriving is sexually suggestive and prefigures bedroom and wedding scenes to come. Later, Mrs Bond is shot, in her car, by arch-enemy Ernst Blofeld. He is in a villainous red Maserati. The grey Bentley, the white Lancia, the red Maserati... how could it have been any other colourway?

Isadora Duncan died in 1927, Jean Bugatti in 1939, Jackson Pollock in 1956 and *On Her Majesty's Secret Service* was published in 1963. I sometimes wonder whether the romance of the car is all located in the past – and not in the future.

STEPHEN BAYLEY

Author, critic, consultant, broadcaster and curator, Stephen co-created the Boilerhouse Project at London's V&A, and was chief executive of The Design Museum. **Death Drive – there are no accidents** will be published by Circa Press/Thames & Hudson on 1 March 2016.

'IAN FLEMING
REVELLED IN THE
VULGARITY, SYBARITIC
LUXURY, OBSCENE
POWER AND FUN-FUNFUN OF THE T'BIRD'



ROBERT COUCHER

THE DRIVER

RESERVE OR RESTORE? That's the question being asked more regularly in the historic car world. Things used to be simpler, decades ago, when young men (usually men – most women are too sensible to get caught up in automotive money pits) bought exciting veteran, vintage or classic sports cars, where the idea was to pick them up for a song, enjoy them until they broke, then buy another one.

If an old car really twanged the heartstrings, then it would be restored. This usually entailed a good dollop of body filler and chicken wire, a cheap spray paint, some Connolly's Hide Food on the leather, maybe some fresher tyres and possibly a de-coke, if the housekeeping allowed.

The vintage car movement started after World War Two when

old bangers were cheap because petrol was expensive. The young blades of the day would whip off the headlights and chalk numbers onto the sides of their Bentleys, Rileys and Vauxhalls and race each other around disused airfields.

The 'classic' car scene caughton in the 1970s, when many new cars were boring, badly made, unreliable and strangled of performance after the oil crisis. Unless you could afford a new Ferrari, 911 or Aston V8, you had

to buy a classic from the 1950s or 1960s to enjoy driving thrills, even if it meant breaking down and wondering how long you'd keep your ever-more-impatient girlfriend.

But, as the classic car world evolved and became more sophisticated, so too did the standards of restoration. Old cars began to rise in value and enthusiasts were starting to race them properly, more were used on longer journeys as people travelled further afield, and concours events became more mainstream. A cheap and nasty resto was no longer acceptable.

By the 1980s and 1990s good classic cars had usually been restored more than once, and the work was being done by highly skilled specialists. And sometimes the quest for perfection flew in the face of originality. Too much chrome, leather instead of leatherette, twin-pack paint and razor-sharp shutlines found their way onto everyday sports cars that were originally slapped together with a life expectancy of a decade or so.

A while ago, the Rt Hon Alan Clark, MP, wrote a column for a classic car magazine I was editing. He was a bit of a pathfinder in the quest for originality and preservation. He was also a

confessed snob and found the whole notion of polishing every nut and bolt on a fussily over-restored 'boiled sweet' anathema. Like his (Saltwood) castle, Alan chose genteel decrepitude – the middle-class term 'shabby chic' hadn't been invented but I wish it had been, because he would have absolutely loathed that!

Things began to change in the classic car world as totally original motor cars found favour. The Pebble Beach Concours d'Elegance was an early adopter of the Preservation Class, as owners with garages full of immaculate boiled sweets began to realise that preservation offered a new challenge.

We first featured the Baillon Ferrari 250GT SWB Spider California in the February edition of *Octane*. 'Barnfind of the Century!' we proclaimed, and it has been one of our best-selling issues yet. Contributor Winston Goodfellow and I had a long

discussion about the Baillon Ferrari, which he *drives* for us in this issue (page 56). I suggested he should simply be honest about the Cal Spider and not dress the tale up as a 'cover feature'.

Poor old Roger Baillon had been hounded by creditors when he went bankrupt in the mid-1970s, so the 250 California that belonged to his son Jacques was hidden away. The car was not stored properly, so it has deteriorated. It had been

repainted and incorrectly retrimmed, so it is not an original artefact anyway, previous owner Alain Delon aside. It seems the new owner is pondering what to do with the Ferrari, and good for him. There's no rush to do anything at all and the Ferrari made an interesting addition to the Pebble Beach Concours, although I think it could have done with a washing down.

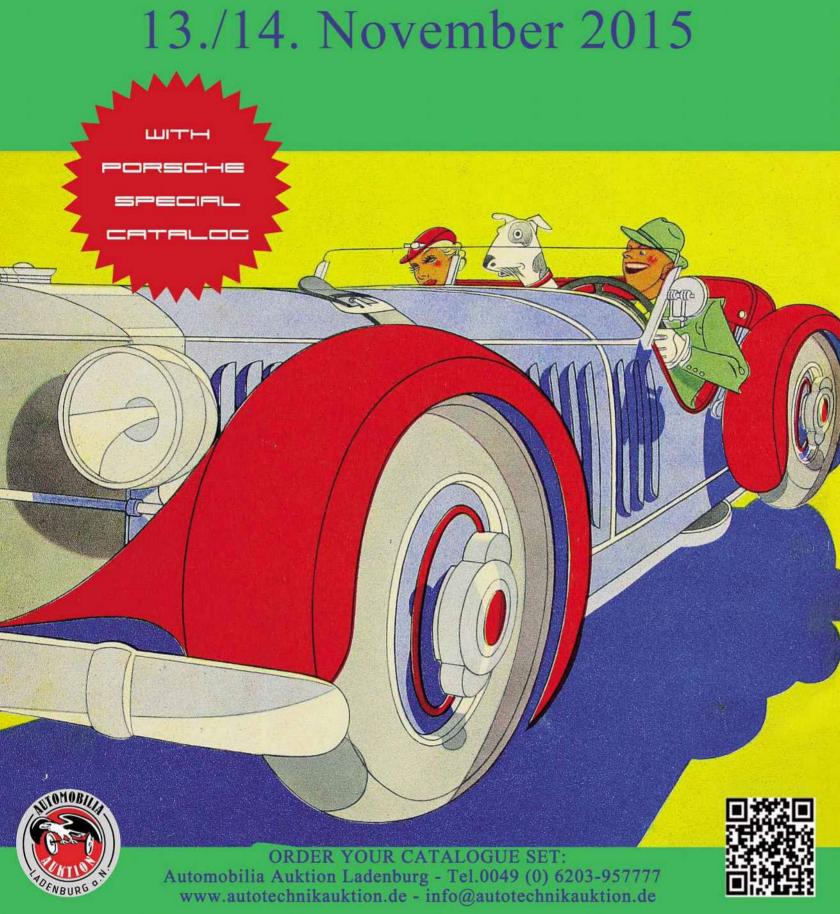
I absolutely love preservation cars — as you will see with my choice of the most desirable cars at the Monterey Week (see page 90). My own classics are hardly Preservation Class but they are solid and usable, always on the button. Yet if I owned that Ferrari 250 California, I'd have it sympathetically restored, though most certainly not to boiled sweet standards. As per original would be *perfecto* — then I'd drive the Borranis off it.

'THINGS CHANGED AS ORIGINAL MOTOR CARS FOUND FAVOUR. PEBBLE BEACH WAS AN EARLY ADOPTER OF THE PRESERVATION CLASS'

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.

AUTOMOBILIA AUCTION LADENBURG



Adolfo Orsi Jr

Leading automotive historian, preservation proponent, collector and Maserati authority

DOCTOR OF LAW Adolfo Orsi is the son of Omer, and grandson of the Adolfo who bought Maserati from the Maserati brothers in 1937. He grew up in Modena. Italy – a city where cars and racers are revered – in a family where Maserati's strategy and future would be discussed over dinner. Although too young to be involved, being still a teenager when the firm was sold to Citroën in the late 1960s, Adolfo soon caught the bug (he came up with the name 'Indy' for Maserati's 1969 GT car to celebrate the marque's 1939 Indianapolis 500 victory). Today, he's a highly respected motoring historian and is among the classic car world's leading proponents of originality and preservation. He was instrumental in the creation of Pebble Beach's Preservation Class and has been the chief judge of the FIVA trophy since its creation in 1999. As a passionate collector of cars, books and automobilia, his Modena home could easily be considered a museum.



- 1 // I'm privileged to have known Griffith Borgeson, one of the greatest car and racing historians. His volumes are among my most treasured in my 5000-book library. 'Grifo' taught me never to be satisfied with what's already written; to try to find original sources.
- 2 // In 1841-'42, Eugenio Barsanti had the idea of using a gas explosion as a power generator in a perpetual-motion machine. In 1853, he and Felice Matteucci obtained the first patent for the internal-combustion engine - and automotive history began. The Barsanti & Matteucci Foundation gave me this recreation of their experimental device.
- 3 // I received this Lalique Tête d'Aigle reproduction for 'Best Restoration' at the 1993 Bagatelle Concours d'Elegance - my first concours. It's very special because it encouraged me to continue this activity.
- 4 // I collect antique enamel automotive advertising signs. I found this French 'Huile Energol' example years ago at Rétromobile. Its design and colours make it a delight.
- ${f 5}$ // There are more than 400 early 20th-Century oil and gasoline cans in my collection. This unique 1920s motorcycle oil can is the most recent purchase. I'd only ever seen one other like it, 25 years before.
- // Ettore Bugatti is among the legendary Italian racing characters. I'm very pleased to have his Turmon monocular by Carl Zeiss, which he used while watching his cars race.
- 7 // This electric Maserati child's car is a memory of my youth. I drove one in 1957, and tried to find another for many years. Finally, in 2014, I found one in Portugal, where it had originally been sold in 1958.
- $8\ /\!/$ In May 1957 Stirling Moss was set to win the Mille Miglia in the 450S, but he had to retire just after the start due to a fractured brake pedal. Maserati never had this problem before or since. This is the very pedal; my father kept it as a reminder of how even a small detail can kill a fantastic project.
- 9 // This 1972 Monte Carlo Rally plaque reminds me of my favourite moments from my youth. I raced in the rally with my friend Claudio Sola when I was 20. We were the first Modena team to participate. We spent a week test-driving inland Monaco's minor roads, and one memory was witnessing a pig's slaughter as we passed through a farmyard.
- 10 // In 2005 I saw this Hemmings ad for a 1921 Alfa 20/30 ES Sport in Greece that was by Carrozzeria Emilia. Having unearthed the story of Enzo Ferrari's first business venture (which, being a failure, he'd kept well hidden), I was able to obtain, through this ad, Carrozzeria Emilia's only surviving car.
- 11 // My grandfather started his businesses with the name Ditta Adolfo Orsi, specialising in collecting scrap. Then he founded steel mills, foundries, railway firms, agricultural machinery factories and, in '37, he bought Maserati. His first office's doorbell reminds me of how many companies he created.
- 12 // Years ago I bought this model of the Birdcage used by Moss and Gurney to win the 1960 Nürburgring 1000km. It's by Michele Conti and I love it because it isn't as precise and perfect as today's models.

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TONY DRON

THE DANGERS OF TOURISTS POSING AS RALLY DRIVERS



HE TRAGIC DEATHS of two young Englishmen on one of Europe's most famous alpine passes, the daunting Grossglockner (above), raised mixed feelings, beginning with pure horror at the thought of smashing through a guardrail and dropping a reported 1312ft down a mountainside.

Next came heartfelt sympathy for the families of those two bright young men struck down in their prime. We can all understand the terrible pain suffered by the parents, the agony of loss that will never quite go away.

Such natural feelings dominated public reaction to this ghastly incident, rightly and understandably so. That said, we must take a dispassionate look at what's really going on here. I have given myself time to consider this tragedy calmly and I cannot avoid the obvious conclusion.

Until that grim day in late July, I hadn't heard of the Great European Rally, which these two young men were taking part in. The fact that newspapers referred to them as 'rally drivers' should ring alarm bells.

'Rally' covers many motoring activities, including treasure hunts, organised tours, reliability runs, economy runs, regularity tests and special stage rallies on closed roads, which can be anything from tarmac to forest tracks. *Octane* readers will appreciate the vast differences between these driving disciplines but it's not surprising that the rest of world, including much of the media, hasn't got a clue.

The Great European Rally is a touring event with no element of competition involved. On their website,

'NON-COMPETITIVE "RALLIES", GROWING IN NUMBER NOW, ARE WIDE OPEN TO ABUSE BY DELUDED POSERS'

the organisers make it perfectly clear that it is not a race and that the rules of the road, which of course include speed limits, must be obeyed.

The 2015 event covered over 1500 miles, from Brussels to Budapest, in eight days. An average of under 200 miles per day is hardly gruelling and, as the organisers point out, there is no need to speed. There is plenty of time to stop, enjoy the scenery and still be early for dinner every evening.

Curiously, the website promises to make entrants 'look like rally legends'. Nowhere does it claim that participants will actually *be* like rally legends. There's only one way to acquire that status, and it's very simple – you have to go out and win a lot of major international special stage rallies.

These uncompetitive tours are completely different, allowing people to enjoy driving in groups on spectacular roads. Participants might pose as rally drivers, but in truth they are tourists. Unfortunately for everybody else, some of them get excited and develop delusions. They become a serious anti-social menace, treating roads that are

open to the public as if they were closed special stages or racing circuits. Lacking the required experience and any sense of responsibility, they must find the event scary and it's certainly anything but fun for other road users.

As reported recently by the editor, even the noncompetitive Mille Miglia retrospective suffers badly from atrocious driving – and those drivers, of all people, being mainly more mature men of the world, really should know better.

The accident on the Grossglockner remains unexplained, but the stuff that emerged on social media from younger drivers during that event, with references to the challenge, the danger and even the risk of death, turned out to be tragically prophetic.

Real rally legends do not drive with reckless abandon. Thanks to their talent and experience, the superstars of the sport have few accidents and, on the rare occasions when they are caught out, they are protected by helmets, driving suits, immensely strong rollcages, full harnesses, seats that don't tear away from the floor and which give the body support in an impact, fire extinguishers and all the rest.

Those who want to join that rally driving élite should obtain a competition licence and do the job properly in safer, controlled circumstances on authorised events. And, once they've chalked up some decent results, they really can call themselves rally drivers.

Although there obviously is a problem here, it's hard to know what should be done. Non-competitive 'rallies', growing in number now, are wide open to abuse by deluded posers. It falls to the police in all the countries that such events pass through to enforce the law as best they can, but it would be heavy-handed and prohibitively expensive for them to do a thorough job. As usual, more often than not the police will have the grim job of dealing with the incidents after they have happened.

There's a risk that unregulated events will bring all rallying into disrepute. However, as they don't appear to fall under the jurisdiction of any motor sport authority, such as the FIA or our national MSA, there is little I can see that such bodies can do other than to express an opinion. Let's hope there are some brainy types working on this issue within the FIA. Make no mistake: there is a serious threat here.



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.

















SOME FATHERS, SONS AND FERRARIS

Following the great success of the Rallye Père-FilsTM (father & son) in France, HappyFewRacingTM invites you to take part in a brand new event dedicated to Ferrari owners. And like for each event we organise, the programme is built to give time to meet other teams, share very human moments, enjoy the ride of your car on selected routes and fine cuisine.





Letters

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LETTER OF THE MONTH

Millionaire lifestyle

THE EDITOR'S description in Octane 147 of the Jaguar XJ-S as the 'Peter Stringfellow of the automotive world' reminded me of the following story.

In 1975, my father John Williamson ordered an XJ-S from the main Jaguar dealer in Oldham, Lancs. In no time at all a bright primrose XJ-S materialised, the same colour as the one on your front cover, registered WCK 750R.

A couple of months later John was off to his villa in Majorca and gave me the keys to the XJ-S. I was, as one would expect, wildly excited at the prospect of driving this; it was an enormous change from my rally-spec Saab 96.

On the Saturday night a friend and I decided to hit the highlife of Manchester and visit the Millionaire Club, which was round the back of Lewis's department store. There was a fairly long queue of eager young people waiting to go in but there was nowhere for us to park, so we went around the block again, hoping that a space would materialise.

As we approached the entrance, the uniformed doorman flagged us down and asked if we were going to the Club and looking for somewhere to park. When we said ves, he swiftly moved the queue up, shifted a couple of bollards and invited us to park the car there at the entrance.

We were promptly ushered into the Club, where we flashed our wallets to pay the entrance fee - but they declined to take any money off us. Instead, we were escorted to the leather-clad luxurious corner of the Club and were told that somebody would be with us shortly. A slimly built, long-haired gentleman introduced himself as Peter Stringfellow!

He was very interested in the Jaguar and wondered how on Earth I had managed to acquire one so quickly. I explained that my father was a major government-surplus dealer and had always owned Jaguars since the earliest Series I XJ6s. For obvious reasons I was not drinking that night so he guickly accepted my invitation for a drive round the city centre; he was greatly impressed by the silkiness of the car.

On return to the Club we were hosted for the rest of the evening on the house, and the envious looks we received were an experience.

Incidentally, I now own a red-and-magnolia 1988 XJS V12 convertible. JONATHAN H WILLIAMSON LANCASHIRE

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





MODEL DRAG RACER

I REALLY ENJOYED the article about 'Big Daddy' Don Garlits in Octane 147. In today's world of massive teams, whether it be NASCAR or F1, a fellow who could do it all is surely rare.

Like a lot of kids in the 1960s. I grew up building models of the various Swamp Rats and watching Don break records a quarter-of-amile at a time. I first met him when I was in product development at Revell and we created a model of Swamp Rat XXX [above].

I next met him at his museum in Ocala, when we were researching several 'digger dragsters' for 1320 Inc models. Surrounded by drag racing history, most of which he had been part of, I asked him what achievement he was most proud of. He walked over to a glass case near the entrance and pointed to a merit badge sash, looked at me and said: 'I am most proud of becoming an Eagle Scout!'

This guy is 'big' in my eyes for more than his racing achievements. BOB JOHNSON MISSOURI, USA



FRUIT OF THE LOOM

MANY THANKS for publishing the article about the Body Fabric Machine [above] in Octane 145. The story of the machine's discovery, restoration and operation reads like a modern-day thriller, although it is all true.

It is just wonderful that this piece of past technology has been preserved and, better still, made available to restorers of fabric-bodied cars. The most fascinating part of the story, though, is the invaluable advice from the former operators that enabled it to be worked on a practical level all these years later.

How fortunate it was that the

opportunity to preserve the machine coincided with the enthusiasm of Peter Livanos and Graham Moss, and the scholarship of Clare Hay.

The humbling idea occurs that so many invaluable tools and the knowledge of their operation are lost with every passing year.

STEVE JOHNSON PENNSYLVANIA, USA



SPEED READING

I WAS SURPRISED to read in Octane Cars, issue 146, how Martyn Goddard was cruising through France in his 'Healey 3000 at 75mph and 4500rpm in overdrive! Sounds dreadful -I would have expected just under 3000rpm at that speed. Diff ratio change required, I think. Is Martyn sure the overdrive was engaging?

I had a 3000 racer for 18 years and that car cruised easily at 90mph. KIRK RYLANDS CUMBRIA

A short test drive this morning confirmed my original notes, 4500rpm at 75mph in fourth gear overdrive, according to the wavering revcounter needle. Back at base, I checked the British Motor Heritage certificate for the car, which doesn't indicate a low-geared differential.

I described the situation to Chris Everard at JME Healeys, who replied that my car was the fourth they'd seen with the problem this year. The original revcounter has a tendency to go berserk in old age and double the true figure. My car has a 3.9 diff, and it should be showing approximately 2900rpm at 75mph.

The car will be fixed on its next visit to JME! Martyn Goddard

TAKE MY MOTHER-IN-LAW

NO BENTLEY ever left an English coachbuilder with a 'mother-in-law seat' as you suggest was a feature of the Victor Broom 41/2 in Octane 148. The Henlys salesman would probably have suppressed a laugh and muttered something mildly abusive about colonials. It has a dickey seat, the correct English term.

CHARLES PING SUFFOLK

BACHE'S BEST THREE-BOX

AS AN AVID fan of Stephen Bayley, I turn to his column as soon as the wrapper comes off my subscriber's copy. Octane 145's effort was no less intoxicating and as usual I found myself agreeing with most of the points he makes on the aesthetic.

There was, however, a glaring omission in his comment on past 'three-box saloons'. In mentioning David Bache at Rover, he failed to identify the most cutting-edge, useful and beautiful three-box saloon that Bache penned: namely the Rover P6.

It seems strange to pick the P5 – a huge, outdated and predictable Rover – over the sleek and revolutionary P6. Don't forget, the idea was to run a gas turbine in the P6 and for it still to be a family saloon.

As an owner and driver of this much-maligned classic on a daily basis, I can only remark that this 50-year-old design is still the vehicle the children pick whenever a long, fast journey is required. Speaks for itself.

JONNY TUCKER NORTH YORKSHIRE



NEVER RACED OR RALLIED?

I READ with great interest the article in *Octane* 148 about the Mazda MX-5, for I was fortunate to own one of the very first of these superb sports cars.

I was living in Hong Kong at the time and the nearest available motor sport took place at the Macau Grand Prix, a short distance from Hong Kong by jet foil. It is best-known for its Formula 3 race, with famous winners including Senna and Schumacher.

In 1989 Mazda had just announced the new MX-5 and, to create publicity, had a one-make support race involving 16 F1, Indy and other championship drivers, including Salvadori, Brabham, Hulme, Jones, Unser, Rutherford and Rahal. It was a thrilling race, with only half the cars surviving the ten laps as champions turned into dodgem drivers.

My brother, who also worked in Hong Kong, found out that after the race the local importer had no plans for the cars, which initially were only on sale in California. However, they agreed to sell us a car each – after removing the dents and rollcage, leaving the racing rear wing and getting them emissions-certified for road use. My white car was raced by former three-times Indy 500 champ Johnny Rutherford [below left].

For a number of years these cars were rarer in Hong Kong than some Porsches and Ferraris, and we often received requests to sell them. But why would you when you could have the most fun possible charging past the local taxis and minibuses?

SWEET SIXTEENS

YOUR ARTICLE on the Renault 16 in Octane 146 brought back memories of my apprenticeship at a Renault dealership in Sussex.

I remember when a local bodyshop rang to say that they were repairing a R16 TS that had been in an accident. They were unable to get both wheelbase readings the same.

Needless to say, they were surprised when I had to tell them that, because of the rear torsion bar location, one side would always be a different length to the other.

We never found servicing a problem as we would sit under the bonnet on the radiator with our feet on the gearbox (quite comfortable). The only bugbear was changing a clutch, which we had to do on our backs and then push the gearbox back in with our knees. Happy days.

ALAN MORGAN DUMFRIES & GALLOWAY

A GALAXIE FAR, FAR AWAY

I'VE BEEN enjoying the updates on Mark Dixon's 1963 Ford Galaxie wagon in *Octane Cars*, but my jaw hit the floor when I saw an Alabama licence plate in one of the pictures! Calling Alabama home, and being on the hunt for a '63 Galaxie, I couldn't believe that a guy in the UK got the car first and shipped it out of the country.

Luckily, I persevered and recently found a '63½ fastback. The photo was taken last weekend during my first steps in the fix-up process. I'm calling my parents' garage in Tennessee (where I purchased the car) my 'storage unit' until the car is ready for the 3½-hour journey back to Alabama, to replace the void left when Mark extracted his Galaxie.

WINSLOW TAFT ALABAMA, USA



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The resurrection

It was hidden at a château for decades, then sold at auction for €16.4 million. Now Octane drives the Baillon Ferrari 250GT SWB Spider California

Words Winston Goodfellow // Photography Evan Klein







OT EVERY ROAD TEST goes quite as planned, yet little did I realise what effect driving the unrestored Ferrari 250GT SWB Spider California from the Baillon Collection would have on me.

The 250GT Spider California is one of the all-timegreat road cars, produced from 1958 to 1963 in both long-wheelbase (up to 1960; 50 made) and shortwheelbase (54 made) versions. The ex-Baillon car, chassis number 2935 GT, was built in the autumn of 1961 and displayed at the Paris motor show. Prior to Monsieur Baillon, it had lived with several Paris-based owners, including the film star Alain Delon. Earlier this year it starred (for the first time) on the cover of Octane 140, still buried under stacks of magazines in an outbuilding at a French château.

That 'Barn Find of the Century' brought €16.4 million in Artcurial's auction at Rétromobile, and it was in Paris that Paul Russell (of well-known restoration specialist Paul Russell & Company) became acquainted with the Ferrari. 'I happened to be there before the car was auctioned,' the Pebble Beach-winning restorer said. 'A long line of people wanted to see it so I waited until after the auction. In the darkness, under the lights, it was like being in a mausoleum. I sensed the car was rough, for there was a large dent in the trunk, with filler.'

A week after the auction, Paul Russell received an unexpected phone call, asking him to give the Ferrari a serious recommissioning. When 2935 landed at his facility on America's East Coast, the edict was to make it roadworthy, but leave everything untouched everything, including the dust and dirt.

Further examination confirmed what Paul had seen earlier: the car had been repainted and had some rust issues, the interior had been retrimmed in vinyl, the bumpers were not original, and the top frame was wellengineered, but also not original.

'There was no real surprise about the cosmetics,' Russell says. 'But what did surprise us was when we opened the hood. Things like clamps, fittings for the heater valve, hoses and such that get replaced during maintenance were all original. Everything was supercrusty though. The finishes were pretty much gone.'

The step-by-step recommissioning took several weeks. The valve covers came off first, then the carburettors. The engine was flooded with oil and sat for two weeks. Then the crank was turned slowly by hand to make sure everything moved properly, with valve covers remaining off so Russell's team could watch the valves open and close. The fuelling system was disassembled and properly cleaned, and other components such as transmission and suspension were checked; the brake hydraulics were completely overhauled.

When everything was put back in place and the engine awakened from its years of slumber, the Ferrari was driven around the block to make sure all systems functioned. Another 50 miles confirmed all was indeed good to go, and the car was shipped to California to have its American debut on the biggest stage of all: the Ferrari Preservation Class at Pebble Beach.

Simon Kidston of Geneva-based brokerage Kidston SA represented the buyers at the auction, and is advising them in building up a world-class collection with a long-term perspective and the emphasis on history, originality and intrinsic value.

'We knew its exact whereabouts and had been following this car since 2009, so we had a head-start on other bidders when it came to research and authentication,' says Simon. 'Even the most celebrated Ferrari historians didn't know the car existed.'

Furthermore: 'When the car was started at Pebble Beach in the presence of the Baillon family for the first time, they cried. They had never heard it run and had made the 9099km trip especially. It was a very emotional moment for everybody.'

THE DAY BEFORE the Concours, I see the Cal Spider at Russell's hideaway within Pebble Beach's famed 17 Mile Drive, and am told I can take it out. That trust is appreciated, especially in Classic Car Week, an unusually hot one at that, with the worst traffic I've ever seen on the Monterey Peninsula.

With people and cars swarming every nook and cranny of the Peninsula, an unbothered photoshoot and test drive of something as stellar as this Ferrari is next to impossible. We thus gain permission to use one of my favourite hidden photo locations in Carmel Valley, but between us and there is the town of Carmel itself. Gridlock grips Highway 1 to and through it, with the same on that side of the 17 Mile Drive, so we decide to take the long way to the location. We go out of Pebble Beach into Pacific Grove, using backroads to head out towards Laguna Seca, and the Laureles Grade that will take us over the mountain into the Valley.

It's been several years since I drove a Cal Spider, and I typically prefer long-wheelbase versions because they fit my 6ft 3in frame better. Yet, to my delight, no sooner do I settle behind chassis 2935's three-spoke steering wheel than I'm quite comfortable with the seat moved all the way back. My arms aren't too close to my chest, and the doortop is at the perfect height for resting my elbow. That's when I begin to understand a comment >









Clockwise from above The Baillon California's battered appearance is juxtaposed against the glittering Pacific; the engine was unseized and coaxed back into life; brightwork has dulled but is complete; a dent in the bootlid was caused when the Ferrari was partially hidden under stacks of old magazines.

I'd heard that my shirt sleeve is ruining the distribution of dust on the door. Amazingly, the next day at Pebble, Russell would hear similar 'uneven dirt distribution' remarks. Well, this is no ordinary dust, I guess.

Dusty or not, there's something special about any Cal Spider, and it starts with the simple 300km/h speedometer and 8000rpm tachometer staring back at you, unobstructed behind a wooden steering wheel with a black Cavallino Rampante in the centre hub. The V12 fires immediately, and during the first few miles it shoots off several impressive backfires before settling down.

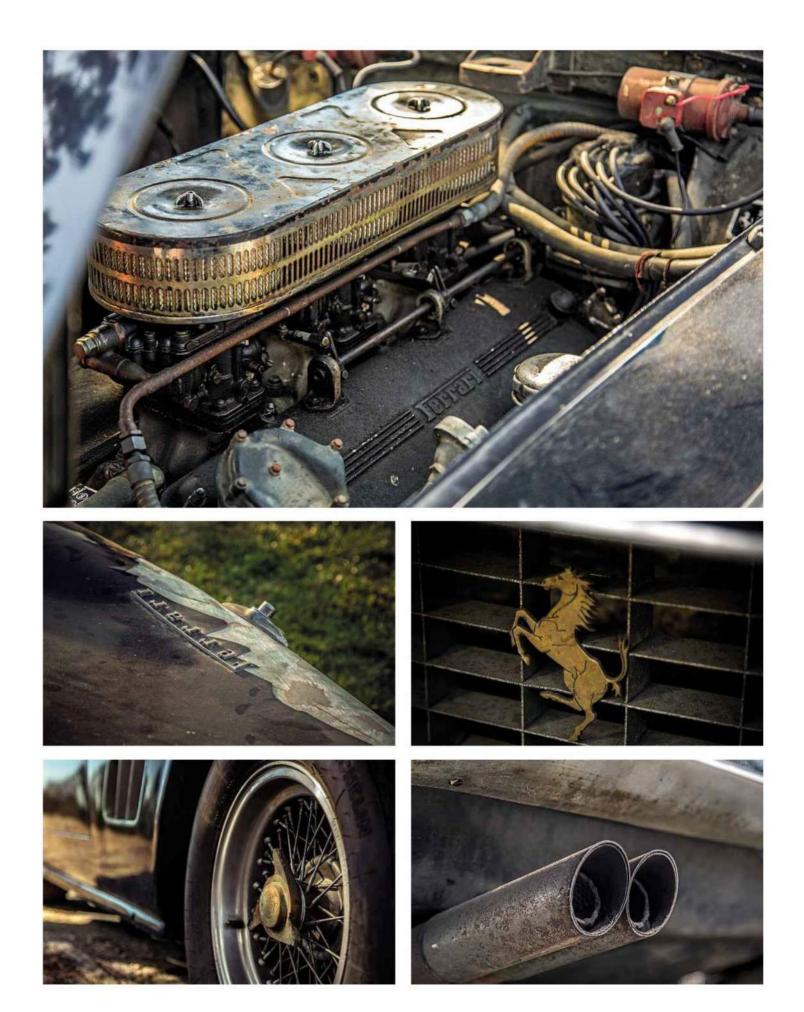
This Ferrari's steering is nicely linear: move the wheel and the car responds smoothly to inputs. While turn-in isn't razor-sharp like today's exotics, modern machinery can't match the feel and delicacy of a steering system that directly attaches the driver to the front wheels, rather than something receiving electrical signals from various sensors. The brakes seem a bit wooden, with adequate if not authoritative bite, though that isn't unexpected, given the components' age.

After several miles of listening to the charismatic engine's changes in tone, I'm not sure if the song's variation is dependent more on engine speed or throttle position, so I give the accelerator a shove to find out. The instant the pedal is a third down, this long-dormant Ferrari awakens. There's an angry tone as the carbs gulp more air, and the mechanical symphony under the hood becomes more mellifluous and far louder the further the tacho needle spins. Keep your foot in it and the exhaust howls a lovely four-trumpet salute, and the steering lightens, as does the gearshift. Its throw is a bit longer than I'd like but the large shift knob is absolutely mated to my hand, especially as it slots into the next gear.

It's an incredibly tactile experience, driving a Cal Spider, and where the Ferrari's brilliance comes to the fore is the way in which it seems to shrink around you the faster you go. Granted, because of the untouched underpinnings' age, it's not close to 'as new' tight, but you still sense how every component tenses up and the car's dimensions seem to lessen as speed increases. Barrelling down the long Munras Avenue on-ramp onto Highway 1 with the pedal to the metal, the doors seem to creep slightly inward, and throttle response feels crisper, more eager. The engine's song is now a delicious, deep bellow, and gears slot into place with greater alacrity than before.

We travel several miles on Highway 1, then turn east and head out on Highway 68. The Cal Spider is happily loping along, the steering wheel shimmying occasionally thanks to old Borrani wires that need some attention. So far oil and water temp needles are cooperating, holding steady under 90°C. The further we go inland, the hotter the sun-drenched landscape becomes, yet the Ferrari remains unperturbed by the escalating outside temperature, the gauges creeping up only slightly.

We start up the Laureles Grade, with the temperature in the hilly countryside now pushing into the mid-90s, before we change tack and head to the nearby coast. It's a good 20 degrees cooler so it's here, while listening to that glorious V12 wail [continued on page 66] >







Back at the château...

Glen Waddington travelled to France last November, to see the door opened on the Baillon Ferrari

WE CALLED IT THE 'Barn Find of the Century' (Octane 140) and yet I'm not sure it was really a barn. A coach house, maybe? An outbuilding, anyway. Next to a once-grand country house whose faded elegance outside concealed peeling gold leaf and sun-bleached trompe l'oeil within, originally modelled on the interior of the Palace of Versailles. So a somewhat battered-looking Ferrari 250GT SWB Spider California didn't appear entirely out of place.

That didn't make for any less sharp an intake of breath, however. Bear in mind that elsewhere in the grounds slumbered the decaying hulks of a Bugatti Ventoux, a Facel Vega Excellence, the unique Saoutchik-bodied ex-King Farouk Talbot-Lago T26, and you might forgive a degree of revelation fatigue. Yet there was no such thing. Matthieu Lamoure and Pierre Novikoff had consigned no fewer than 60 significant cars for the Artcurial sale at Rétromobile in February, and they knew they had saved the best until last.

The folding door swung back on creaking hinges; clearly it had been kept shut for some time. Light flooded in and revealed the Cal Spider, a headlamp peeking out from beneath the stack of magazines (mainly bulk copies of *L'Automobile*) that had been placed on the bodywork to keep it hidden during a period when the Baillon family were being pursued by creditors. Much of the once-200-strong collection had been forcibly sold in the late 1970s and mid-80s. This car, more than any other (including the exceptionally rare 1956 Maserati A6G Gran Sport Frua alongside it), was to be the Baillon legacy.

I was fearful even of touching the car, yet it seemed solid, mainly intact, the only obvious damage being that large dent in the bootlid; I didn't notice the non-original vinyl trim. What I did notice was the original key, still in the ignition, and I was soon shown the (original) owners' handbook and period roadmaps. It was as if the car had simply been parked, ready to be used again on a day that never arrived.

Above and left

2014: the door creaks open and there it is, unmoved for years. 2015: Winston Goodfellow heads out along the Monterey Peninsula in the Baillon Ferrari.



1961 FERRARI 250GT SWB SPIDER CALIFORNIA

ENGINE 2953cc V12, SOHC per bank, three Weber 40 DCL6 twin-choke carburettors POWER 280bhp @ 7000rpm TORQUE 195lb ft @ 5000rpm* TRANSMISSION Four-speed manual, rear-wheel drive STEERING Worm and sector SUSPENSION Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, radius rods, semi-elliptic leaf springs, telescopic dampers BRAKES Discs WEIGHT 1240kg* PERFORMANCE Top speed 125mph*. 0-60mph 7.2sec* (*figures from Sports Car Illustrated's September 1959 road test of a 250GT LWB Spider California)

against a backdrop of soft waves and seagulls, all beautifully playing to a salty aroma of fresh ocean air, that I take the time properly to consider the Baillon Ferrari and its impact on the world.

Wherever one looks there's nothing but years of grit build-up, mould and pitted chrome. Some might say it's absurd. The Ferrari's run-down appearance is highlighted by its badly dented bootlid, where the weight of numerous magazines stacked on it for ages caused it to cave in. Is it appropriate that this is the point in the car's history when the aspic should have been applied? Or should it have been restored to the colours and condition it was resplendent in when Alain Delon owned the car? After all, one of the reasons for the new owners purchasing 2935 was that the wife was a huge Delon fan when she was young.

So I'm somewhat tormented and the debate continues to rage in my head. A complete stranger and the car's handlers had been kind enough to hand *Octane* (and ultimately me) the keys to this unrestored Ferrari, showing great trust and enthusiasm by basically saying 'go enjoy a legendary car that's been sleeping for some time, and tell the world what it's like now that it's awake'. But it's the Cal Spider's condition – rather than its more significant attributes of rarity, the magic of the driving experience and its resurrection – that dominate my thoughts.

There is a difference between 'unrestored' and 'preserved'. To me, a preserved car must be original and

unmodified by anything other than the effects of time and storage (or lack of it). In this case, the Ferrari has been captured in a state of neglect rather than the 'gentle decrepitude' Robert Coucher refers to in his column on page 48. Granted, that neglect wasn't due to Monsieur Baillon's dereliction, but more his financial circumstances. On this magnificent Ferrari, the paint, bumpers, interior trim and more are not original, and the engine compartment's originality is too far-gone to be useful.

Unrestored machines in this condition tell us nothing about how they were actually made, and what the finishes looked like, at the time of manufacture. Yet there's undeniably a romance about driving such a car – one that works and can still thrill in the way of any Cal Spider, one that still looks as though it has just been driven straight out of that barn (or, in this case, château). And you could argue that Jacques Baillon's ownership is as much a part of the car's history as, say, its time in the hands of Alain Delon – indeed, the car is now universally referred to as the 'Baillon Ferrari' – and could therefore legitimately be preserved in its most recent state.

The preservation/restoration debate will surely continue, and *Octane* would welcome your letters to the editor (see page 54). Yet the Baillon Ferrari is clearly more about occasion than academic historical reference. It tells its own story.

THANKS TO Simon Kidston of Kidston SA, www.kidston.com, and Paul Russell of Paul Russell and Company, www.paulrussell.com.



EXCEPTIONAL FERRARI BERLINETTA BOXER COLLECTION

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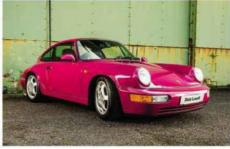
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1964 Ferrari 275 GTB

We are honoured to offer this truly unique Ferrari 275 GTB 'Shortnose'. The Ferrari 275 GTB was created as a two-seat front-engined GT car which was produced between 1964 and 1968.

It was designed by Pininfarina and constructed by Carrozzeria Scaglietti and was available with three or six Weber twin choke carburettors.

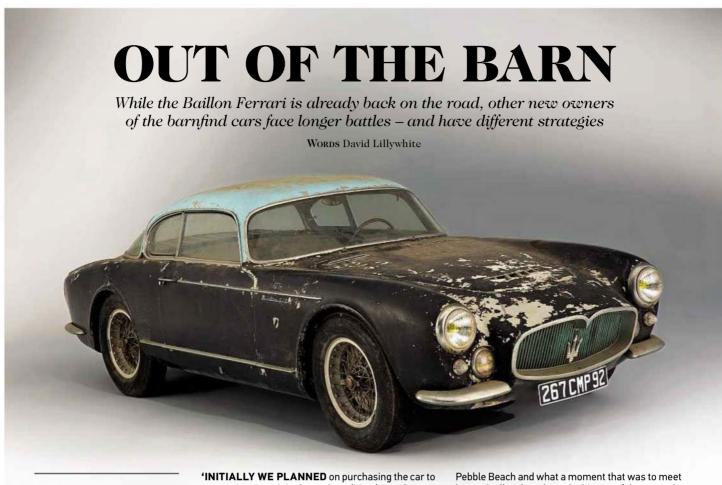
Our particular car is a twin cam, three Weber carburettor, steel body model that featured at the 1964 London Motor Show.

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1956 Maserati A6G 2000 Frua 'INITIALLY WE PLANNED on purchasing the car to restore it to its original grand condition,' says San Diego-based architect Jonathan Segal. 'Subsequently we have brought the car back to driving condition and now have fallen in love with its current state. We love the way the car drives, handles and runs.

'We took it to Pebble Beach this year and got second in our class and in the Preservation category. The public interest was incredible. In addition, Roger Baillon's own granddaughter came out to visit us at Pebble Beach and what a moment that was to meet her and talk to her about the history of the car and her grandfather. It was quite emotional.

'My son Matthew, daughter Brittany and I travelled to Paris to personally place the winning bid at Artcurial. We have met so many wonderful people through the purchase of this car. At the moment we plan on driving the car in rallies and showing it at events. We previously restored an Allemano A6G but there are no current plans to restore this car.'

c1922 Hispano-Suiza H6B cabriolet

'We bought it on behalf of one of our best customers, who buys only pre-war cars of the most important makes,' says Ivo Smutný of Prague-based dealer Auto-Veteran. 'In fact we bought three cars from the Baillon sale – we're keeping one as found, we're not washing it, and we're even keeping the spiders inside it. Another we won't restore but we're happy to clean. The only one we want to restore – and it needs to be restored because it's so special – is the Hispano-Suiza. It will go to a specialist in South Moravia. The question is, which look to restore, because it was modified over the years. The left side is very, very rusty but the right side is good, so it should be ready in two years.'





1949 Talbot-Lago T26 Saoutchik

'When I saw first pictures of the Talbot-Lago I was fascinated,' recalls its new owner in Slovakia. 'The car was gorgeous and if you imagine all the stories about the collection... I said to myself, I have to have it! The price was very high, I was expecting to pay around €500,000 less, but a few weeks afterwards I received an offer to sell it for a profit... At the moment the car is in the process of being renovated by Retromotive in Košice. From previous experience of renovating another Talbot-Lago T26 Saoutchik, I think it will take four years to bring the Grand Sport to garage. I plan to exhibit it in Paris in maybe five or ten years − or I will use it for my kids' wedding days!'



1926/27 Berliet VIGB 10hp taxi

'I want to keep them as wrecks,' asserts French grafitti artist Christian Greubel – known in the art world as C215 – who bought three vehicles from the collection sale: the Berliet taxi, Delahaye camionette and the Barré Torpédo. 'At the moment they're in a garage; it's a big job to keep them clean and free of further rust, so I want to stabilise them to keep the layer of rust from getting worse – I'll begin that next month. I'm planning to treat the rust and then to varnish the bodywork to prevent it from reacting with the air. One of the vehicles will be sold again by Artcurial, but I'm not sure which one yet; the other two will go to museums for art exhibitions. My goal is to see them kept exactly the way they were found – it was such an amazing collection.'

1911 Delahaye Type 43 camionette



c1928 Barré Torpédo tourer





1934 Delage D6-11S Coach

'I am all about preservation when it can be achieved for the enjoyment of an original-driving, safe automobile,' says Bradley R Farrell. 'But the Delage will be restored: I want to enjoy driving the vehicle, and I want other people to enjoy seeing it pass them on the road. This car deserves to be shown as it was when it came out of the factory. After all, there are only 18 in the world and this is the only one in the USA. It is remarkable to see how well the car was preserved – even the original seats under the '50s-style covering. We plan on keeping everything we can, and I'll be sharing the restoration on Instagram and making a documentary called *From the Barn to Pebble*.'

1937 Bugatti Type 57 Ventoux

'I've always wanted a Bugatti,' says Tom Andrews, founder of the Classics Museum in Hamilton, New Zealand. 'I was going to turn it into an Atlantic but it's much better than I thought it would be; when you read the history of the car, it's actually not done much, and after the war years it wasn't used at all. The mechanicals are very good, because of the low mileage, but the body also good, with very little rust. I think I'll still have an Atlantic built, but one day I'll proceed with my idea of restoring the original body. We'll definitely drive it — we use all our cars. We keep about 70 in the museum but we've got 150 cars in all, so we swap them around and drive them as much as we can.'

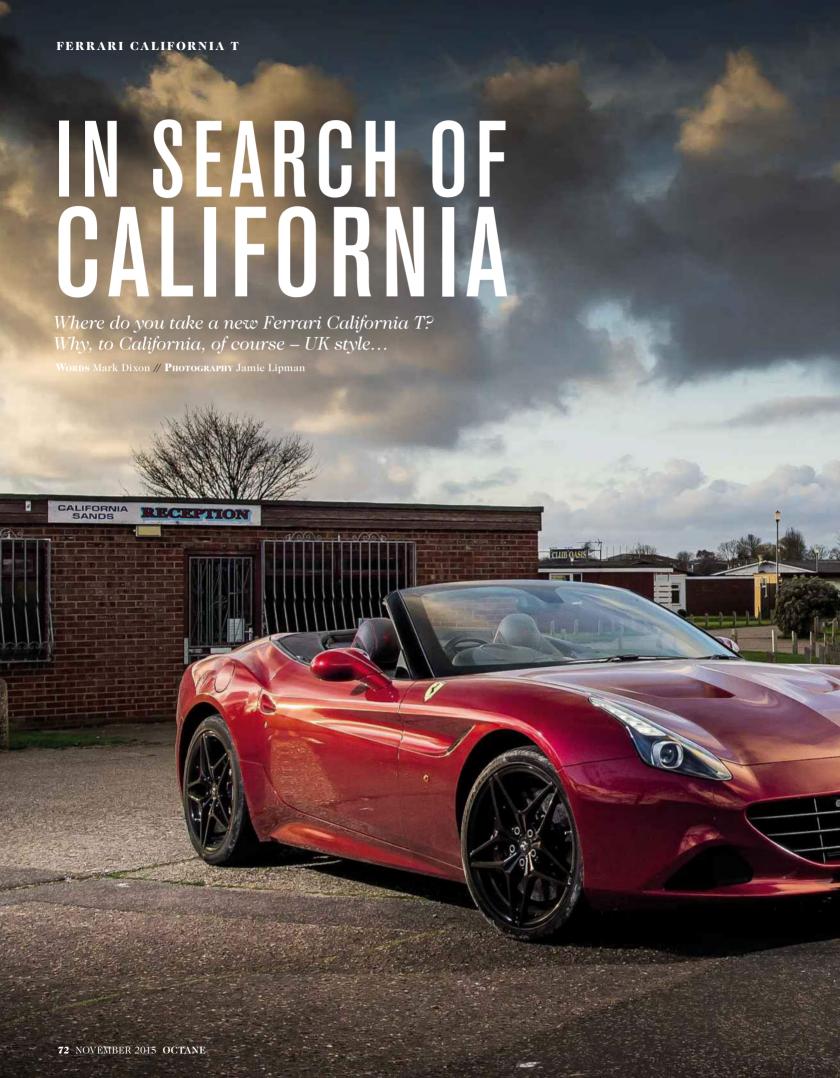




c1925 Lorraine-Dietrich B3-6

'I have several other Lorraine-Dietrichs,' explains Paul, the B3-6's new French owner. 'I love this brand, but it's not so well known in France. The one everyone wants is the Sport and, although it didn't say so in the auction catalogue, several people noticed that this has the Sport engine. I didn't have a Sport in my collection, but what interested me most was the patina. I'm not going to restore it, I'm only going to change the back of the car [originally a coachbuilt saloon body].

'I'm researching the history of the car. It's not easy but a lot of people are helping me out, and already I've found documents about the coachbuilder and photographs that will help me to recreate the back end; I want to do something really special. I think it will take three to five years. For me, to have a Lorraine-Dietrich Sport complete is the Holy Grail.'







ILEMMA. An email from Ferrari North Europe pings into the *Octane* inboxes, reminding us that a spanking new Ferrari California T (pencilled in for road test four months earlier) will be delivered to the office next week. While there are worse messages to receive, news of the Ferrari's imminent arrival creates a mild panic among the editorial staff: what are we going to do with it, and where are we going to take it? First World problems, yes, but Northamptonshire is hardly the California T's natural habitat.

Then yours truly announces – after some intensive Googling – that there are at least half-a-dozen places named California in the UK. How about we visit as many as we can in a single day? I'm not actually being serious, but editor Lillywhite throws me the metaphorical keys. If nothing else, it will be a good test of the Ferrari's comfort and stamina over a prolonged period. Time to get out the mapbook.

THE NAME 'California' is about as un-English as you can get, deriving from an old Spanish story published in 1510 about a Queen Calafia who ruled over a fictional paradise 'inhabited by griffins and other strange beasts, and rich in gold'. That doesn't seem to bear much relation to the Californias found in British towns such as Derby, Aylesbury and Birmingham – places not renowned for their griffins.

The exotic origin of the name also rules out the possibility that we Brits had it first and gave it to America when we sent a few pilgrims over there, as happened with places such as Washington DC (named after the President, yes, but whose ancestors were from the Olde English village of Washington in Tyne-and-Wear). California, the US state, was named by the Spanish, who did their own bit of empire-building by founding Las Californias on the American west coast in 1768, dividing it into the two regions of Alta ('upper') and Baja ('lower') California. So if you've ever wondered how the Baja 1000 got its name, now you know.

Perhaps, then, the Spanish were the people who gave us the word California? Unlikely. We've never been particularly close to Spain, geographically or culturally, and while many of our place names have their roots in other European countries, Spain isn't among them. There are rumours that a few shipwrecked survivors from the defeated Spanish Armada of 1588 wound up in north-west Scotland and in Ireland, but none of the places named California is anywhere near there.

The most remarkable feature about the British Californias is just how unremarkable they are – often just a street, a hamlet, or even a single farmstead. As we're about to find out.



Above, left and right California Country Park was created as a holiday camp in 1931 and named California in England; sadly, its impressive Art Deco pavilion burned down in 1976. Until 1958 it also had a speedway track (above right) with its own team of riders. IN THE 1950s, Ferrari named its convertible version of the 250GT the 'California' in honour of its major US export market, and in 2008 it revived the name for a new hardtop convertible. Last year it revamped the car extensively to create the California T, the extra letter standing for Turbo and reflecting the addition of a pair of small turbochargers to the California's V8. Engine capacity went down, from 4.3 litres to 3.9, but power and torque went up – big time. The latter is the more remarkable of the two increases. In seventh gear, the 'T' has almost half as much torque again as the previous California. It matters more than you might think, as we'll see later.

Not that the power output isn't outstanding, too. A 'T' develops 552bhp at 7500rpm, and the use of two small turbos instead of one large one – plus some clever exhaust-pulse synching with the turbo vanes – makes turbo lag a thing of the past. You point the car, you press the throttle, it goes. Very quickly.

Or it would, if we had slightly less congested roads than the ones between photographer Jamie Lipman's house near Bracknell and our first destination, which is quite near... Bracknell. More accurately, it's just outside Finchampstead: California Park has existed since the early 1930s and, as proved by the period photos below, it was once a pretty impressive place.

These days it's a quiet country oasis with a lake and a rather good café – which we felt obliged to sample for research purposes (left) – but back in the day it was a holiday camp on a grand scale. Bus company proprietor Alf Cartlidge bought the land around the lake and created 'California in England' as a destination for London daytrippers, who, of course, would arrive by bus. In 1937 an elaborate Art Deco pavilion, complete with ballroom, was opened, while the grounds included a miniature railway, a paddle-steamer on the lake, and even a speedway dirt track.

The speedway track boasted its own team, called the California Poppies, and an annual reunion of former members takes place to this day. Races were last held in 1958 and there's little trace left of the old track, although if you know where to look you can still see the

concrete starting grid used so the 'bikes could gain traction. Sadly, we didn't, so we couldn't. There is no trace left whatsoever of the grand pavilion, unfortunately, with its ballroom floor made of polished Canadian maple, and teak columns salvaged from the Empire Exhibition held at Wembley in 1924-25. The pavilion was completely destroyed by fire in 1976.

Frustrated by the lack of tangible evidence of this California's colourful past - don't you just love that pic of the recycled Austin Ruby hauling a load of happy campers (below left)? - we elect to fire up the Ferrari once again and head for our second California, some 120 miles to the north. This one is in a suburb of Britain's second city, Birmingham; we briefly debate whether to make a detour en route to the California that Wikipedia describes as 'an inner-city area of Derby' but, since even the locals apparently no longer use that name and the photo accompanying the Wiki entry shows a rather grim-looking street of terraced houses stacked with parked cars - it's a debate that's soon settled. Birmingham it is.

At least the long slog up the M40 motorway

'SPEEDWAY RACES WERE LAST HELD IN 1958 BUT YOU CAN STILL SEE THE CONCRETE STARTING GRID FOR THE BIKES'









FERRARI CALIFORNIA T









proves what an amenable companion the California T can be. With its retractable metal hardtop erected, the car is as quiet and refined as a saloon – and, since it has a seven-speed transmission and prodigious performance, it's not even trying at the UK's national speed limit. Of course, the temptation is always to goose the throttle a little when the traffic is light, but such thoughts are quickly tempered by the realisation that mobile phone footage can end up on YouTube quicker than you can say 'F1 CAL', which is the less-than-subtle registration of Ferrari's press car.

Travelling at what feels like a ridiculously laid-back speed does reveal one delicious aspect of the Ferrari's character, however. The V8's management system increases torque exponentially as you go up through the gears, rising to a massive 557lb ft in seventh. That improves fuel economy, because the gearbox doesn't need to downshift quite so often, but it has an unexpected bonus for petrolheads too, because if you're driving in manual mode you can hang on to the higher gear and enjoy the fabulous exhaust note that's delivered when the engine's pulling from just 1000rpm.

The best way to describe it is as a phlegmy growl, which may not sound appetising but is unexpectedly addictive. V8s with flat-plane crankshafts can deliver a rather sterile driving experience – all race-car scream rather than

Clockwise from top left

BP garage has eclipsed Birmingham's old California Inn; unspectacular California of the Fens – even the street sign, right, looks temporary; finally a bit of glitz in California, Suffolk; Ferrari's California T in its (un)-natural element; living a peculiarly British dream.

down-and-dirty muscle-car rumble – but the California T is the exception to the rule. Yes, it makes that classic Ferrari howl when you give the engine its head, but you don't need to be driving flat-out (or showing off) to enjoy this essential part of the supercar experience.

After a fuel-and-coffee break at the M42 services, we peel off the motorway in search of California. More specifically, the California Inn, which the internet has told us stands at a road junction and gave the area its name.

EXCEPT THE internet has lied. There is no pub, and where we expected to find it stands a large BP petrol station. Have we got the wrong place? After several minutes' fruitless cruising, we swallow our masculine pride and flag down the first person we see who looks old enough to have the faintest idea what we're talking about. Fortunately, our middle-aged Brummie grew up in this area and remembers the California Inn well. 'Oh aye, I used to go there as a lad. It were knocked down about two year ago. They built a petrol station there instead.'

Glad we drove 120 miles to see that, then. Even Lipman's photographic skills can't extract much visual delight from a BP garage situated on a grim dual-carriageway, and it's a rather subdued pair that head back towards the M42. Half the day gone, not much in the bag picture-wise, and one hell of a long drive ahead of us: all the way to Great Yarmouth, on the Suffolk coast.

TO BREAK the monotony of the journey, which will largely consist of motorways, we decide to check out a California that I've found in the smallprint of my Philip's Navigator atlas. The very small print: this California is in the heart of Fen country in darkest East Anglia. If you're not familiar with the Fens, they're a kind of British equivalent of the Louisiana Bayou, but without the good weather.

Tracking down California, Cambridgeshire, involves leaving the main roads and tackling the narrow, often bumpy causeways that crisscross the Fens like a cat's cradle. They're a good test for the Ferrari's Magnaride active dampers, and once again we're impressed by how well this substantial tourer – it has a kerb weight of 1730kg – works as an all-rounder. Thankfully, Ferrari now allows the driver to decouple the damper settings from the *manettino* that controls drivetrain response, so you can press on without being bounced into







the roadside ditches – a hugely useful feature for British drivers.

Our Fenland California is not so much a case of 'blink, and you'll miss it' as 'there's nothing to see in the first place'. Nothing beyond a street sign, that is. It's located at one end of a Fenland drove (East Anglian speak for 'road'), whose most exciting feature is an agricultural workshop. We learn from the old boy within that the drove is only called California at this end: midway along it changes to something else. So good, they only named half of it. It's about as un-Spanish, as un-West Coast USA as you could possibly imagine.

THIS IS becoming a recurrent theme; it's as if places named California were so-called more in defiance of their surroundings than in celebration of them. At least our final port of call, the holiday resort of California that's six miles north of Great Yarmouth, has some kind of back story. Supposedly, some 16th-century gold coins were washed up on the beach in 1848, at a time when the Californian Gold Rush was very much in the news. But then, the Gold Rush is often spuriously mentioned as the inspiration for the UK Californias, when old maps prove that those names existed long before the Klondike miners got lucky.

'SUPPOSEDLY, SOME 16TH-CENTURY GOLD COINS WERE WASHED UP HERE IN 1848, WHEN THE CALIFORNIAN GOLD RUSH WAS NEWS'

Compared with our last stop-off, the California that we roll into as the light fades is a bustling metropolis. Which means that it has a pub, an amusement arcade and a holiday camp. The latter are both closed – we were visiting out of season, it has to be said – but the former, thankfully, is very much open, and bustling with East Midlanders enjoying an old-fashioned British seaside holiday. After several hundred miles in the saddle, we're happy to join them for a fish 'n' chip supper. A couple of well-upholstered matrons on the adjoining table take a shine to young photographer Jamie, we indulge in a bit of banter, and all is well with the world.

HAVE WE learned anything from this particular road trip? One lesson above all: never judge a book by its cover, or a place by its moniker. In the UK, at least, it seems that the more exotic the name, the less exciting the location.

But we've also come to love the Ferrari California T. It may appear a little brash in the fish-out-of-water situations we've subjected it to today, and it's not without its flaws (the steering-wheel mounted indicator switches are a nightmare to operate when you're midroundabout, with the wheel hard over). But it's a wonderful car to live with, accomplished in pretty much everything it does, and far more than a mere boulevardier.

In fact, it's so drivable that we're almost regretful that we didn't also try to visit the California in Falkirk, Scotland. Almost.

THANKS TO Trevor Stubberfield, whose website www.arborfield-september49ers.co.uk, dedicated to the Arborfield Army Apprentice School, contains much information about nearby California Park.



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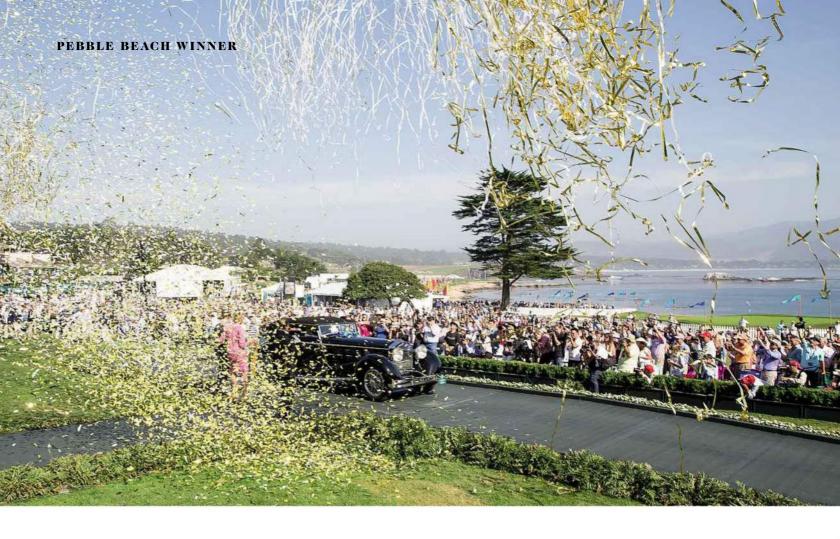


RETURN TOFORM

Following last year's surprise Pebble Beach victory by a Ferrari 375MM, 2015 saw pre-war coachbuilding tradition upheld again – and this is the winning Isotta Fraschini

Words David Burgess-Wise // Photography Dirk de Jager, RM Sotheby's





HERE MUST HAVE been palpable sighs of relief this summer when a proper coachbuilt classic was declared overall winner of the 65th Pebble Beach Concours d'Elegance. Last year, as you may remember, a Ferrari was crowned at the prestigious event, a result that sent shockwaves through the crowds. After all, a Ferrari had never previously won at Pebble Beach and, elegant as it was, you could hardly describe a post-war Ferrari as coachbuilt in the true sense of the word. Nor had a post-war automobile won at Pebble Beach since 1954, when the event was more of a beauty contest for production cars.

And so it was a welcome return to normality when the gorgeously proportioned Ramseier-bodied Isotta Fraschini Sports Cabriolet of Kentucky collector Jim Patterson was declared Best of Show, fending off strong challenges from a Kellner-bodied 1914 Rolls-Royce Silver Ghost Torpedo, a 1937 Delahaye 145 Franay Cabriolet and a 1953 Abarth 1100 Ghia Sport Coupé.

It was Patterson's second Pebble Beach victory - he won here in 2010 with his 1933 Delage D8S De Villars Roadster - and he greeted the news of his win with a joke: 'I won here in 2010 with an all-white car, and now I've won with an all-black car. I don't know if I've run out of colours or what!'

I asked him what it was that had so impressed about the Isotta, which he acquired at Rétromobile as recently as 2014. 'What attracted me was that it was so massive, yet so perfectly balanced visually. The history and long-term ownership were also important to me. It all worked out well.'

The detail work on the big cabriolet impressed him, too: 'I love the cigarette lighters,' he said. 'You should see them! I wondered a while ago if they worked, and I've got a blister on my finger to show they do...'

Chair of the concours, Sandra Button, added: 'From the moment that Cesare Isotta and the Fraschini brothers founded their company, they were known for building prestigious cars. And this particular car is very stylish and very powerful. Even when resting on the ramp, it seems to be in motion, and it is filled with emotion. There is a lot of passion in this car.'

Amazingly, the elegant coachwork of the Isotta concealed a much older chassis. The underpinnings of the car are believed to date from 1924, though it was in 1932 that Leon Charrière of Bulle in the Swiss canton of Fribourg bought the straight-eight 7370cc Isotta Fraschini Tipo 8A chassis direct from the Isotta Fraschini Company in Milan. His own company, Charrière & Cie, represented Stromberg Carlson radios in Switzerland and distributed mechanical pianos, harmoniums and orchestrions.

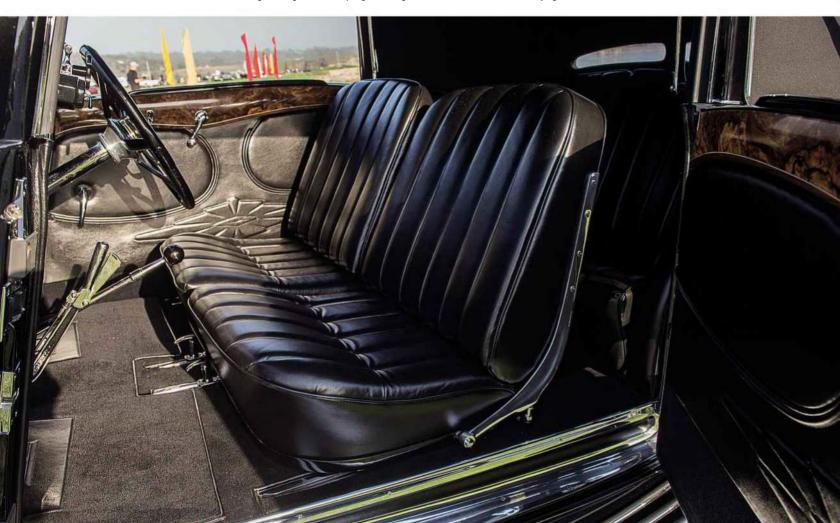
Mr Charrière ordered a new body for the Isotta from Carrosserie Fritz Ramseier & Cie of Worblaufen, near the Swiss capital Berne, partpaying the CHF7500 (plus extras) bill with two Stromberg-Carlson radios that were worth CHF1250 each. The order and the guarantee are still held today by the Worblaufen Archive of the Swiss Car Register in Safenwil (www. swisscarregister.ch).

Rebodying a trusted chassis was common in those days and the Worblaufen company, which specialised in the practice, rose to the occasion in fine style for Mr Charrière. The company had been founded in 1929, though its roots went back far deeper. Fritz Ramseier senior (1872-1936), a second-generation master cartwright, had set up in business on his own in 1900. He had ten children, of whom his son Fritz Jr (1904-1985) had served his apprenticeship in his father's workshop before honing his skills by working as a journeyman at coachbuilders in France and Switzerland. Then in 1929 Fritz Sr founded Ramseier & Cie, located in new premises in Worblaufen, with his sons Fritz Jr, Ernst and Hans.

Fritz the younger (then 29 years old) was general manager, ruled the roost and was responsible for most of the body designs, and it was he, aided by 22-year-old draughtsman Fritz Brühlmann, who drew up plans for a perfectly proportioned body to fit the lengthy (146in) wheelbase of the Isotta. In just about >



Above and below
Glorious black leather interior is an exercise in Art Deco luxury. Exquisite chrome detailing includes cigarette lighters so tempting to the fingers that the owner burnt himself trying them out.





every other case it would have been folly to show a new body on a nine-year-old chassis at the Geneva Salon, but the Tipo 8 Isotta was still theoretically in production in 1933 and, with cosmetic changes such as fitting more modern wellbase wheels in place of the beaded-edge rubberware that had been standard in 1924, the Italian titan was able to pass for new.

Introduced in 1919, the Tipo 8 series – designed by the gifted Giustino Cattaneo – was powered by the world's first series-production straight-eight, aimed at the profitable American market, where the marque had been available since 1907 and where clients included film stars Rudolph Valentino and 'It Girl' Clara Bow, press tycoon William Randolph Hearst and champion boxer Jack Dempsey.

An improved 8A version with a stronger chassis appeared in 1924, but the company

resolutely followed a one-model policy, and the American stock market crash of 1929 and the consequent fall in demand for luxury cars left it dangerously exposed. Unlike Rolls-Royce, with its 3.6-litre 20/25, Isotta had no smaller and more affordable second-string model to compensate for lost sales.

An unlikely saviour appeared in 1930, when Sir Percival Perry of Ford-Britain drew up proposals for an accord with Isotta. This would see a new factory built to give Ford's European operations a beachhead for its Mediterranean and Near East markets, but that plan was scuppered by Fiat, whose founder Giovanni Agnelli had the closest of links with Mussolini's Fascist government (which had made him Senator-for-life as thanks for financial backing). The threat from the American rival company was quickly extinguished...

Actual car manufacture at Isotta Fraschini, which turned to building aero-engines and diesel lorries, ceased by 1932, though the company had a substantial stockpile of unsold and unassembled chassis, and the Worblaufen-bodied Isotta was a magnificent might-have-been, the sort of car that Isotta could have produced if the Ford deal – which had guaranteed future production – had gone ahead.

The Worblaufen Archive of the Swiss Car Register holds a letter from Fritz Ramseier to Isotta Fraschini, dated 17 February 1933, which asks for permission to feature the Isotta with the new Worblaufen body on his own stand at the 1933 Geneva Salon, along with other coachbuilt cars on new chassis; because Isotta Fraschini was not displaying at the Salon, the show's exhibition committee would not accept





Above and below

The car's original colour scheme was ivory-white over black with matching ivory interior, but the most recent restoration involved changing the livery to black throughout. It's a controversial move, but who would deny that the new scheme suits the Isotta Fraschini's proportions perfectly?





'The Isotta Fraschini was powered by the world's first series-production straight-eight'

the car with the new body on the Worblaufen stand. The archive also holds the response from Isotta Fraschini, which was sent three days later, giving the company's blessing for Ramseier/Worblaufen to display Charrière's Isotta, provided the Swiss coachbuilder could come to an agreement with the exhibition committee, though they were not prepared to help in any way.

Obviously Fritz Ramseier was successful in persuading the Salon authorities, for the magnificent Isotta proved to be a star exhibit at the 1933 Geneva show (you can see a period photo on the next page). Subsequently, Leon Charrière entered the car for the Concours d'Élégance in Cannes, where it won the Grand Prix d'Honneur, a fact that he joyfully reported in a letter to Fritz Ramseier.

FAST-FORWARD NOW to 1960, when impecunious 27-year-old collector Yves Dalmier, travelling to Perpignan in the South of France, paused to pay the equivalent of £3 for a small ad in the newspaper *l'Indépendant* to the effect that he was looking for 'Bugatti, Hispano, Delage or any beautiful old car...'

He received only one response, a letter from

an address in the walled city of Carcassonne, which arrived one Saturday afternoon in May. It took his breath away.

'I am selling my car of the Isotta Fraschini marque, a magnificent four-seat cabriolet painted ivory white and black, straight-eight engine, 37 taxable horsepower, chassis produced in 1924, bodied the same year by the coachbuilder Ramseier of Worblaufen, Berne. This car is up on blocks and in perfect condition. I'm willing to sell it for 1000 new francs.' Bear in mind that this was the year when the French franc was revalued, with 100 old francs making one new franc, and confusion was rife. Did the writer of the letter, a Monsieur Charles Leyba, really mean new francs, or old ones? It didn't matter: Dalmier couldn't afford either.

Nevertheless, Dalmier and a friend travelled to Carcassonne, a journey of almost 100 miles, where he found that the given address was a large hardware store with a little door in a side corridor, which was answered by 'a big woman, still young, accompanied by her husband, physically less well-endowed, who introduced himself as a former under-officer in the Foreign Legion. Anyway, he didn't

appear to carry any weight in this transaction; it was Madame who was selling "her" car.'

Her reasons were simple: 'It was rather old, a little tricky to drive in modern traffic and it was difficult to get tyres, which were anyway very expensive. And besides, there's the petrol consumption.'

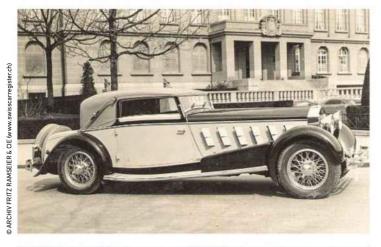
Mme Leyba fetched a photo of the car. 'It was like having a glass of water thrown in my face!' recalled Dalmier. 'To be sure, it was a dream! In short, it was a gigantic black-and-white cabriolet that seemed to obliterate the road where it had halted, with extraordinary, enormous, cycle wings linked by running boards that rose towards the front, a radiator like a Rolls-Royce's, and behind, two immense spare wheels, higher than the trunk. Between the front and the back a bonnet, just a bonnet – but what a crazy, fantastic bonnet.'

In fact, out of a total length of 19ft 4in, the bonnet occupied no less than 6ft 10in. All-up weight was virtually three tons; only a fraction more and an HGV licence would have been needed to drive it.

The car was stored out of town, so everybody crammed into Dalmier's two-door Simca Aronde Grand Large coupé for the trip to the

OCTANE NOVEMBER 2015 87

PEBBLE BEACH WINNER









Above

Originally finished in black-over-ivory – as seen in the period photo taken in 1933 – the Isotta was repainted in cream during the 1980s. Its present owner bought it at Rétromobile in 2014 and tasked specialist RM Auto Restoration with completely refurbishing it in time for this year's Pebble Beach Concours.

nearby village where the car was kept in a building in the square, its only opening a big *porte-cochère*. The door opened to reveal a huge coach house.

'In front of us, covered in dust and formidable, was the black-and-white Isotta, wheels off, standing on wooden blocks, seemingly greeting the dawn of its second career with a flash of chrome...'

It seemed that the difficulty in finding tyres was a major reason prompting the sale. M Leyba had found the last set in a breaker's yard at Annemasse, some 350 miles away near Lake Geneva, but despaired of finding more.

Dalmier examined the car, not daring to bring up the topic of the price, in case there had been some misunderstanding. His friend broached the topic. 'A thousand francs, you say. You must mean old francs...'

'I'd rather they were new ones,' came the response.

Unable to raise the money, Dalmier resorted to a ploy suggested by his friend Jacques Liscourt, and swapped a navy blue Salmson S4-61 cabriolet (bought at a bargain price) for the Isotta, which had previously belonged to the father of Mme Leyba, formerly in charge of Omega watches in Geneva. He was present at the hand-over, and regaled Dalmier with tales

1924/32 ISOTTA FRASCHINI SPORTS CABRIOLET BY RAMSEIER

ENGINE 7370cc straight-eight, OHV, twin Zenith carburettors POWER 110bhp @ 3000rpm TRANSMISSION Three-speed manual, rear-wheel drive SUSPENSION Front and rear: beam axles, semi-elliptic leaf springs, friction dampers BRAKES Drums with Dewandre/Repusseau servo-assistance WEIGHT 2950kg PERFORMANCE Top speed 82mph

of the amorous conquests he had made thanks to the glamorous Isotta.

The Isotta was put back on its wheels – it was necessary to leave off the knock-off spinners to get the car through the door of the coach house – and, aided by a troupe of excited kids, the car was easily bump-started in the village square. 'It ran badly, but it ran right from the start, said Dalmier. 'I remember that after a few tries it got away, running on I don't know how many cylinders – certainly not all eight – with a few wooden plugs used to staunch the worst leaks from the radiator.'

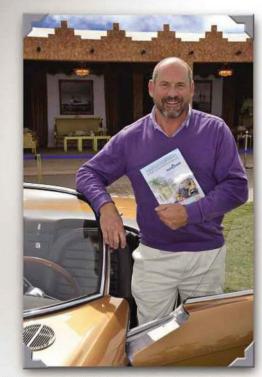
Dalmier carried out a comprehensive overhaul of the Isotta, which he used for the next six years, covering 7500 miles in the process. A reversal of fortune for Dalmier saw the Isotta pass into the hands of Albert Prost, who during the 1980s had the car restored

by the Ateliers de Restauration de Touraine in Sorigny. It emerged with refurbished mechanical components and the magnificent coachwork repainted in cream, after a slight hesitation about the colour of the bonnet. It was shown at Rétromobile in 1987, where it was seen by Urs Paul Ramseier, who exclaimed: 'This is the car my grandfather built!'

Urs Paul was able to provide the Isotta's owner with copies of historic documents from the archives of the family firm, which he'd rescued before the building was demolished. Urs went on to found the Swiss Documentation and Research Centre in Safenwil in 1996, which preserves the archives of coachbuilders Hermann Graber, Carrosserie Langenthal, Tüscher, and Gangloff of Geneva, Zurich, Berne and Colmar. In 1995, with motoring historian Tito Anselmi, he'd co-founded the New Concorso d'Eleganza Villa d'Este.

In 2014, almost 30 years later, the Worblaufen Isotta returned to Rétromobile, this time to change hands for only the third or fourth time in its long life. Urs Paul was at the auction to see it achieve €1,256,000. How much is a secondhand Salmson S4-61 these days? ☑

THANKS TO Urs Paul Ramseier, Antoine Vendiesse, and RM Auto Restoration, www.rmautorestoration.com.



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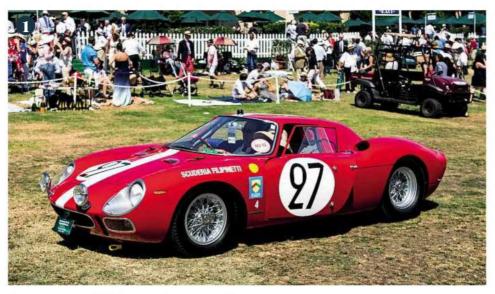
1965 Lambourghini 350 GTS Spyder. Best of Show Kuwait Councours 2015.



THE MONTEREY WEEK IS, FOR CLASSIC CAR LOVERS, NIRVANA. SO MANY EVENTS, SO MANY CARS. AND YOU ALWAYS ASK YOURSELF THE SAME QUESTION: WHAT WOULD I LOVE TO TAKE HOME WITH ME?

Words Robert Coucher and Massimo Delbò

HERE'S OUR SELECTION



6









1} 1964 FERRARI 250LM

(Pebble Beach Concours and Tour)

Owned by an English Octane reader, this LM is in absolutely pristine condition but he actually drives it! Recently back from a hard and fast test session at Le Mans in June, he flew it over to Monterey and took part in the Pebble Beach Tour d'Elegance. This Scuderia Filipinetti LM finished sixth at the tough Le Mans 24 Hours in 1964 but the Pebble Beach Tour threw up challenges of a different sort. The racing clutch and tricky gearbox required effort and the interior got rather hot but the owner's broad smile after the run said it all.

2} 1939 BUGATTI TYPE 57C VANVOOREN CABRIOLET

(Pebble Beach Concours)

If we we'd been judging, this would have been our Best of Show at Pebble Beach this year. What a fabulously rakish but fit-for-purpose piece of kit. Gifted to the Shah of Iran, Mohammed Reza Shah Pahlavi, by the French Government as a wedding present when he married his second wife, Princess Fawzia of Cairo, this gleaming Compressor Bug is impressive from every angle. The Vanvooren coachwork is elegant but exciting and has all sorts of quirks, such as a crank to lower the windscreen and a concealed folding hood. Beautiful.

3) MASERATI TIPO 151

(Monterev Motorsports Reunion)

In 1962 Maserati revealed its new endurance racer, the Tipo 151. Rather than the Birdcage's intricate latticework of tubes, it used a more conventional structure of large round and oval tubing, in which was installed a front/mid-mounted 4.0-litre version of the 450S's V8, dressed in striking bodywork developed in the Milan University wind tunnel.

Only three were made, which meant they were placed in the Prototype class, effectively ending their chances, even if they did top 185mph on the Mulsanne. This was the second built, raced by Maserati France, never with much success in period - but just look at it!

4} 1967 MAZDA COSMO (Bonhams auction) How many Cosmos have you seen in your lifetime? Since only 343 Series 1s were built, and almost all were sold in Japan, the chances of coming across one in the metal are extremely low. And that's a pity, because the Cosmo was the first production car equipped with a Wankel engine, boasting a lively 110bhp at 7000rpm and a fine voice, and was technically advanced for its day, with front disc brakes and a rear de Dion axle as well as that engine. A looker, too, and a steal at £70,000.

5} 1930 DUPONT INDIANAPOLIS RACE CAR

(Pebble Beach Concours and Tour)

For the 1930 running of the Indianapolis 500, the regs were changed: supercharging was banned, the engine displacement limit was increased to

6.0 litres, and the riding mechanic was reintroduced. DuPont Motors' entry used a modified 1929 frame and a production eight-cylinder engine fitted with a special camshaft, larger intake ports and a two-barrel Stromberg carburettor. Named SG1, it qualified in 19th position but had to retire. It was then sent to the DuPont showroom in New York and, following the addition of headlights, horn and a spare tyre, became the daily driver for factory service manager Allan Carter. Easily the bestsounding car at Pebble Beach.

6} 1982 PORSCHE 956

(Gooding & Company auction)

This Rothmans Porsche 956, chassis 003, was the third of only ten works cars built. Driven by Bell, Bellof, Haywood, Holbert, Ickx, Mass and Schuppan, it finished second on debut at the 1982 Le Mans 24 Hours and went on to win five major races outright: the 1982 Spa 1000km, Fuji 1000km, Brands Hatch 1000km, 9 Hours of Kyalami and, in 1983, the Le Mans 24 Hours. If a pedigree like that isn't enough, it also just happens to be one of the finest-looking race cars ever built. It sold for \$10,120,00 (c£6.6m) but not, alas, to us.



MASSIMO DELBÒ

7} 1963 ISO GRIFO A3/L PROTOTYPE

(Concorso Italiano)

This is the running prototype for what would become the Grifo, one of the best-looking Italian GTs ever. The A3/L was designed by Giorgetto Giugiaro at Bertone and displayed at the 1963 Turin show: the public reaction was so favourable that Iso Rivolta immediately pressed ahead with a production version, which went on sale in 1965. This car, chassis 001, is different from any other Grifo, and arguably more beautiful. An object of art, it was said to be capable of 290km/h (180mph), as testified by Piero Rivolta himself.

8} 1968 ALFA ROMEO TIPO 33 STRADALE

(The Quail, A Motorsports Gathering) Walking about the groomed lawns of The Quail at the crack of dawn, it was immediately obvious the scarlet Tipo 33 was going to take Best of Show. And so it proved. One of only ten known to exist, the

MASSIMO DELBÒ

Scaglione-designed Alfa is absolutely gorgeous and, being a Stradale, is eminently usable as well as being one of the best-looking sports racing prototypes ever. And the owner is a good guy.

9) 1964 CHEVROLET CORVETTE STING RAY GM STYLING COUPE

'GPV-57' (RM Sotheby's auction)

Sting Rays are among the most visually arresting of all American cars. But, from a collectibles point of view, their appeal has generally been limited by the huge number of cars built and still on the road. The Styling Coupe is different. A one-off, built for Chevrolet general manager Semon 'Bunkie' Knudsen, it used many Cadillac-sourced materials in its construction and had unique handbuilt bodywork to go with its 327ci (5.4-litre) 365bhp V8. Didn't appear to sell. Next time...

10} 1956 JAGUAR D-TYPE

(Pebble Beach Tour)

This unique D-type is original - totally original. Original black paintwork, original red trim, original mechanicals; the Jaguar has covered only 6230 miles! First owner Paul Pfohl took delivery in February 1956 and was custodian of it until 2004. He enjoyed a bit of club racing, winning the D's final race in '56. He then did a few trackdays and gave Zsa Zsa Gabor a new hairstyle with it. Now owned by Roger Hoffman, the low-mileage D-type is an important time capsule, though that did not prevent Roger blasting it on the Pebble Beach Tour, where it sounded glorious.

11} 1965 PORSCHE 356SC KARMANN COUPÉ

(Pebble Beach Concours)

Among the exotica on the Pebble Beach lawn, this modest, clean and highly polished Porsche 356SC caught the eye. Why would the owner restore it and then repaint it this 'interesting' Togo brown? And it's the slightly strange Karmann Coupé iteration. Then you realise, being in the Preservation Class, this immaculate little Porsche is original apart from having had a bit of paintwork. Goodness it looks sharp, and the info card shows that it's owned by discerning automobile collector and Chip Connor. Chip, where did you find this gem? The original owner bought the car new on 24 March 1965 and kept it until 2013. He lavished attention on it and it still looks... new. This is *proper* preservation. No wonder it won its class.

12} 1969 FERRARI 365GTB/4 **COMPETIZIONE**

(The Quail, A Motorsports Gathering)

What a fabulous old warhorse. This Daytona was the second of two prototypes built for the North American Racing Team (NART) to compete at Le Mans in 1971. Driven by Luigi Chinetti Jr and Bob Grossman, this modified street car finished an astonishing fifth overall! That performance led Ferrari to build a series of 15 competition Daytonas over three years. The Daytona Comp was driven to the Quail and back again by owners Len and Mary Beth Rusiewicz, and was a deserved winner of the Octane Editor's Choice award. End

























Ferrari 365 GTB/4 Daytona

- Colombo-derived Tipo 251 V-12 engine
- Four overhead camshafts
- Six Weber twin-choke carburettors
- Zero-to-100 km/h in just 5.9 seconds
- World's fastest production car in period
- Benefited from a complete restoration in 1989/1990
- Now with 71/2" and 9" Cromodora wheels
- Matching-numbers
- Perfect Rossa Corsa paintwork

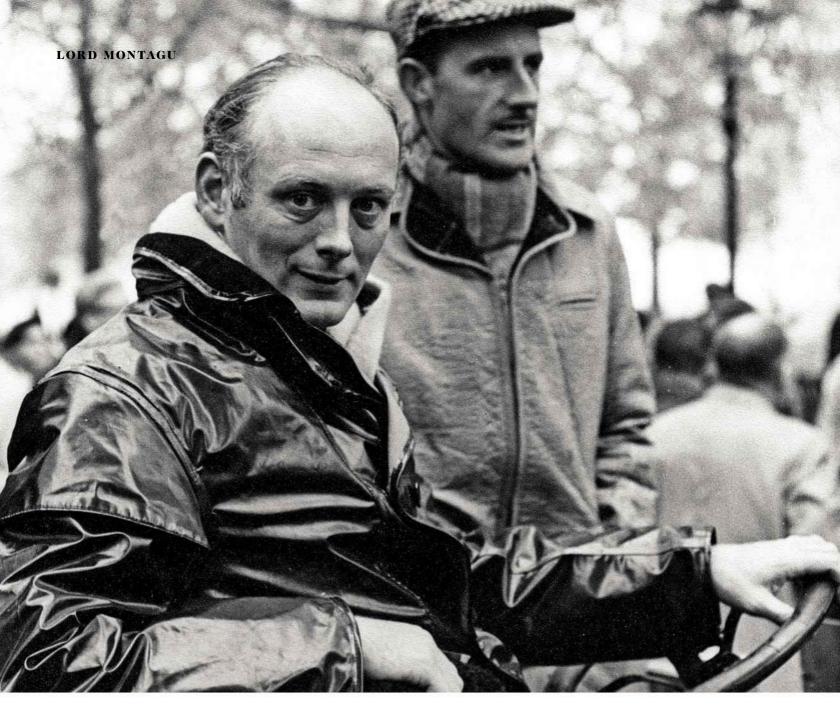
Furlonger Specialist Cars are proud to present Ferrari's last true front-engined vintage V-12 supercar. This excuisite 365 GTB/4 has recently undergone full detailing in the Furlonger workshop and received a major service and power steering overhaul. This was fitted by a Ferrari dealer in the US and is a period Ferrari sytem (365 GT4 2+2). Prospective purchasers should contact

Matt, Simon or Paul for further information.

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Remembering Lord Montagu

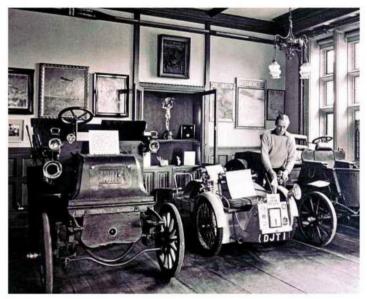
Michael E Ware, former curator of the National Motor Museum, Beaulieu, on the often surprising life of its founder

Рнотодкарну National Motor Museum

LORD MONTAGU OF BEAULIEU died on 31 August. He was 88 and had lived a very varied life that, as far as the motoring enthusiast is concerned, started with him opening Palace House to the public in 1952, with five old cars on show in the front hall. Outside motoring, however, his interests included theatre, opera and jazz – some readers may remember the Beaulieu Jazz Festivals that culminated in a riot in 1960 – and he mixed with many showbiz people; his parties were legendary. Lord Bath once appeared leading a lion cub, and Whicker's World presenter Alan Whicker's wife came dressed as a nun.

But it is as the founder of the National Motor Museum that he will be remembered. He later said: 'What catapulted me permanently into the major league for the future was the idea of commemorating my father's life by exhibiting veteran cars. Without it, my life would have been very different and I doubt whether I





Clockwise from far left With Graham Hill on a London to Brighton Veteran Car Run: in 1950 with model Barbara Goalen on his first London-Brighton, in the 1903 De Dion Bouton - the only old car he owned at the time: in the Palace House hall in the 1950s; Lord Montagu (with cigar) dancing with Diana Dors at a Palace House party in 1967; laying the foundation stone for the new museum in 1970 - Lord and Lady Montagu with Ralph and Mary Montagu in the car and trustees behind.





would have been able to remain as owner and occupier of my ancestral home.'

As a motor sport photographer, I first met Lord Montagu in the early 1960s on various old car events and then went to work at Beaulieu as photographic librarian and photographer in 1963, later becoming the curator of the museum until I retired in 2001. Lord Montagu was a man I quickly grew to admire, and I worked with him for nearly 40 years.

Edward Montagu became a Peer of the Realm in 1928 on the death of his father, though he did not inherit the Beaulieu Estate until he was 25. It provided a very meagre income, not enough to keep up Palace House, let alone provide personal means. At one time the house was put on the market, but it was withdrawn when Lord Montagu, inspired by Lord Bath and Longleat, decided to open it to the public.

In the house was to be displayed a history of Beaulieu and the Montagu family. His father

had purchased his first car, a Daimler, in 1898 and then the first four-cylinder Daimler produced by the Coventry factory in 1899. In this car he competed in the 1899 Paris-Ostend race, sharing the driving with his chauffeur.

The front hall of Palace House could accommodate a few cars (so long as they were narrow ones) and, privately, Lord Montagu referred to it as his motor museum. Only some years later did he publicly call it the Montagu Motor Museum – and the name referred to his father – yet it was a great success from that very first day back in 1952.

While the house, which had been the Montagu family home since 1538, was interesting, it was the small display of cars that really caught the public's imagination. There were no other motor museums in the country and just a few old cars displayed in the Science Museum and various city museums. Visitors loved them and Lord Montagu quickly centred

his marketing around them. He admits the early publicity was 'charmingly amateurish', though that was soon to change.

After leaving university Lord Montagu worked for the London advertising agency Voice and Vision, where one of his first tasks had been the launch of *Eagle* comic. He gained a lot of experience working in advertising and public relations and this gave him an excellent grounding for his future career.

A much-enlarged car collection was opened by Lord Brabazon of Tara in 1959, housed in a school building that had been prettied-up by the architects with some stone cladding. During the 1960s the crowds flocked in and the infrastructure nearly reached melting point. Lord Montagu commissioned a report on how the Beaulieu Estate, particularly the Motor Museum and nearby boatbuilding village of Buckler's Hard, could cope with rising visitor numbers. A brand new building for the newly

named National Motor Museum was created on a nearby site, opened by HRH the Duke of Kent on 4 July 1972 and looked after by an equally newly formed charitable trust.

Throughout the planning and building Lord Montagu had been an enthusiastic leader of the fund-raising team. Since that time the museum has continued to grow, with new displays being phased in as funds allow.

Despite being wheelchair-bound in his later years, Lord Montagu insisted on going to London for three days a week to his flat and to the House of Lords. He still came to meetings of the Friends of the National Motor Museum Trust, and only recently gave up the chairmanship of the Trust.

In the 1950s he had founded a library of motoring books, at first with those from his father's collection, but it has gradually grown to be one of the best motoring libraries in the country. A photographic library followed in 1964, and then a film and video archive in the 1970s, which all moved into a special building called the Collections Centre in 1989.

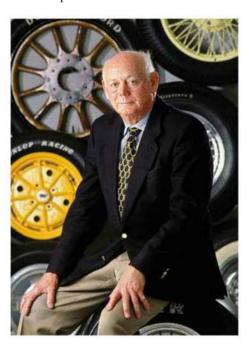
He also wrote many historic motoring books, some researched by (my predecessor as curator) the late Michael Sedgwick, while others were written in co-authorship with leading motoring historians. He took over the ailing *Vintage and Thoroughbred Car* magazine in 1965, re-branding it *Veteran and Vintage* and editing it until it was sold in 1979.

Lord Montagu even moved into the realm of providing parts for older cars for others too. In 1962 Dunlop announced it was ceasing production of tyres for older cars. Lord Montagu, with Philip Pollock, formed Vintage Tyre Supplies Ltd, now the world's largest supplier of original tyres for veteran, vintage and classic cars as well as motorcycles. The UK's first veteran and vintage car auction was held at Beaulieu, also in 1962.

Today, what is possibly Beaulieu's best-known event is the annual Autojumble, held every September since 1967, and more recently joined by a second in May. When I was planning the early ones I was greatly helped by Lord Montagu's enthusiasm and the space he gave it in *Veteran and Vintage*. Car club rallies have also been very much part of the scene, the 750 Motor Club's annual event having passed the 50-year mark.

In my earliest years at the museum we had an annual traction engine rally and later a fire engine rally, at which I remember Lord Montagu with fire hose in hand, riding on a fire engine having water battles with other competitors. He believed the Museum should contain a significant road locomotive and bought 'Lord Nelson', a 1913 Burrell Showman's locomotive – he chose this one because of its name and Lord Nelson's association with Buckler's Hard. When he later bought an 89-key Marenghi fairground organ to go with it, naturally it was named 'Lady Hamilton'.

Lord Montagu loved driving the museum's cars in events around the world. He hardly missed a London to Brighton Veteran Car Run and would often take a big name as passenger, such as Bruce McLaren, Jackie Stewart, Jim Clark, Graham Hill or a showbiz celebrity. He once drove a 1914 Rolls-Royce Alpine Eagle from Perth to Canberra across the Nullarbor Plain with HRH Prince Michael of Kent as his co-driver, and he took part in the first Peking-Paris in a 1915 Prince Henry Vauxhall, which unfortunately failed with a faulty radiator before it left China – so he hitched a lift with other competitors.



'He drove a 1914 Rolls-Royce across the Nullarbor Plain with HRH Prince Michael'

Lord Montagu was a wonderful host and at the parties held at Palace House I can remember photographing Dame Margaret Rutherford, Peter Sellers and Britt Ekland, Spike Milligan, Morecambe and Wise, Harry H Corbett, Diana Dors, Roy Orbison and the Avengers, and many more. We were invaded by fans when the Osmonds stayed overnight. And who could forget the moment, during a World War Two themed party, when Dame Vera Lynn came down the stairs singing *The White Cliffs of Dover*?

The Palace House parties were also ideal opportunities for fund-raising or lobbying for

Below left

Lord Montagu, pictured at the National Motor Museum, Beaulieu, in 2002.

one cause or another, either to do with motoring or heritage. He was a great ideas man, and I fear that if he were to have put them all into practice he would have been broke years ago! One day he arrived in my office saying he had agreement from Her Majesty the Queen that the National Motor Museum would restore the first Royal car, a 1900 Daimler, as a Silver Jubilee present for her Majesty. He immediately set to work to get help from the motor industry to achieve this. It was duly completed and handed over to Her Majesty at Windsor Castle.

In 1967 he published a book called *The Gilt and the Gingerbread (or how to live in a stately home and make money).* He was very much involved in the forming of the Historic Houses Association, which came into being in 1973 with Lord Montagu as its president. At different times he was president of the Southern Tourist Board and the Tourism Society, as well as the Institute of Journalists.

In 1983, in recognition of his innovative approach and commercial success, the Government invited him to chair its Historic Buildings and Monuments Commission, which he rebranded English Heritage. When the Government decided to abolish the GLC, then-Prime Minister Margaret Thatcher was said to have endorsed the transfer of its historic buildings to English Heritage because 'Edward Montagu will know what to do with them'.

In my opinion his greatest accolade was when the Museums Association made him president – the highest job in the museum world – and I believe he was the first non-professional to have been given this honour. But I am sure it is his work for the old car movement that he would most have liked to be remembered for. He would regularly speak in the House of Lords on heritage and motoring subjects, and knew many people in high places who could help with lobbying. The exemption of motor cars from capital gains tax was one of his successes.

Jim Whyman, former secretary to the Federation of British Historic Vehicle Clubs, told me: 'I think his biggest contribution to the well-being of the historic vehicle movement in the United Kingdom may well be his least recognised: he used his position as a hereditary peer to open doors and ensure that the nascent movement was included in consultation on legislative changes that might affect vehicle owners.'

I know from behind the scenes the number of trips he made to Brussels for talks with the Fédération Internationale des Véhicules Anciens, of which he had also been president. The old vehicle movement has lost a tireless worker whose ability to network behind the scenes will be greatly missed.



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FULL OF LOVELY STUFF

One of a handful of companies with more than a century of continuous production is based in Bohemia. Octane finds out more at Škoda's museum in Mladá Boleslav

Words Glen Waddington // Photography Mark Dixon

HE PLANE LANDS in Prague and it's an hour or so's drive to Mladá Boleslav, in what was once the Kingdom of Bohemia and an outpost of the Austro-Hungarian empire. Since the days of the Velvet Revolution, back in the late 1980s, the country has been known as the Czech Republic. In this part, there is little of the romantic architecture that makes historic Prague so attractive to travellers, yet there's an obvious civic pride in the tidiness of the town, the blocky residential buildings are well-kept, and there's equal pride in the local product. Škodas dominate these roads. Utterly.

They're mostly new ones too, which is fair enough as workers in the Škoda factory get to lease them on very attractive terms. Edging through the outskirts we pass company HQ, known locally as 'The Pentagon', then roll up outside an elegantly refurbished early-20th Century building, its recent glazed additions contrasting with its stately Central European origins. This is the Škoda Muzeum, first opened in 1968, revitalised in 2012.

Many of us are familiar with Škoda's modern reinvention as part of the VW empire, a controversial move that began as a joint venture in 1991 (Renault was also courted by the Czech Government as a partner, but was rejected because its plan was simply to build Twingos in Mladá Boleslav). VW's stock gradually grew from an initial 30% stake, but it was the much-needed injection of Western technology and build standards that brought the company - one of very few in existence with continuous production dating back more than a century - worldwide sales (its biggest market is China), annual production levels greater than one million (and an ambitious annual sales target of one-point-five million by 2018), and products that continue to charm an evermore-sophisticated audience while garnering awards for their quality, value, design and practical appeal.



'Twas not always thus. Yet let's not get carried away with tales of Škoda's time as the butt of jokes told by comics in working men's clubs. That era is only a small part of the company's history. And much of that history is on display here.

'The company was founded in 1895,' says our guide, Gabriela Sáblová. 'Václav Klement was an enthusiastic sportsman who bought a German bicycle. It broke, so he wrote to the makers, who told him: "Write again when you can do so in an understandable language." So he decided to build his own bicycles, but Klement was a mechanic, not a businessman, and he approached Václav Laurin. They built bikes for ten years with only five employees. Today Škoda employs 26,000 people, 20,000 of them here in Mladá Boleslav.'

Laurin & Klement, as the company was called (it's a moniker now lent to range-topping trim levels), moved >

Above and left

A 1960s Octavia coupé welcomes visitors to the fover, and just visible behind it is a 1932 860 limousine: the 966 Supersport made its racing debut in the 1950 Czechoslovakia GP, finishing second in the 1100cc class - behind it are the 1100 ohc and 720 Spider, then rear-engined rally cars. Above the racers are a rear-engined 796 prototype and 1100MBX coupé.



SKODA MUSEUM

on to motorbikes, innovative in that the engine was shifted from the handlebars to the frame and able to boast that they needed lubricating only 'every second or third village'. They also founded a motor sport department in 1901 that's still going strong with today's Fabia R5 rally car. Many of the sporting cars in-between are on display here too, from the 1958 1100 ohc 968 Spider (which you might have seen at Goodwood) to the 1974 200RS Type 734 rally car, and other rear-engined rally cars of a kind that underpinned Škoda's UK advertising in the 1980s. Rear-engined Škodas won their class in the RAC Rally 17 times in a row.

The company's first four-wheeler arrived in 1905, with a 1.0-litre, two-cylinder engine, three-speed transmission and hand throttle, though it didn't exactly herald the beginning of mass production: only two were made. Others followed, however, and by 1925 Laurin & Klement had built 5000 cars – in the building where Mark Dixon (in charge of photography) and I are standing. And the two Václavs had greater ambition than they could afford.

'Laurin & Klement did not have enough capital to build new production lines for mass manufacture,' says Gabriela Sáblová. 'So they merged with Škoda. The cars were built under both company names until 1929, after which there was only the Škoda name and the winged arrow emblem, which indicated speed, accuracy and internationalisation.'

That company was originally founded as an arms and heavy machinery manufacturer in Plzeň in 1859 by the Waldstein family, and was taken over by Emil Škoda a decade later. As one of the largest industrial enterprises in Europe, it was already building Hispano-Suizas under licence. Laurin & Klement had returned to vehicle production after World War One, but their difficulties had been compounded by a factory fire in 1924. Laurin died in 1930, aged 65, followed eight years later by Klement, shortly before his 70th birthday.

Yet their influence steered Škoda Auto into new, more democratic territory. 'They had been building cars that were twice as expensive as a house in Mladá Boleslav,' says Gabriela Sáblová, 'but the new car for 1937 cost 17.8Kr, when a typical house cost 50Kr.' A new backbone chassis with independent suspension (by notorious swing axles at the rear) and overhead-valve engine was introduced for 1933, all designed by Vladimír Matouš and following the practice of fellow Czech carmaker Tatra, under Hans Ledwinka.

Those mechanical elements would underpin all of Škoda's mass-produced cars – it led the Czech market from 1936 and had a 39% share by 1938 – until a complete

Below

This Superb 4000 Type 919 has a V8 engine and was intended to be Škoda's flagship model, but only ten were built before the outbreak of World War Two and subsequent Superb 3000s were built with six-cylinder engines as military vehicles. Behind it is a 1913 Laurin & Klement Type SG Landaulet, the most numerous of L&K cars; the cream car in the background is a 1960 Octavia.









'LAURIN AND KLEMENT FOUNDED A MOTOR SPORT **DEPARTMENT IN 1901** THAT'S STILL GOING STRONG'



Clockwise from top

Real oddities star in the museum's depository, including this green prototype for a hatchback that ultimately became the front-wheel-drive Favorit in 1988, to its left the blue 720 prototype of 1971 for a 1.5-litre, front-engined, rear-wheel drive saloon, and beyond that the darker blue 1.3-litre 760 ItalDesign prototype of 1973; the 1974 200RS Type 734, with a 200bhp 2.0-litre engine built for competition on stages and circuits; archivist Lukaš Nachtmann shows off original late-19th Century bicycle advertising and engineering drawings for early-20th Century bodywork.





change of philosophy came about with the rear-engined 1000MB of 1964. You can read more about that car and its predecessor in the next feature.

For now, we continue our tour of the Škoda Muzeum, which includes a restoration workshop that's housed in the original factory and is manned by a four-strong team led by the obviously proud Ing Michal Velebný. They're busy rebuilding a fabulously streamlined 1936 Popular Sport Monte Carlo (second in class on its first outing on the Rallye Monte Carlo!), working on an official replica of the sole-surviving (of three built) 1950 966 Supersport racing car, and fitting new livery to a late-1980s front-wheel-drive works Favorit rally car.

One of the most fascinating parts of the museum isn't generally open to the public. Known as the depository, it's a building that contains overflow cars from the museum's exhibit rotation. Highlights for me include the original Yeti concept car from the 2005 Geneva show, front-wheel-drive versions of the rear-engined Estelle, plus a Giugiaro concept car from the 1970s (looking very much like a contemporary Alfa or BMW).

Soon we'll be going out to drive a couple of historic Škodas, but there's time first to visit the museum's archives. Run by company historian Mgr Lukaš Nachtmann, this vault contains build records up to the 1960s, with type, build date, chassis number, even the first owner all intact – including evidence of Skoda's first export to China, way back in 1934. There are also a staggering one million factory engineering drawings.

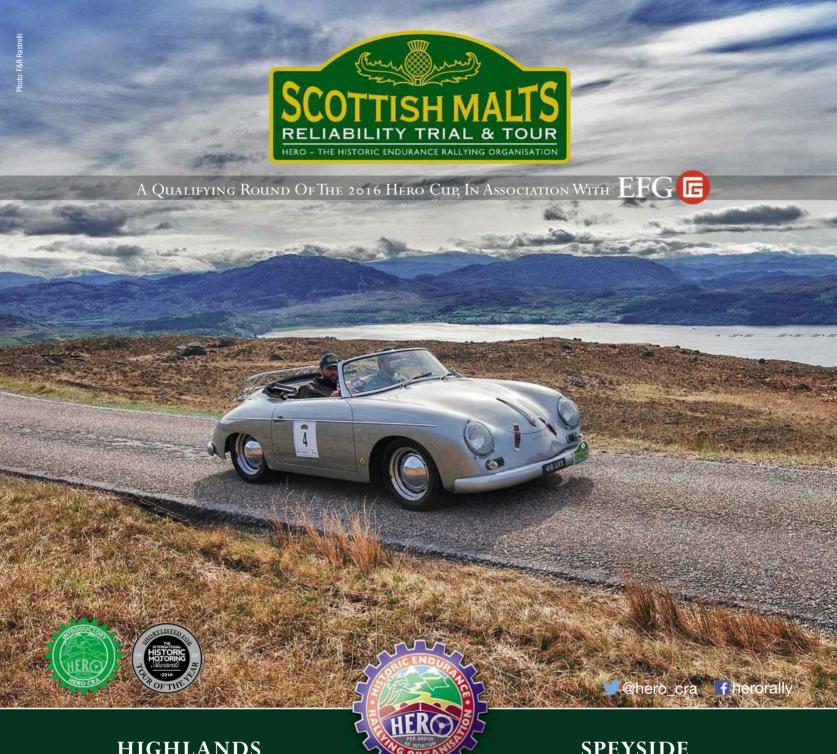
As we're about to find out, not all the cars here are static museum exhibits. 'Our' 1946 Tudor Roadster and 1967 1000MB await in a large bay that's used to prepare cars for events – including a 1920s Laurin & Klement 300 that regularly takes part in historic rallies. Surprising Skoda, says an old ad tagline. Indeed.



Above and below

Octane's Glen Waddington
(in buff jacket) talks to Škoda
Muzeum's communications
director Vítězslav Kodym about
the yellow Laurin & Klement 300
(built in the early 1920s but first
delivered in 1927) and the 1936
Popular Sport Monte Carlo (black,
also left); forming panels on an
English wheel for the Popular
Sport Monte Carlo, seen at the
rear of the restoration workshop.





HIGHLANDS

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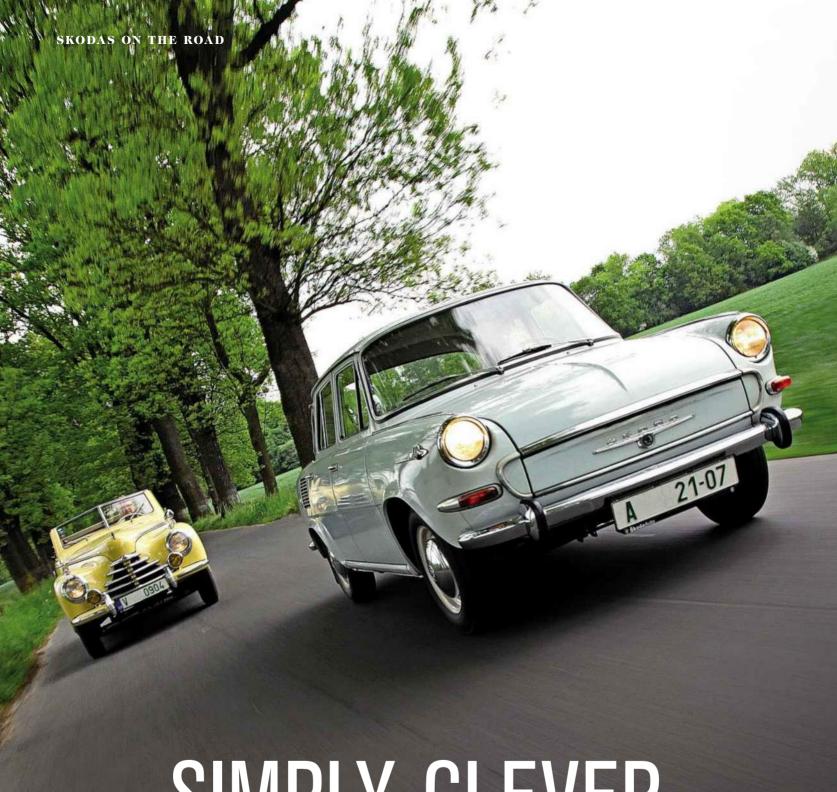
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SIMPLY CLEVER

Škoda's post-war efforts capitalised on pre-war innovations until the avant-garde 1000MB arrived in 1964. If only such creativity hadn't been forced to stagnate for so long

Words Glen Waddington // Photography Mark Dixon





EACE BROKE OUT in 1945 as World War Two ended in Europe, following the unconditional surrender of Germany on 8 May. Yet, only a day later, the factories of Škoda in Mladá Boleslav were bombed as Soviet warplanes chased the retreating Wermacht back to home territory. Czechoslovakia was no longer theirs.

Remarkable, then, that the first Škoda 256 trucks of the post-war era began to dribble out of the factory gates less than seven weeks later on 24 June.

While the aftermath of World War One had led to the creation of Czechoslovakia following the collapse of the Austro-Hungarian empire, and the Munich Agreement had seen the country annexed – in accord with the UK, France and Italy – by Hitler's regime in 1938, it's perhaps little wonder that its people elected a communist government in 1946. The Soviets had, after all, liberated Czechoslovakia from German occupation.

Driving away from the Škoda Muzeum and through the outer edges of Mladá Boleslav in a 1946 Tudor Roadster allows time to ponder this fact. Sure, there's a distinct Eastern Bloc brutality to the architecture in these parts but there's none of the apparent hardship you might associate with that. This place feels vibrant, as vibrant as you'd expect of a modern Western economy—it's been a member of the EU since 2004. The Czech Republic is small, with a population little greater than 10 million, but it punches hard and numbers among its alumni Sigmund Freud, Franz Kafka, Martina Navratilova and the US politician Madeleine Albright.

Soon we're in the rural hinterland, agrarian expanses punctuated by sleepy villages and occasional outposts of industry. And the little Škoda is pulling nonchalantly along, its 32bhp, 1089cc, three-bearing overhead-valve engine belying its modest output with rugged stoicism. The ride is hard, uncomfortably so over broken surfaces when shudders through the chassis are accompanied by severe scuttle shake, yet it's an endearingly plucky and indomitable little car.

It's not often *Octane*'s place to talk about socio-economic history, but it's important here. The communist regime nationalised all industry and decreed that Škoda would produce small cars while Tatra would manufacture larger ones for official state use and export. The Tudor is actually a post-war continuation of the pre-war Škoda Popular, sharing its engine, transmission with synchromesh on third and top, its backbone

Far left
Škoda introduced a
post-war range of cars
with new bodywork on
pre-war underpinnings,
this yellow car being an
1101 Tudor Roadster;
the more radical
1000MB arrived in 1964.

chassis, and suspension by rear swing-axle and transverse leaf springs. The body was all-new though, and via a series of gradual updates (front coil springs for the Octavia of 1959, for instance) that basic mechanical package underpinned every Škoda until the advent of the all-new 1000MB in 1964.

Although the Tudor feels a bit gruff and crude, that's a mark of its era more than anything else. It's doubtful that a post-war Morris would feel any more sophisticated, and there's a fabulous sense of longevity about the car, as if it could go on rattling its way along these rutted roads for years to come.

There's a column shift that takes a bit of practice to get used to, especially as there's no synchromesh on first and second, and the steering is very heavy, yet that 1.1-litre engine spins raucously away, happy to haul as you enjoy the wind in your hair and marvel at the faux-American styling inside that reflects the equally transatlantic character without. One point of note: the C-shaped graphics on the tail-lamps are surely the inspiration for those of modern Škodas.

We have a 1000MB with us too. Its place in Škoda history is especially important, not simply because it was the result of enormous engineering effort and even warranted the building of a brand new factory at the Mladá Boleslav site, but because it marks the point at which the company's pace of development stagnated in comparison with the rest of the world.

The 1000MB was up-to-the-minute when it arrived, a forward-thinking car from a maker that had never lacked ambition or vision - the 1936 Popular Monte Carlo featured streamlined styling and a rear transaxle for better weight distribution, and there were plans in 1935 for a sensational-looking streamlined saloon with a mid-mounted 2.0-litre flat-four (one prototype was built, and is now undergoing restoration at the Škoda Muzeum). There was even talk of a 12-cylinder limousine!

But this had all been before the outbreak of World War Two. That Škoda managed to come up with a car as contemporary as the 1000MB under communist rule is, therefore, all the more remarkable.



1967 SKODA 1000MR

ENGINE 988cc four-cylinder, OHV, Jikov 32 BST carburettor POWER 48bhp @ 4750rpm TRANSMISSION Four-speed manual. rear-wheel drive STEERING Worm and nut SUSPENSION

coil springs, telescopic dampers, anti-roll bar. Rear: swing axles, coil springs, telescopic dampers **BRAKES** Drums WFIGHT 775kg PERFORMANCE Top speed 78mph

Front: double wishbones.

Two decades separate these two cars and you notice it in every aspect. The 1000MB takes no acclimatisation: despite its rear-mounted engine and jet-age styling, it's largely conventional in most respects, appearing as a solid middle-class contender for consideration by anybody who might otherwise have fancied a Cortina or Minx. It would certainly have been a leftfield choice in the UK, back in the 1960s, but it was right there on price, launched at £579, compared with £592 for a Cortina 1200 and £636 for the Hillman, yet complete with reclining front seats, a heater and demister, and full toolkit.

Development began on the new 'People's Car' in 1954, with prototypes for front-wheel-drive, rear-wheel-drive and rear-engined cars using a new monocoque structure. Packaging necessitated keeping the mechanical elements together and cost ruled out front-wheel drive so, like half of all small European cars sold during this era, the 1000MB was launched with its engine in the back.

The engine itself, while a conventional water-cooled overhead-valve four-cylinder, was innovative in its construction, with a Czech-patented pressure-cast aluminium block and iron head. It burbles gently, providing a swell of torque that means gearchanges are merely optional at town speeds. The ride is plump and buoyant, steering light and direct, generous glazing makes for great visibility and the interior is spacious for four adults, with an understatedly stylish dashboard and high-quality materials throughout, especially the alloy doorhandles and window-winders. Detailing outside, such as the badge/fuel-filler cap in the front wing, follows similar lines. There is nothing bargain-basement about the 1000MB ('MB' for Mladá Boleslav).

But problems lay ahead. Although Czechoslovakia's planned economy had grown significantly during the 1950s, it slowed down in the 1960s and by the 1980s it had rendered the country one of the poorest in Europe. So the 1000MB's underpinnings were forced to continue right up until the late 1980s, via the 100/110/130 range and ultimately the Estelle series, superannuated yet reliable cars that sold well in Western countries such as the UK purely because they were cheap. Their relative >









'THERE'S A FABULOUS SENSE OF LONGEVITY, AS IF THIS CAR COULD RATTLE ITS WAY ALONG FOR YEARS TO COME'



ubiquity in a nation as snobbish as England is what caused them to be such a source of humour.

Eventually even Communist Party officials were forced to admit that the 1000MB's descendants were just not modern enough. A Soviet-backed scheme to produce a new front-wheel-drive hatchback in all the car factories within its administration was put forward in the early 1970s but scrapped due to its complexity (this was in the era when even aircraft plants were forced to produce consumer items such as aluminium ladders, so state shops had something to sell). Škoda's plans gradually turned to front-wheel drive, even a hatchback: ironically, something along the lines of Volkswagen's Golf.

It was a long time coming. The Favorit finally arrived in 1988, moving Škoda into the modern era, if only just. Yet we in Britain can hardly afford to laugh about that. The story of the Austin Maestro is disturbingly similar, launched in 1983 with a four-speed gearbox and overhead-valve engine following such delays that it had to be facelifted even before it went on sale.

Fact is that today there is no more Austin, Rover et al. Škoda still exists, albeit as part of the VW empire. It exists as one of only a handful of car companies with continuous production history dating back more than a century (the others include Benz, Ford, GM, Peugeot, Morgan and Dodge).

And Škoda continues to exist perhaps because of its early motto: 'You can recognise good work by how well it's done in the places you can't see.' That's something many manufacturers could learn from.

1946 SKODA 1101 TUDOR ROADSTER

ENGINE 1089cc fourcylinder, OHV, Solex 26 UAHD carburettor POWER 32bhp @ 4600rpm TRANSMISSION

Four-speed manual, rear-wheel drive STEERING Worm and nut

SUSPENSION
Front: upper wishbones,
lower transverse leaf
spring, lever-arm
dampers. Rear: swing
axles, transverse
leaf spring,
lever-arm dampers
BRAKES Drums
WEIGHT 940kg
PERFORMANCE

Top speed 62mph



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SPEED HEAT DUST NOISE

California's El Mirage dry lakebed has been home to speed runs for decades, and still holds six maj

Words David Lillywhite // Photography Matthew Howell







Above and right Steve Tillack's turbo'd Toyota-powered 240Z lines up in the start lane, as the car in front awaits the obligatory push start; anything goes at the El Mirage Off-Highway Vehicle Recreation Area

OME KIND OF sand creature, half man, half earthy elements, careers across the track on a machine that wouldn't look out of place on the set of *Mad Max*. It's all chassis tubes, suspension and dirt. Up ahead a ratty Henry J hot rod is kicking up a rooster tail of dirt, which we're using as a direction marker. Without it we'd be completely and utterly lost on this vast plane of featureless, shimmering dry lakebed.

Welcome to the El Mirage Off-Highway Vehicle Recreational Area. I'm not sure it should exist but I'm very pleased it does. The lakebed is used for speed runs, a lesser-known and marginally more hospitable counterpart to the Bonneville salt flats, while light aircraft and microlights are also permitted to land on the lakebed, and the surrounding mountains are a playground to quads, motocrossers, sand rails, dune bugs and mountain bikers. It's very dusty and very hot.

El Mirage is roughly halfway between Los Angeles and Las Vegas, 870m above sea level in the Mojave Desert's hinterland of scrub, shabby houses and longabandoned cars. It's only a couple of hours out of LA but after a few miles of broken-up tarmac and missing signs, it's easy to wonder whether the sat-nav has got it wrong.

And then at last there's a sign, courtesy of the catchily named US Department of the Interior Bureau of Land Management, pointing us down a long, straight road with, incongruously, speed bumps every few hundred metres. At the end there's a turn-off to the El Mirage visitor centre, where a \$15 ticket allows access for a full day of madness, whether you're a spectator, competitor or off-road lunatic. This is a relatively new development, along with a high, chainlink fence around the six miles long, two miles wide area.

Drive through the gates, down a short, bumpy slope and up ahead there's a remarkable panormamic vista of almost nothing but nothingness, so vast and bright that eves struggle to cope. Where to go? It seems sensible to keep well away from the wild-eyed off-roaders and follow the hot rods tearing across the hard earth. The baked silt surface is as unyielding as concrete and remarkably smooth but we don't even try to keep up, relying instead on following the clouds of dust.

Soon we can just about make out traffic cones and a few vehicles shimmering in the distance but there's still something so disorientating about the featurelessness and the heat haze that we're unsure whether we're really going the right way. The cones and cars gradually loom larger in the windscreen, but our sunblinded eyes and jetlagged brains are still failing to work together to distinguish what's what. Then, suddenly, we're alongside the strip, just as a '60s Oldsmobile shoots past, close enough to give us a clear view of the flames licking out from under the bonnet. A fire truck and ambulance follow in hot pursuit. Seems we've found the right place. >



EL MIRAGE





The Oldsmobile pulls up and the driver jumps out, but the fire is already under control. We drive on, past increasing ranks of RVs, trailers and competition vehicles and into the haphazard paddock. We climb out just as the place goes quiet - not for the two pale limeys staggering back under the force of the heat but in acknowledgement of the work that's now going to be needed picking up fragments of supercharged V8 from the scorching lake floor before another run can take place.

Have I mentioned that it's hot?

'It's not too bad,' says event official Steve Davies, as we seek shelter under the awning of the scrutineering trailer. 'Sometimes it gets close to 120 degrees [Fahrenheit, of course] but there's a breeze today.' Could have fooled us. The fierce sun attacks from every angle, reflecting off the baked crust of the lakebed, from the shiny fittings of the myriad beige RVs, and most of all from the countless white 'speed record' T-shirts of varying vintages adorning just about everybody who's not in race overalls or leathers.

A quick aside here: the most coveted T-shirts are of the 200mph Club, of which a competitor only becomes a member by beating a class record at over 200mph. Merely achieving 200mph is not enough here.

The history and atmosphere of the place hit as hard as the heat. There have been speed runs on the various Southern Californian dry lakes since the turn of the 20th Century - Muroc (now the site of the Edwards Air Force Base) was the first, starting off around the same time as racing on the salt flats at Bonneville, Utah, followed by Harper, Rosamund and then El Mirage – but it really took off in the late 1930s, helped along by the formation of the SCTA (Southern California Timing Assocation).

Back then, El Mirage would have attracted mostly road cars, four-cylinders and flathead V8s alike, with lights, 'screens and even suspension dampers removed to save weight, and engines tuned with aftermarket cylinder head conversions, to the point that cars were often identified simply by the make of their cylinder head.

El Mirage and the like later received another boost as ex-servicemen began to seek out new thrills after World War Two. Since then, the speeds have cranked up - a 'Lakester' achieved 312mph in 1999 and several bikes have topped 250mph - but the enthusiast nature has remained, with competitors more likely to be working from a beat-up day van than a slick pantechnicon.

We wander around, taking hit-or-miss chances on who'll be chatty, who won't. As in any motor sport paddock, if the vehicle is running fine, the team will be happy to talk. If it's not... well, out here in the desert, the blank looks seem all the more foreboding.

Most of the cars are vaguely classics of some sort, from the 1930s rods to the long, narrow single-seaters, but under the skin they're packing the very latest technology, engineered to startlingly high standards.

Ferrari specialist and Pebble Beach restorer Steve Tillack is here with his Datsun 240Z. He takes off the bonnet to reveal a gargantuan turbo suspended above the Toyota 2JZ engine on a bed-of-snakes manifold, before retreating into the cool of his motorhome.

A few bays along is – wait for it – a Triumph GT6. It's had a roof chop, and sports moon discs, huge tray spoiler and a parachute hanging out the back, but the surprise is the 300bhp Hayabusa engine and front-wheel drive. 'Ever thought how nice it is to have the front wheels spinning >



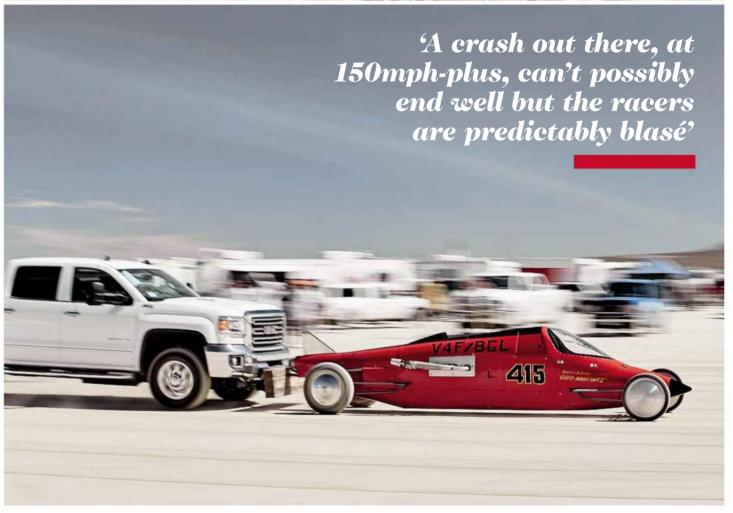




Clockwise from far left Fantastic roof-chopped Triumph GT6; Subaru 360 with Kawasaki power and chain drive; cars are stuffed with high-tech engineering; most cars are push-started off the line; packing up the parachute after the run.







and to know where you're going?' points out owner Doug.

The crew of Paramount Force were hoping for 200mph but, as its driver gets increasingly agitated (even losing his race boots for a while as nerves take over), it becomes increasingly clear that electrical gremlins will end play.

Close by, tuner Jimmy Stevens fettles White Lightning, a 1933 Austin that's been running here since the 1950s. With its Ford V8 flathead converted to overhead valves, its best time is a remarkable 181.9mph. 'Getting faster with old technology!' one of the crew remarks.

Nearly an hour after the Oldsmobile self-destructed, the strip is declared open with a joyous announcement from the commentator. Within seconds, and with a cackle of engines and a blast of nostril-burning, eye-stinging nitromethane, the speed runs start again.

Competitors line up in one of four lanes. Lane one is for 200mph-plus vehicles, lane two for odd-numbered race entries, lane three for even numbers, and lane four for rookies (who are looked after well by SCTA officials).

The highest-geared cars are pushed off the line by their crews' pick-up trucks, of varying vintage and condition; it looks odd but it's the only way for these high-powered monsters to gain speed on the slippery surface.

Each race-car engine stutters and splutters into its powerband, then suddenly finds its sweet-spot and roars away, leaving the pick-up to peel off to the side and head for the end of the strip. Within split-seconds the car will be hundreds of metres away, shrouded in dust, every gearshift amplified across the sand. Sometimes we hear the revs rising too quickly as the car breaks traction, and everyone watching holds their breath until a higher gear is found and the revs settle down again.

And that's just the cars. The bikes are altogether more unnerving to witness, and when their revs rise, you know the rider is fighting for control as the rear wheel shimmies and spins across the powdery surface. A crash out there, at 150mph-plus, can't possibly end well, though the racers are predictably blasé.

'It's all about *how* you crash,' says the owner of a long, cigar-shaped dragster. 'Our last crash was pure textbook: [the car] just rolled onto its side. You don't wanna tumble!'

The strip is 1.3 miles long, at the end of which is a 132ft timing trap to log the speed; different from the flying mile or kilometre of salt flat racing. We watch more runs, listen to the untiringly excitable commentary and delve further into the machinery on display. Kawasaki-powered Subaru 360? Oh yes! The crews start to pack up, some happy, others mourning destroyed mechanicals.

A long-avoided visit to the stiflingly and stinkingly hot plastic Portaloo rounds off a day of scorching sun, deafening exhausts, blinding, choking dust storms and dubious hot dogs. We're probably sunburnt, but who'd know under the layers of dirt. Photographer Matthew Howell looks back, wipes grit from his bloodshot eyes and says: 'I think this is one of my favourite places on Earth.' Mine, too.





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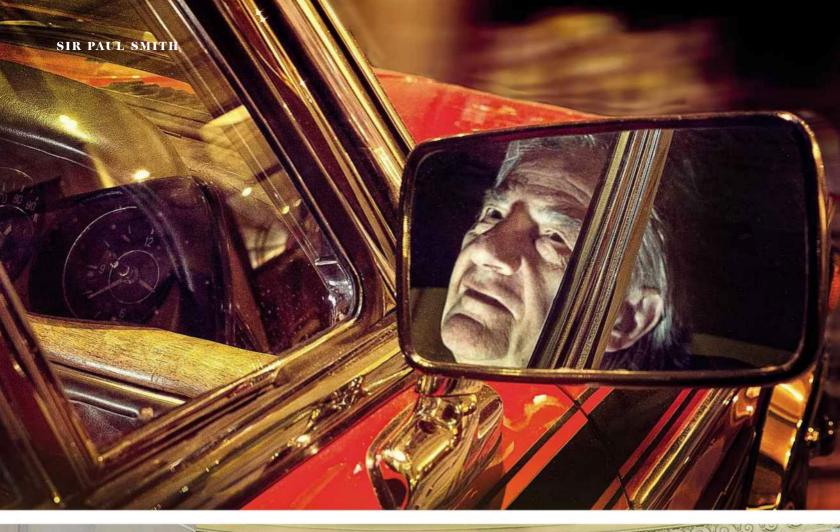














SUITS YOU, SIR

Fashion designer Sir Paul Smith always had an eye for a stylish car. Here he talks about giving British classics a twist – and why he loves his Bristol 405

Words Dale Drinnon // Photography Martyn Goddard

IR PAUL SMITH might be, strictly speaking, only honest when he insists that he knows nothing about cars. He isn't really sure that the 3.0CSL gracing the illustrious Royal Automobile Club rotunda, where his own automotive handiwork was about to be featured, is a BMW. He even gets a bit hazy on what marque he drives to work every day. But if he fumbles on mechanicals or histories or even brands, his slow, discerning walk around the sleek German coupé says Sir Paul knows very well about something equally compelling to the true connoisseur: he knows style.

'I do like cars with a particular design aesthetic,' he tells me; 'cars with a beautiful shape, or a certain sort of aerodynamic form. And I tend to be attracted to cars from the past more than today's, like a '50s Bentley Continental, or an E-type.' The notable British slant in Paul's thinking is hardly a coincidence, either: it's central to the philosophy that made him one of Britain's most acclaimed apparel designers, as well as its most consistently successful. *Vogue* magazine, the Bible of modern world fashion, proclaimed the Paul Smith label as 'synonymous with classic British tailoring and style'.

Sir Paul himself explains his approach to design, quite characteristically as it turns out, in an engagingly relaxed and good-humoured manner. As we sit down with coffees to discuss exactly what he does, and doesn't, know about cars, he simply smoothes the front of his handsome and superbly tasteful blue wool suit, single-breasted and two-buttoned, with traditional surgeon cuffs, and says: 'I've just always loved classic British style...' Then he grins, flips open the jacket, flashes the hyper-coloured, iridescent lining, and continues with what has basically become his unofficial tagline '...but sometimes I like to give it a little twist.'

That's apt for someone who jokes he 'fell into fashion, literally'. In his teenage years, his ambitions were focused on professional bicycle racing; a heavy crash at 17, however, resulted in a lengthy hospital stay, where he met a fellow patient who introduced him to the local art scene. That in turn fuelled an interest in graphic design, music, photography and, yes, clothes, and in 1970, aged 24, in his native Nottingham, he opened his first clothing shop. It was windowless, had an upstairs but no staircase, and measured a whopping 12-feet-by-12.

'It wasn't really a shop,' he recalls. 'It was a room, and it was only open on weekends.' But soon his personal 'classic with a twist' creations became the hottest sellers. Sir Paul now has some 300 retail locations, from Milan to Tokyo, and his customers include rock stars, football stars and Prime Ministers. He was knighted in 2000 but mentions it not once during our chat, and it's hard to imagine anyone further from the stereotypical egomaniac fashion designer celeb. He's also quietly but sincerely proud that through it all his company is still independent, and still headquartered in Nottingham.

There was a lot of business driving in the early days, and Paul soon gravitated toward the cross-country express sort of automobile. During the '70s that involved a string of Porsches, but you could say he fell into those as well. On a trip to Manchester in a winter storm, he crashed his Reliant Scimitar ('I remember landing in a ditch with snow blowing all around, and feeling like I was in a milkshake machine, with David Bowie on the cassette player...'), and with a trip to London due the next day, he called Nottingham friend and Porsche dealer Frank Sytner, who loaned him a secondhand 911.

'I ended up buying it, and after that I had three more. Well, I had two-and-a-half more, two secondhand ones, and then I bought a brand-new one; by that time I was



'The 405's flowing lines and functional detailing would make any design professional swoon'







living in London and the delivery man wrote it off coming down on the M1. I thought this is destiny, I'm not supposed to have it.' That was likely prescient, in truth, considering his alleged ETs between London and Nottingham. 'So I bought a 1960s VW convertible for £1500 pounds and that was the end of my Porsche era.'

On Boxing Day, 1981, however, he found a car that genuinely grabbed him. Enjoying a rare moment of downtime (a confirmed workaholic, he's habitually first into the office and last out), he was browsing the classifieds of a borrowed Bristol Owners Club Bulletin and spotted a 1956-vintage 405 Saloon. 'I knew the model and I'd always loved it; it's got the shape of an old aeroplane. And I called a friend who's a garage owner seriously, I don't know anything about cars - and I just said, uh, do you mind going to taking a look at this and if you think it's good, will you buy it for me? And he did.'

Paul subsequently used the 405 every day for his London commute, meetings at the Nottingham HQ, even factory visits, 'just like you'd do with a regular car, and it always sat outside; there was no garage'. When it eventually started to go downhill in the early '90s, he sent it to the works for restoration, after which he again drove it daily. He would do so yet, one suspects, had his London office not a few years ago moved to a location with parking too small for Bristol's only ever four-door.

The car now lives in Nottingham, under the watchful eye of James Horsley, company finance director, motoring enthusiast, and Paul's go-to guy for automotive

mentoring; it was in fact James he called for advice on a daily driver that would fit his downsized parking space. Which, by the way, James confirms as a BMW Mini when we go to see the Bristol in person.

From close range, it's easy to understand why Paul fell for the 405. Besides having the flowing lines and intensely functional detailing that would make any design professional swoon, and being totally 'classic British' in every manner conceivable, it fills the cross-country express role it was conceived for as though the last half-century never transpired. Like an old Lancia, an old Bristol won't win any drag races, but it will gobble up real-world miles as readily as most cars built before or since, and with infinitely more panache.

Twenty-odd years having elapsed since the resto, the car is assuming a nicely matured atmosphere, especially in the cockpit. Paul didn't allow much interior refurbishment in the first place, preferring that 'good pair of jeans' look, as he puts it, and the intervening decades have only ripened the effect.

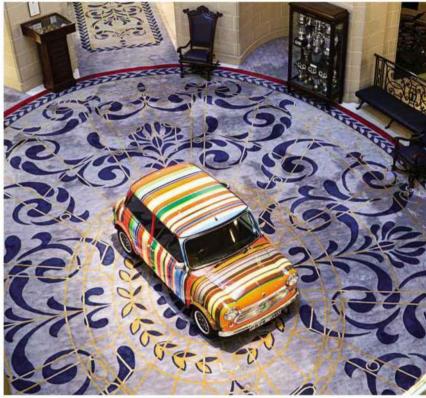
Each of the recorded 72,000 miles is genuine, by multiples, and if the Siebe Gorman torso-only seatbelts are useless for anything but locating the remains postaccident, they're as appropriate as would be a tin box of Player's Navy Cuts in the door pocket. Fortunately, that's occupied instead by a well-thumbed London mapbook and The Bristol 2-Litre Car Type 405 Instruction Manual, helpfully providing the factory telegraph address, 'Aviation'. There's even a funky, two-bladed >

Opposite and above

Sir Paul's much-loved Bristol with the two special Minis he conceived to mark the model's 40th anniversary, and his recent Land Rover commission; dashboard detail (below left) is from the blue Mini, whose colour was famously matched to one of Sir Paul's shirts







Clockwise from above
Defender interior displays some
typical Paul Smith flourishes;
on display in the Rotunda at the
Royal Automobile Club in Pall
Mall, Smith's stripy Mini caused
quite a stir; vivid green lining to
the Mini's glovebox is another
classic Paul Smith 'twist'.



radiator fan up front, lest Bristol's biplane heritage should somehow momentarily escape you.

But Sir Paul's automotive interests also have a considerably less aero-centric side. In the late '90s he co-operated with Rover on a Paul Smith edition Mini to celebrate the model's 40th anniversary. He still has the prototype example, built for the 1997 Tokyo motor show and the only original car with his trademark multi-stripe graphics, plus another from the regular production batch, finished in the special 'Paul Smith Blue'. He swears that particular blue actually did come about, as per urban legend, when he resolved the issue of precisely what shade to use by scissoring off his shirt tail and saying: 'There, colour it like this, please.'

The stripy treatment, on the other hand, resulted from an entirely different piece of cloth. 'Most people do [stripe patterns] on a computer but, when I first started in the industry, if you wanted any striped shirting the only way to show the weavers was to take a little strip of white card and to wrap your coloured yarns around it. Then you'd send the card with the colour references to the mill... In fact, at Paul Smith we still use that method, so when they asked me to design the Mini, yarn wrapped around card seemed like a natural.'

Earlier this year, Sir Paul produced another signature rendition of a familiar, square-cornered British motoring classic: a one-off rendition of the almost-gone current Land Rover Defender. In this case, he has already owned a number of examples, attracted like everyone by the pure utility of the thing. He says he did the different colours '...because Land Rovers were first built for farmers, and if a door or a wing gets hit, you just go to a scrapyard and find another.'

There are echoes of military and emergency Landies to be found in the various hues as well, and, like the surprise splashes of vivid green lurking in the hidden alcoves of his Minis, the Defender also has a couple of Sir Paul's typical 'twists'. Open the storage compartment between the front seats and you'll immediately find pretty much what you'd expect in there: a couple of quid in loose change and a ring of assorted household keys – except it's a photo print applied to the bottom of the bin. It might take a few trips, though, before you spot the bumblebee painted above the passenger's front door.

Of course, as Sir Paul will tell you, a painted bee is only a bit of fun, just like a screaming green Mini glovebox, or a Bristol 405 image on an overnight tote bag. But then that's a big part of what he's all about: the surprise, the whimsy, the 'twist'. He makes things fun, some of which, like cars, can be awfully boring if you don't bring a little humour and imagination to the drawing board. That's why his stripy Mini was showcased this summer at the Royal Automobile Club, and maybe his Defender should be, too. Because Paul Smith actually knows more about cars than he thinks he does.



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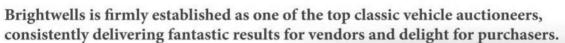
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BACKYARD MONSTER

Il Drago Ruggente, a Brooklands-style racer with 27-litre aero engine, was created by a Swedish enthusiast in his barn. We try to tame it on the famous old banked circuit

Words John Simister // PHOTOGRAPHY Paul Harmer



HE BRAKES? They are really bad. I need bigger ones. These ones disappear in the first bend.'

It's not hard to see why. They're the drum brakes from a Ford Model A, a car that had maybe 40bhp at its disposal. So they're not really up to reining in the kinetic energy generated by 27 litres of Isotta-Fraschini aero engine, all 12

cylinders, 750bhp and 1400lb ft of it. These are titanic forces in anyone's book. 'I broke an axle,' says Glenn Billqvist, creator of this roaring dragon. 'It's easy to do.'

A roaring and smoking dragon. 'Il Drago Ruggente' it says on the scuttle, in a nod to the machine's notionally Italian nationality. If the engine is the heart of the car, then this heart is certainly a *cuore*. But the Dragon is more cosmopolitan than that. The chassis is from a 1924 Delage D1, so French. The gearbox is from a 1940s Ford truck, and the axles, brakes and wheels, the last of these reinforced, are 1932 Model A: American. So the triple portholes either side of the radiator shell are red, white and blue on one side, and red, white and green on the other, to match the respective national flags.

The Dragon is, however, a Swedish creation. IT businessman Glenn builds evocations of vintage madness in his spare time – 'It's a great way to relax' – and created the 'Forgatti' (Model A-based Bugatti lookalike) before this one. He also owns, or has owned, various more-normal vintage or post-vintage cars, including an Auburn Speedster replica used as a towcar, a Mathis, a Riley TT Sprite lookalike and an Amilcar, the latter two regularly raced. He wanted to build something along the

lines of a 1920s record-breaker, with shades of Babs or the Napier-Railton, and this, built entirely by Glenn in his Malmö barn, is the result.

'I've really got into the English wheel,' says Glenn of his handmade bodywork. 'Back in 2009 I started to learn how to shrink and stretch the aluminium, and I started building this car in 2010.' He finished it in 2013, since when it has shrouded the venues of sprints and hillclimbs all over Europe with the ample by-products of its combustion.

Today we're at Brooklands, spiritual home of the type of car Il Drago Ruggente evokes. Some teenage boys are clustered around it, trying to look cool but actually consumed with wonder. I don't see this at first; I'm in the Wellington Hangar looking at pieces of aeroplane, not expecting Glenn to be here yet, and suddenly I'm aware of a seemingly subsonic rumble punctuated by pops and bangs. I rush outside to see a dark bluegreen leviathan spitting flames past its blistered rear quarters, belching smoke, grumbling malevolently.

There really is an awful lot of smoke. Combustion is inefficient when the centrifugal supercharger isn't boosting, and probably some way short of Euro 6 emissions standards even when the engine is in full cry. Glenn reckons 2mpg is typical.

The black smoke is tinged with blue, suggesting part of it comes from the 55 litres of oil contained in the very deep sump. That sump is a Billqvist creation, required because while the engine might look as if it's sitting the right way up, actually it's upside-down relative to its original location in an Italian Caproni Ca313 twin-engined bomber. So Glenn had to design some return tubes to let oil drain from the cylinder heads back to the sump, while the valve guides tend to be submerged in oil.

You might notice that the radiator shell houses no radiator. Yes, this is an air-cooled engine, with a large electric fan behind the front grille







ISOTTA-DELAGE-FORD 'IL DRAGO RUGGENTE'

ENGINE 27-litre V12, air-cooled, dohc, centrifugal supercharger blowing through four Isotta carburettors POWER 750bhp @ 2500rpm TORQUE 1400lb ft, rpm not stated TRANSMISSION Four-speed manual, rear-wheel drive SUSPENSION Front and rear: solid axle, semi-elliptic leaf springs, friction dampers
STEERING Worm-type steering box, longitudinal drag link BRAKES

Drums all round TYRES 7.00-21 Lester THEORETICAL PERFORMANCE Maximum speed 125mph

WEIGHT Engine 500kg; entire car unknown

'An exploratory dab on the accelerator generates a series of explosions and a pulsing thrust that feels worryingly unstoppable'

mesh and a large air duct bending downwards over the bulkhead. Can that create enough airflow? It seems the engine has such a lazy time in its new home that it never gets hot enough to cause concern. 'There are louvres,' says Glenn, 'which I made myself. A lot of louvres. And there was an oil cooler, but it wasn't needed.'

Just how lazy a time is shown by the Dragon's ability to do 75mph at idle. How much more is there to come? 'It should do 124mph on this axle ratio,' the Dragon's creator estimates, 'but I haven't been there yet. I'm not sure I want to be in it at that speed.'

And now I'm about to be in it. First we need to start it again. This involves priming the ports by hand, then person one winds a handle on the dashboard to spin the magneto and create a continuous shower of sparks, while person two opens the underfloor tap for the compressedair tank whose contents are forced through the blower and into the inlet ports. With luck the engine will catch and become self-sustaining.

Now I have to learn how to feed in power and make it go. The abrupt sintered clutch isn't the problem, nor is the gearbox, which actually has synchromesh on its upper ratios. It's the fact that the engine is designed to run at fairly constant speed, with changes to that speed intended to be gradual. Throttle-blipping was not in the design brief.

So as well as moving the four carburettors' throttle butterflies via your right foot, you have to move a handle which controls an air valve in the supercharger. 'There's quite a lot to think about,' says Glenn. 'I like it manual like this, but maybe I'll do a mod so they connect in some way. It would be easier in an aircraft.'

For my novice run we'll leave the supercharger valve in some sort of middle ground and see how I get on. I have climbed over the left-hand exhaust pipe and into the seat with its bolt-upright backrest and complete lack of lumbar support. The engine is still sputtering and whirring. I cautiously depress the clutch pedal, select first gear, ease the clutch up and bound off to the light pummelling of 12 individual pistons dimly aware that they have work to do.

An exploratory dab on the accelerator generates a series of explosions and a pulsing thrust that feels worryingly unstoppable, given that the useable part of the Brooklands banking isn't very long. Anyway, I should try second gear and maybe even third, all achieved as pace builds with lemming-like nonchalance. I don't know how fast I'm going; of the 12 dials, mostly from aircraft, just the tachometer, oil thermometer and the pressure gauges for fuel and the compressed-air tank are currently live. 'I might get the airspeed indicator to work,' Glenn muses.

However fast it is, the tachometer suggests an untroubled engine whose peak-power speed is just 2500rpm. I, however, am troubled by the need to brake, given Glenn's earlier description of the slowing system's inadequacy, and then to haul the Dragon round for the return journey via the overworked Delage steering system. I give the brake pedal my best push and enough happens to make the turn possible as I manage also to double-declutch, rather impressively if I say so myself, into first gear.

A few more runs follow, but a fuel blockage curtails our attempt to try for a cornering photograph on the nearby Mercedes-Benz World test track. That's probably a good thing, although Glenn has tackled the







long, twisting hillclimb up Austria's Grossglockner pass and lived. 'There were many 90-degree bends. You need some muscles,' he reports.

The whole experience is amazingly 1920s-authentic for a car finished two years ago. Perhaps the permanent smoky atmosphere and general oil-mist help the patination, but Glenn has also made a point of fitting components already showing the ravages of time. So, how did this intuitive engineer, who used to repair cars to pay for his education in IT, set about this task?

It began with the engine, a design dating back to 1927, which came from a museum in need of space. 'Actually I got two engines. This one was complete but two cylinders were rusty, and I took the other one for spares. I then found the aircraft book which contained the engine's details – it had 68 hours' running before its propeller was broken. The Caproni crashed when landing in the snow. One wheel locked and it hit a snow wall.'

The history is that France bought 39 bombers from Caproni but, as the fortunes of war changed, Italy confiscated them and sold some to neutral Sweden in 1940. They were all scrapped in 1943, even though this engine, number 253 and fitted to Caproni flight-number five, was repaired after the crash. That number lives on, painted streakily on the Dragon's pointed tail.

'So I had the engine, and now I needed a big chassis. I found this bare Delage frame in Nice in spring 2010, rusty and incomplete. So I sandblasted it, widened the front of it and boxed-in the side members to make it stronger. The engine is mounted in the same framework as in the aircraft, welded to the chassis.

'I've worked with CAD/CAM for 20 years but I drafted up the body, and the steel structure beneath it, on paper. Most of the body shape was in my head. I'd make it in aluminium and check as I go. I do all my own welding – that's the tricky part.'

'I give the brake pedal my best push and enough happens to make the turn possible'

It took most of Glenn's weekends and early mornings for three years, but he was propelled by the vision of sitting in the cockpit, firing it up and feeling the driving force. Eventually it was time to do it for real.

'It was a big feeling. But I was more scared than excited, because I didn't know how the car might behave. The first time it was just the engine in the chassis. It didn't have the final exhaust pipes on, just the short ones from the aircraft. It was throwing a lot of flames as it revved up. Very scary. The really great moment came later, at the top of the Grossglockner pass.'

Glenn's home-built exhaust system emerges from the centre of the vee, between cylinder heads containing 24 spark plugs between them and two overhead camshafts each, with a vertical shaft drive to the exhaust camshafts and thence gears to the inlet camshafts. Each exhaust stub's diameter is slightly bigger than the one in front of it, an example of Glenn's free-thinking design approach.

So, to what will he next apply this unfettered flair for the monstrous? 'I'm now building a car with a Mercedes-Benz W25 look [the 1934 Grand Prix car] but it will have a Lincoln V12 engine. I don't have a name for it yet.' Something invoking Donner und Blitzen, no doubt.



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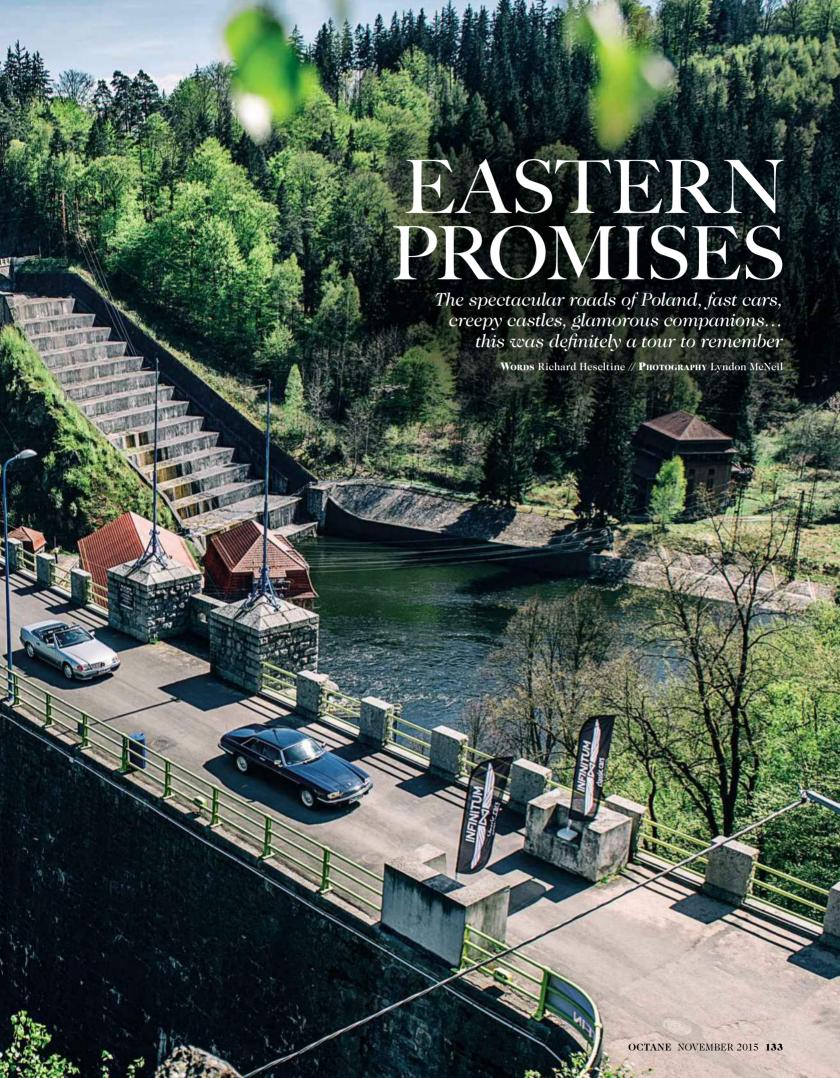
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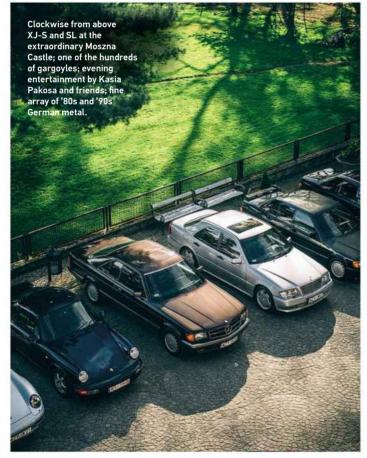
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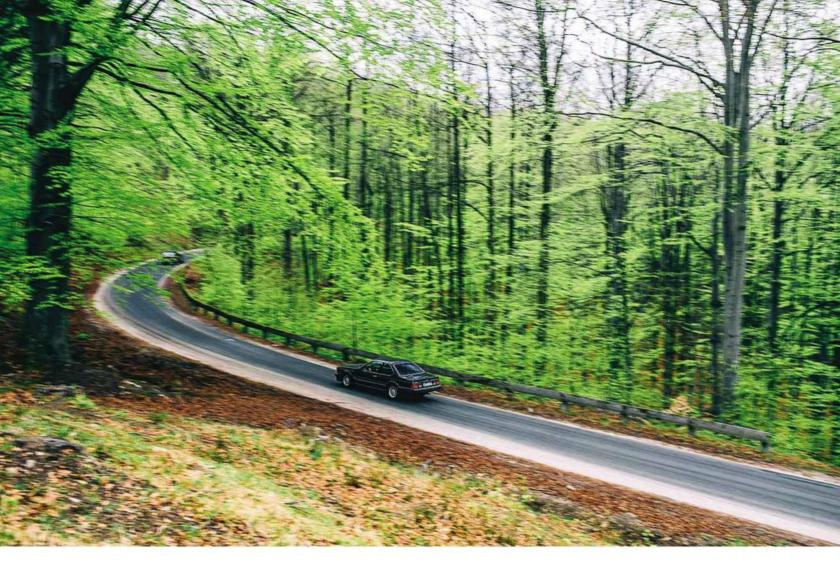
POLISH TOUR











F YOU'RE STUCK IN A HOLE, stop digging. Since we were met off the 'plane by what appear to be two couture models, conversation has been decidedly one-sided. Our new friends merely giggle as a journalist dies on his backside trying to make nice; the photographer, by contrast, wears a pained expression. Either his underwear is riding a little high or he's witnessed variations on the chat-up routine more than once, and he knows how it's going to end. Please, give it a rest.

So far, so predictable. But it's the only thing that is, as the next three days are spent in a state of no little awe. Welcome to Poland: it really is rather wonderful. Admittedly, having a fleet of fast 1980s and 1990s cars at our disposal adds to the sense of wonder. That, and a tour guide in the form of Piotr Frankowski. The respected journalist and annoyingly talented wheelman is a storehouse of facts. Throw in assorted castles, a leaning tower, a chilling underground Nazi 'factory' and heaven knows what else besides, and any preconceptions you may have are blown away. This new driving event from Infinitum is unlike any other we have previously experienced, that's for sure.

Infinitum is already well-versed in other automotive arenas, not least historic vehicle restoration. This latest venture by likeable collector Mariusz Ludwiniak, in association with tyre manufacturer Vredestein, is distinct

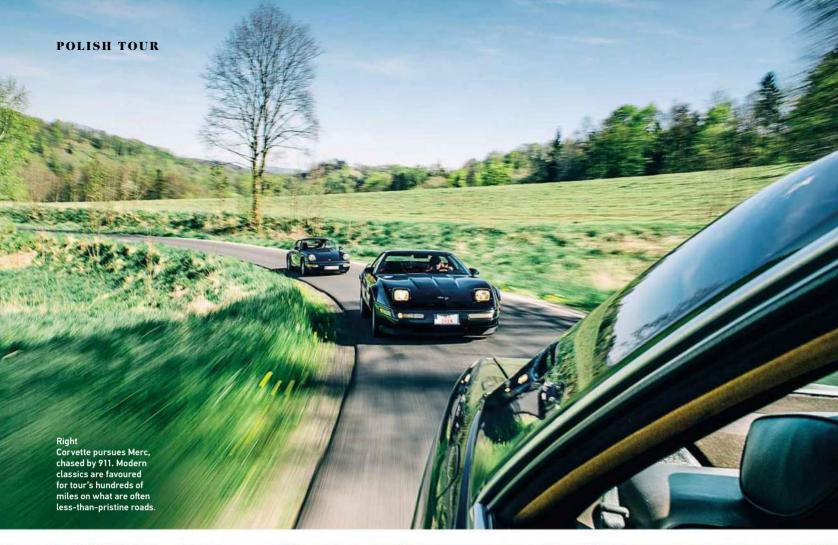
'The fleet of fast 1980s and 1990s cars adds to the sense of wonder'

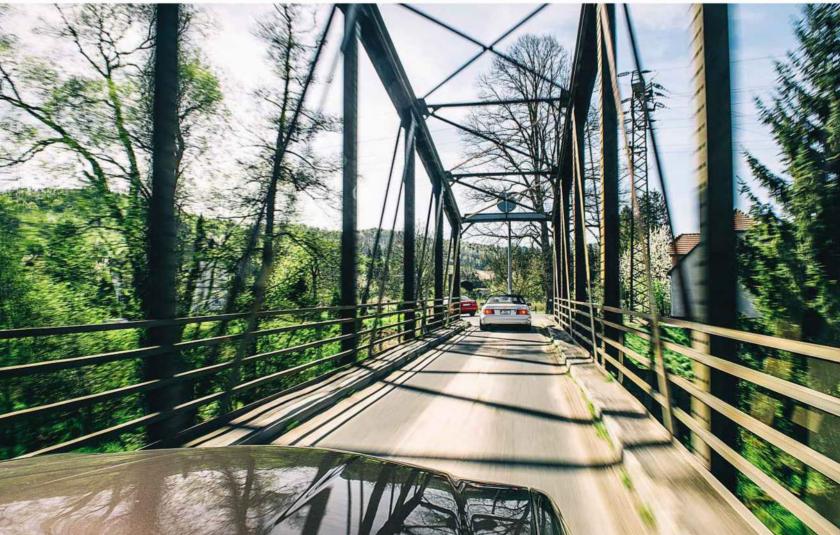
from most other tours in that it is an extended convoy; one that takes customers through beautiful Dolny Slask, the region known as Niederschlesien until 1945. This area boasts challenging backroads that in part comprise former rally stages, but there is nothing gung-ho about these events. Frankowski and Ludwiniak want participants to savour the scenic vistas rather than tumble down them, hence you travel in small groups with a professional driver on point, sampling a variety of cars over the course of each trip.

So what can punters expect? Well, on touching down in Wrocław, the lovely Ania and Aleksandra escort us to a waiting classic limo. In this particular instance, it's a Mercedes-Benz 560SEL in full tin-pot-dictator spec, flagpoles and all. There then follows an hourlong drive to the jumping-off point: the extraordinary Moszna Castle. This cartoonish confection - literal translation: Scrotum Castle - is a mishmash of styles, work having begun on its construction in 1895 after much of the previous structure was destroyed by fire. With 99 turrets and perhaps as many gargoyles and grotesques, it's not easily forgotten. Under Soviet occupation it was turned into an asylum, and the slow march back to its original splendour has only recently begun. As such, it appears a little careworn, yet somehow that only adds to the appeal.

Outside sit around 30 cars from Ludwiniak's collection, which comfortably stretches into triple digits. You cannot help but notice the overtly German bias: save for a lone Jaguar and Corvette, the rest of the line-up comprises BMWs, Porsches and all manner of Mercs. What's more, they're all from the 1980s and early '90s. As Frankowski is keen to point out, we will be covering around 400km over the course of the next three days, and on roads that are perhaps not in the first flush of youth. A car made in Stuttgart or Weissach 30 years ago will be more than up to the job, whereas something vowel-laden and highly-strung might not be.

After cocktails on the terrace and dinner in the orangery, we're ushered into a room with vaulted ceilings and moody lighting to witness Kasia Pakosa and three equally gifted girlfriends bring the house down with their interpretations of rock and blues standards. >











And then it's off to bed via the bar... and a 30min unplanned tour of the castle, trying to remember which of the 365 rooms we're in, silhouetted, stuffed and mounted ex-wildlife doing their best to scare the bejesus out of us as we whisper-shout: 'Is it this way?'

Next morning there's a safety briefing before we take to the road with Frankowski leading the way. Assigned a '91 Mercedes-Benz 500E, the understated Porsche-engineered Q-car, we do our best ducks-and-drakes routine through the local countryside, all the while wondering why so many trees are marked with red crosses. It later transpires that a bunch of teenagers - who weren't wearing seatbelts recently connected with one of them at high speed aboard a cut 'n' shut hot hatch and died instantly. If the trees hadn't been there, they might have survived, is the apparent reasoning behind the decision to cut all those trees down imminently. Yes, really.

Whatever, yesterday's hazy sunshine has given way to a slate-grey sky that becomes murkier with every passing kilometre, the roads being variously smooth, gnarly as hell, and laugh-out-loud fun, although we stick religiously to the speed limit. Frankowski occasionally communicates via a walkie-talkie to warn of potential hazards that lie ahead, advising caution in certain areas, not least because locals may be new to driving. In fact it proves less hairy than a typical commute across London.

Clockwise from above left

Visit to V2 'factory' was a sobering reminder of Poland's turbulent past: contrast with the stunning 17th-Century Church of Peace, constructed entirely from wood, Leaning tower is at Zabkowice Slaskie (formerly Frankenstein).

After stopping in Jarnoltowek for lunch at an Italian restaurant owned by sometime F3 driver Leandro De Cao, the route takes in the larger towns of Glucholazy and Nysa. The latter survived WW2 largely intact, only to be razed during the 1960s during the filming of Kierunek Berlin ('Direction: Berlin'). There's no time to nose around the Soviet-era brutalist buildings, or the decaying truck factory, for that matter. To be fair, they're of interest to only one member of our party, and we're on a tight schedule. The route then sees us pass another magnificent castle in Otmuchow (one equipped with a staircase for horses), and an even more imposing edifice in Kamieniec Zabkowicki.

And then we arrive in Zabkowice Slaskie, which was previously known as Frankenstein. In the 17th Century, the plague accounted for roughly one third of the population, though there is a theory that profiteering undertakers may have helped more than a few townsfolk spin off this mortal coil amid all the confusion. In a roundabout way, their exploits inspired Mary Shelley to write her famous novel, or at least they did if local legend is to be believed.

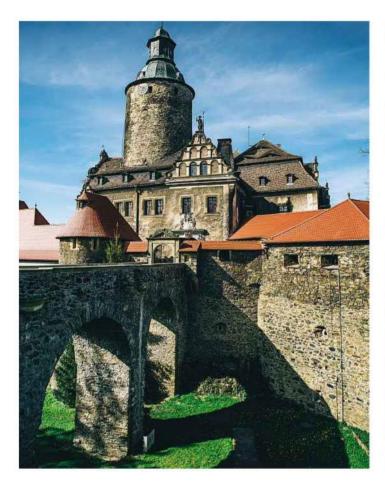
But there is more to this attractive area than stories of ghoulish goings-on. For starters, you cannot help but smile on being confronted with the Leaning Tower, which began to bow while under construction in the 16th Century. Instead of being torn down to start again, it was straightened mid-build, but only in part. As such, it remains gloriously on-the-wonk.

It's then time to change cars, my R129-series Mercedes SL roadster being a slight comedown after the glorious 500E, not least because we head to a famous rally stage that encompasses the Kamionki Pass en route to Sojolec. Damn the auto 'box. The descent down the other side of this sometime ski resort tests both your car and your mettle, even at speeds considerably lower than WRC stars attain. We then make a stopover at a venue that is markedly less comely than the neighbouring countryside...

It would be a massive understatement to describe Poland's recent past as turbulent. The Third Reich-instigated complex under the Owl Mountains is a harrowing reminder of this. Thousands of Poles, Red Army conscripts and so-called undesirables perished constructing what might, in time, have become a factory for the V2 rocket programme. Work began in 1942 and it was still in-build as Berlin fell three years later. As many as 40km of tunnels were hollowed-out by prisoners, although relatively little has thus far been accessed by historians. And, contrary to what you may have seen on The Discovery Channel, no alien spaceships have been found here. At least, not yet.

We then follow the road into the village of Walim, another area steeped in rallying history.









The sliver of tarmac that dissects it includes every conceivable corner radius and camber change, and that's before you factor-in the cobblestone-paved hairpins. The final section just before Rosciszow takes us over bridges deep inside an ancient forest, before we make for Swidnica (formerly Schweidnitz), the birthplace of WW1 fighter ace Manfred von Richthofen. We pause in the town centre for a glimpse inside the beautiful 17th-Century Church of Peace. Constructed entirely of wood, it is one of only two of its kind left standing. A third survived World War Two, only to be torched by the Russian Army in peacetime.

It's time for another change of car – this time a BMW 850i – before the landscape morphs once again as we drive towards the enormous stone dam at Lubachow. We climb a winding road that circles the lake before arriving at our second night stop in the grounds of Jedlinka Palace. This deliciously unrestored stately home was penned by Carl Gotthard Langhans, the architect behind the Brandenburg Gate. The hotel alongside also happens to have a particularly fine microbrewery on site. And, having solved the world's problems (but few of our own), it's off to bed.

The final day is mercifully cloudless. It becomes sunnier still on being handed the keys to a BMW M635i. After the briefest of stops in the Boguszów-Gorce mining town, the roads to Jelenia Góra are the most fun yet. We arrive at

'The day becomes sunnier still on being handed the keys to a BMW M635i'

the next stop, the Pilchowice dam, giggling like loons, all the while apologising profusely to former Touring Car star Henny Hemmes for holding her up. And, after a packed lunch, the game of musical chairs begins all over again, the M635i replaced by an Alpine B10 BiTurbo.

It's only a small hop to the beautifully preserved Czocha Castle, previously a base for Soviet and Polish military intelligence, which is where we swap cars for the final time; and our final mount is a Porsche 944. We then head for the spa town of Swieradow-Zdroj before motoring to Szklarska Poręba at the foot of the Karkonosze Mountains. From there, we drive through picturesque Jelenia Góra to arrive at the impeccably restored Karpniki Castle.

You know you're staying in the right place when you discover an Automoto motorcycle in the lobby. The final evening comprises more

Clockwise from above left

Czocha Castle began life as a 13th-Century fortress; these days it's a hotel. Inside the impeccably restored Karpniki Castle, an Automoto motorcycle was among the more usual accoutrements; around 30 cars in all made the tour.

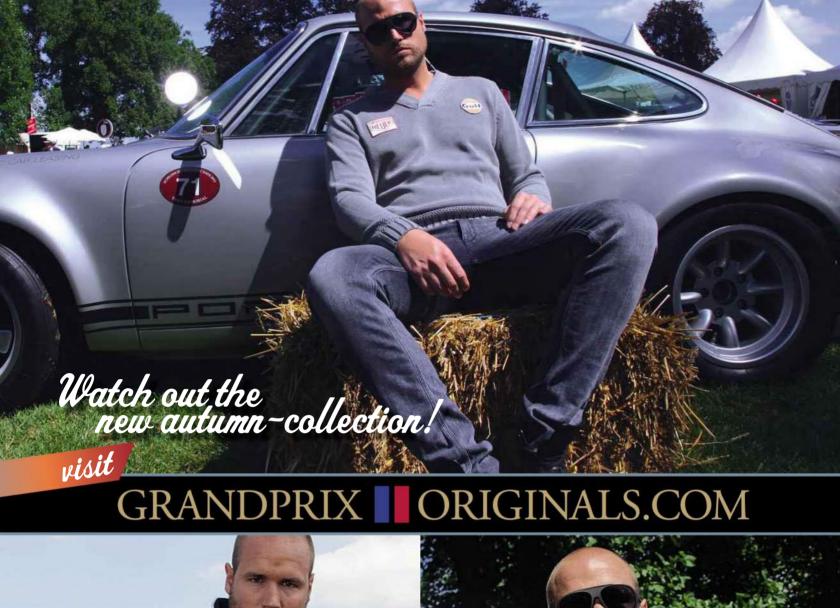
good eating, more high-quality musical entertainment, and another opportunity to get lost en route to the Land of Nod.

Of course, the 2499-euro (plus VAT) question is this: would we pay our own money to participate? Well, this isn't a small operation. The 20-something crew includes technicians and detailers, a film crew and photographers (customers receive an array of images and videos of their trip). The organisers don't lack ambition, of that there is no doubt.

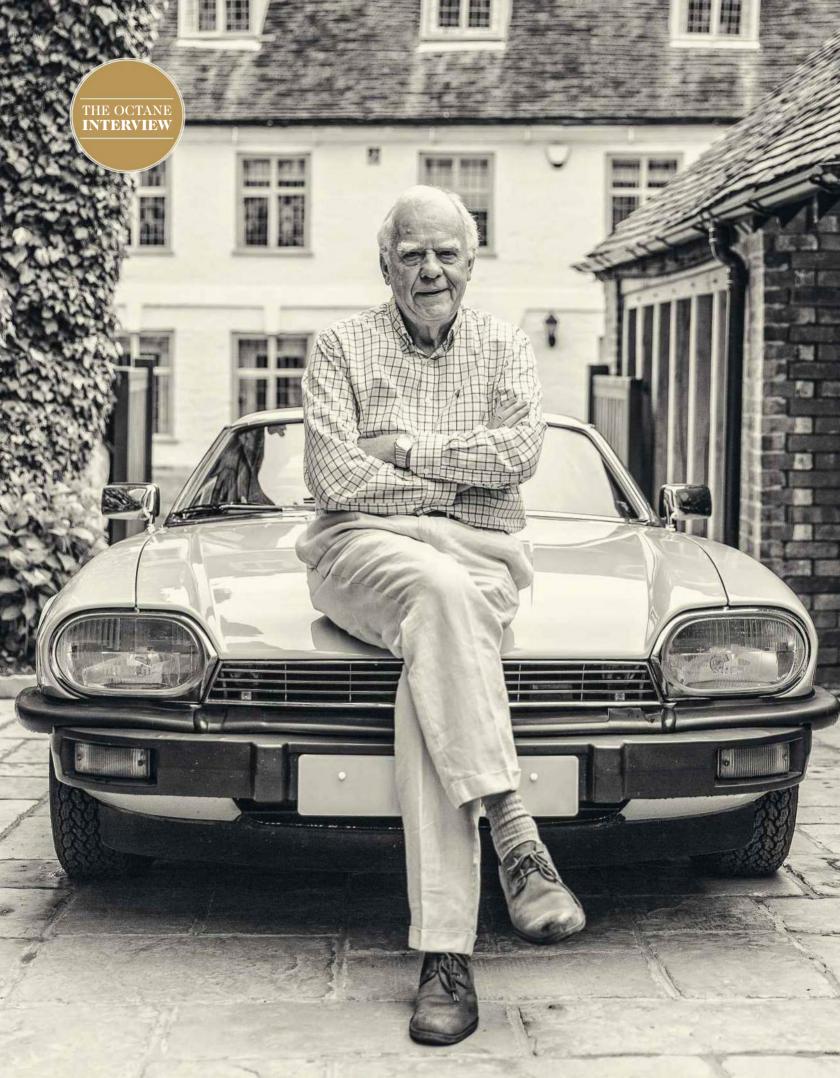
We must admit to having been just a little bit sceptical at the outset, but by day two our cynicism had evaporated. By day three we were hooked. Given the cars we drove, where we stayed and what we ate, the asking price looks suspiciously like a bargain.

This isn't intended as an 'advertorial'. We're much too cynical for that. But three days spent on tour, and a fourth day to decompress before the flight back to Stansted, ended with at least two of us surfing the internet and weighing up exchange rates ahead of buying a bolthole in the Jelenia Góra valley. That in itself should speak volumes.

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SIR JOHN EGA

It's unlikely Jaguar would exist today without this man's leadership in its darkest hour. *Mark Dixon* hears his tales from the boardroom – and from the shop floor

Риотодгарну Richard Faulks

SIR JOHN EGAN peers closely at the driver's door handle of the 1980 Jaguar XJ-S that I have brought along to our interview. 'Aha, see that?' he exclaims. 'That's an early handle. The black paint in the recess always got scraped by fingernails and ended up looking unsightly. I got the supplier to change them to black chrome, which was much more durable.'

It's a telling example of the kind of qualitycontrol problems that Egan faced when he was appointed chief executive of Jaguar in April 1980, at a time when there was a very real possibility of closure by its British Leyland overlords. Yet, according to Egan, changing to the higher-quality handles added just four pence to the cost of a car.

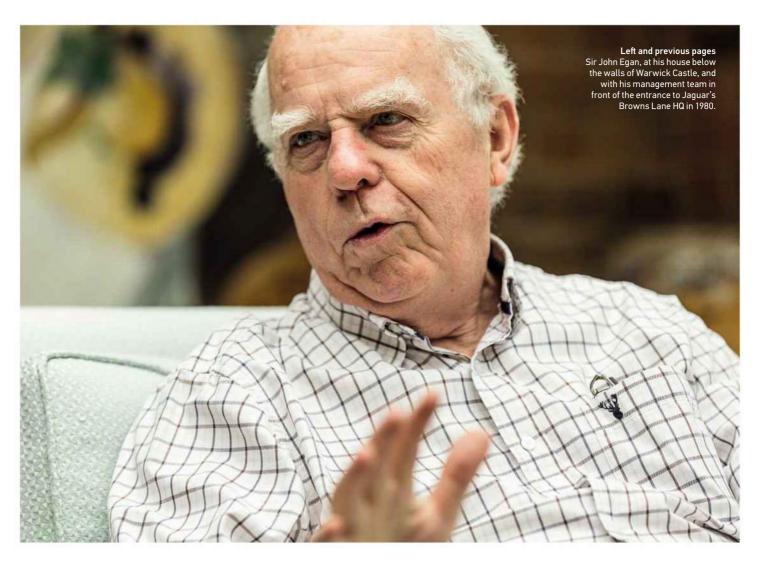
Jaguar was in a state of real crisis when Egan arrived. It was losing money, it was mired in the culture of strikes and stoppages that afflicted Britain during the 1970s, and its biggest-selling product, the XJ6, was already 12 years old. Egan was an old British Leyland hand, having joined the company in 1971, only to leave five years later because of his disillusionment with its then-boss. The appointment of John Edwardes as BL chief exec tempted him back: 'For the first time I saw a worthy opponent for the shop stewards,' he explains.

'In a 1979 survey that asked who was the most powerful person in Britain, the public didn't nominate the Prime Minister, Jim Callaghan. They decided it was the General Secretary of the Transport and General Workers Union, Jack Jones.

'British industry was in decline, with low productivity, poor quality and long delays in delivery. It was epitomised by BL, and in particular by Jaguar, which was the biggest loss-maker within BL when I arrived in 1980. But I knew it didn't need to be so.'

Egan's first day at Browns Lane did not get off to an auspicious start. He found the workforce picketing the entrance - 'braziers glowing, men linking arms across the gates; the whole nine yards' – in a strike about a new pay grading structure. However, Egan thinks it could have been worse. 'My shop stewards >





were not that bad, compared with those at Longbridge,' he explains. 'But they were never any help. They had only one concept: "More money, less work." If the workforce had had the same attitude, we wouldn't have survived. Fortunately, they had enough affection for the company that they wanted to make the quality improvements we needed.'

Sir John Egan (he was knighted in 1986) was born into the car business. We've met today in his picturesque house under the walls of Warwick Castle, but he grew up in the less glamorous surroundings of Bedworth, near Coventry, where his father was a Rootes Group car dealer. 'From the age of 17 I would go to the dealership every Sunday, which was our busiest day, to help sell cars."

After studying petroleum engineering at Imperial College, London, Egan worked for Shell in the Middle East. He then moved to AC Delco before joining British Leyland in 1971 and helping to set up and run its Unipart division, which was soon delivering annual profits of £70 million.

One of his successes, he recalls, was persuading BL boss Donald Stokes to allow Unipart to distribute a Pirelli-style calendar featuring scantily clad models photographed

'William Lyons was my mentor. He had a fantastic eye for design'

by Lord Lichfield, which it had been suggested would not play well in the more conservative boroughs of Britain; the rumour was that Egan might even be sacked for his idea. When Egan showed Stokes the pictures, he recalls the chief exec remarking: 'But these are very tasteful. Not a single old lady in Bournemouth will be in the slightest bit upset with this. Get on with it, and well done!'

Egan faced a huge task on his arrival at Jaguar in April 1980. But he could, at least, count on the advice and support of Sir William Lyons - despite a slight faux pas in offering, as a goodwill gesture, to make Lyons the president of Jaguar Cars. 'Eeh, lad, I'm already president,' replied a surprised Lyons. 'Didn't anyone tell you?'

After that slightly rocky start, Egan and Lyons got on like a house on fire. 'He was my mentor,' claims Egan. 'We would talk over every big issue and I used to see him regularly, every six or eight weeks or so.'

But didn't Sir William feel very protective towards what used to be 'his' company? 'Not with me,' insists Egan. 'He wanted it to survive. We would discuss things. Whenever he came to the styling studio at Jaguar, he would put his stick aside, his back would stiffen up, and he seemed to come alive. He had a fantastic eye for design.

'To give you one example: Jaguars had traditionally had four round headlights surrounded by curves, but we had made the XJ40 front flat, with two rectangular lights, because we needed the aerodynamic efficiency so we could compete with BMW on fuel economy. I said I wasn't sure it was the correct approach. "I am!" he said. He was utterly determined that he was right.'

One of Egan's regrets is that the XJ40 was not fully developed by the time of launch. Jaguar was trying to fight a war on several fronts: to progress new models while cutting costs and improving quality, particularly of bought-in components. Problems with the >





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latter were legion: in the early '80s, the failure rate of Adwest-supplied power steering pumps was over 40%. 'I later learned from one of our Royal customers that he always carried a tin of hydraulic fluid with him to top up the pump reservoir when necessary,' says Egan.

Nevertheless, build quality and reliability did improve, which in turn helped a desperate push for sales in the all-important US market. The company had turned the corner and, in 1984, it was privatised and finally liberated from the shackles of British Leyland.

Egan was also responsible for getting the Jaguar name back into motor sport at a 'works' level, forging a new relationship with Tom Walkinshaw of TWR. 'Jackie Stewart put me on to him. "You get a lot in one package with Tom," said Jackie. "A great driver, an entrepreneur, and a first-class engineer." We got on alright: Tom was a tough guy, but then I think I was too!'

Egan sometimes had to demonstrate that toughness, not just in facing down the unions but when dealing with the machinations of certain members of his own board. 'I remember a weekend when I was at the theatre in Stratford-upon-Avon, watching Roger Rees play Hamlet; I'd just been told that my chairman had behaved extremely badly, and I was thinking of all the struggles we'd been through to make the company survive, and how this guy was going to bugger it all up because he clearly didn't know what he was doing - and I suddenly realised Roger Rees was describing what I was thinking. Should I suffer the "slings and arrows" or should I oppose and end them? I realised I had to be decisive, and sack my chairman.'

It's not suprising to learn that Egan is interested in military strategy, from Marcus Aurelius up to World War One: 'The British Army at the Somme in 1916 was a disaster, but by 1918 they had become world-class exponents of blitzkreig; if I ever write another book [following his recent history *Saving Jaguar*, pictured right], then I'd like to explore how that came about.

Clockwise from top right Sir William Lyons advises on the styling of the XJ40; a Group 44 XJR-5 racer at Le Mans in 1984 – Egan always believed that motor sport helped drive the Jaguar brand; Egan and Lyons in the 1980s.



'With Jaguar, I'd never claim that we finished the job but in 1980 I understood the parellels with military leadership, and made sure that the top layers of management were all singing from the same hymn sheet and communicating that down to the people on the frontline.

'An open-door policy was hugely important with the shop-floor workers. My hallelujah moment came when a lady supervisor who led the section installing windscreens excitedly showed me how, by getting rid of one of our two windscreen suppliers, we could eliminate the time-consuming water test needed to check for leaks: the screens from the other supplier fitted perfectly, and didn't leak. That lady's observation saved us about £5 million overall.'

In terms of leadership, Egan thinks that Margaret Thatcher, who was elected Prime Minister in 1979, was a first-class manager. 'She still gets a bad press from the left wing but she saved British manufacturing. Without her, we simply wouldn't have any. No-one struggles any longer with a workforce that doesn't want to work.'

He doesn't regard Mrs Thatcher as a saint, however: 'She didn't ring me up and tell me she was going to sell the company...' That was

in 1989, when the Tory Government dispensed with its 'golden share' that prevented another company owning more than 15% of Jaguar. The result was a takeover by Ford, against Egan's wishes. The blow was slightly softened by the £1.6 billion paid by Ford for Jaguar – ten years after Egan took over the company that was then losing £4 million every month.

While *Octane's* photographer readies his equipment for a portrait of Egan leaning against the bonnet of our borrowed XJ-S, I ask Sir John what he really thought about the car's once-controversial styling. He pauses for a moment. 'Put it this way,' he eventually replies. 'I began to like it a lot more when we were selling 10,000 of them a year.'



SAVING JAGUAR

Sir John Egan's account of his years at Jaguar has just been published by Porter Press International. It costs £24.95, ISBN 978 1 907085 31 4. For more on this and other books about Jaguar, see the publisher's website: www.porterpress.co.uk.

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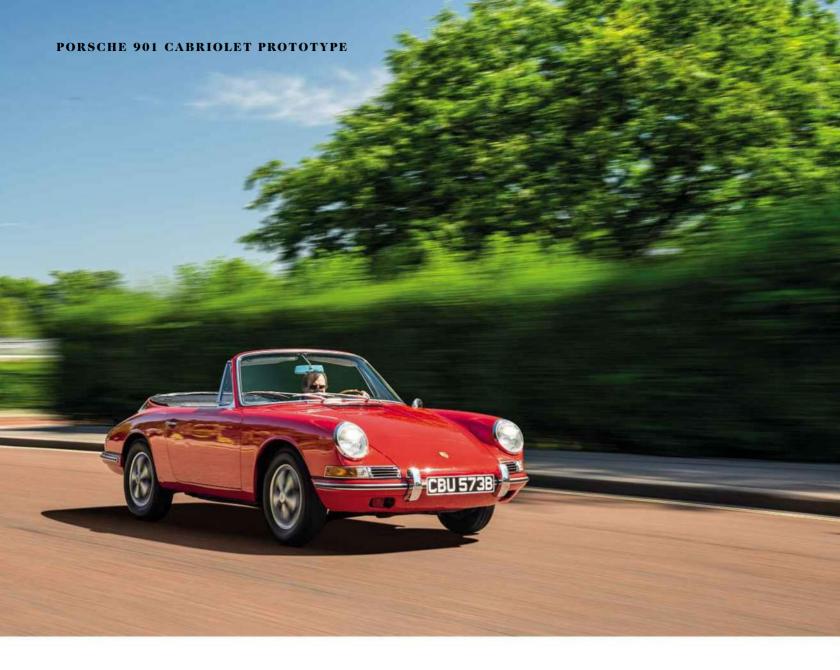












blow the bloody doors off!' said Michael Caine, playing Charlie Croker in *The Italian Job.* In the case of this Porsche 901, he could have added: 'You weren't supposed to cut the bloody roof off!' Well, the Porsche engineers at the Zuffenhausen works did just that to this 1964 pre-production Porsche 901 Cabriolet, which wears the fabled prototype chassis number 13 360.

The first car to bear the Porsche name was the 'Type 356' seen in 1948, based on Volkswagen drivetrain components. The two-seater sports car was mid-engined, made of hand-beaten aluminium and was... open. The philosophy of an open-topped 356A, 356 Speedster, B and C Cabriolet and Roadster model continued throughout the 356's long production run.

Porsche launched the sleeker and much more modern 130bhp six-cylinder 901 at the Frankfurt motor show in September 1963. Only 82 Porsche 901s were manufactured before Porsche had to change the nomenclature to '911', as Peugeot claimed the rights to the zero in the middle of its three-digit model numbers, the 404 being the Peugeot of the time. With some 2,885,374 Peugeot 404s produced in total over 30 years, rather more than Porsche's production, Peugeot was in with a good shout when it went legal. Porsche 901s are rare and very sought after today by collectors, as only 30 are believed to exist.

Of course, the first 901 was a coupé and the initial production 901 was chassis number 300 007, which rolled off the line a year later on 14 September 1964. In the meantime Porsche engineers had been busy with development and testing. The engineers produced 13 mules or prototypes, seven in 1963 and six in 1964, and these are regarded as being über-rare by Porschephiles. The chassis numbers of these cars are prefixed by '13' and all were destroyed with the exception of a coupé, number 13 327 (the seventh and last prototype built in 1963 – now fully restored) and this largely original Cabriolet, chassis number 13 360, built in June

1964. Thus it is the second oldest 901 in history – and the *only* 901 Cabriolet prototype.

Talking of history, it's significant that the first 901 was launched as a coupé and not an open-topped car as with the first 356. This is due to the rapid decline in sales of the previous 356 Convertible in the 1960s, which by 1964 had fallen to only 16.9% of overall sales. And Porsche had to concentrate on getting its production costs tightened for the launch of the expensive 901, so a cabriolet version was not envisaged.

Yet Porsche's marketing types were keen on an open car, particularly for the American market, where a sales boom in convertibles was suddenly reported. Ferry Porsche's nephew Harald Wagner, head of sales in Germany, kept up the fight for a soft-top.

Coachbuilder Karmann was tasked with producing a prototype, this very car, chassis

Above and right

Cabriolet prototype had its roof cut off and body braced at the Porsche factory before being handed over to coachbuilder Karmann to complete the conversion.









1964 PORSCHE 901 CABRIOLET PROTOTYPE

ENGINE 1991cc flat-six, SOHC per bank, two downdraught Solex carburettors POWER 130bhp @ 6100rpm TORQUE 130lb ft @ 5200rpm TRANSMISSION Five-speed manual, rear-wheel drive STEERING Rack and pinion SUSPENSION Front: MacPherson struts, lower wishbones, longitudinal torsion bars, telescopic dampers. Rear: semi-trailing arms, transverse torsion bars, telescopic dampers BRAKES Discs WEIGHT 1150kg PERFORMANCE Top speed 125mph. 0-60mph 8.5sec

number 13 360, which was delivered from the Zuffenhausen factory without a roof and the monocoque chassis significantly braced and strengthened. The result was not met with much glee by many of the Porsche engineers. Said Wolfgang Eyb, the head of 901 body structure: 'If a car will be configured as open and fixed-head versions, you build only the open version and then the closed version is based on it. Since the basic structure of the 901 was provided only for the coupé, we then should have done it the other way around which was impossible...'

Then came the answer: Targa. 'Targa' is a name that conjures Porsche's racing successes at the tough Targa Florio road circuit, and is a seemingly lateral moniker when attached to a roadgoing open-topped car. But at a Porsche sales conference a dealer from Cologne named Walter Franz threw 'Targa' into the 'blue-skythinking' hat, and then marketing-savvy Harald Wagner discovered that Targa means 'shield' in Italian, alluding to roll-over protection and stiffness. Instantly, an international synonym for responsible and safe open-topped motoring was born and is still very much apposite today.

Don't forget that, at the time, the consumer safety advocate Ralph Nader (who published his book Unsafe At Any Speed in 1964) was on his high horse, especially concerning the Chevrolet Corvair with its swing axles and 911-like rear-mounted engine, notwithstanding that most owners were too tardy to pump up the tyres to the correct pressure, causing the handling to become rather 'twitchy'. Yet Nader never actually wrote about any lack of convertible security, even though the US Department of Transport was supposedly grumbling about it. Mercedes-Benz had no qualms about launching its Americanoriented 230SL Pagoda soft-top at the same time as the 901.

The reality was that the Cabriolet concept was not going to work with a cut-up 901 coupé bodyshell, but the Targa concept - stiffened by a rollcage and with added comfort, practicality and better looks, as well as a nod towards safety - would. The popular Targas went on to make up 40% of 911 sales, so the marketing (as well as the engineering) men at Zuffenhausen were correct in their initial assumption.

Meanwhile, 13 360 was purchased from Porsche by prominent racer and collector Manfred Freisenger around 1967, and then languished in his storage facility until it was discovered by aficionado Myron Vernis of Ohio in 2001. He swapped it for a 356B Carerra GS, fitted with a pushrod engine, which was valued at the time at \$100,000. Many thought he was a bit *meshuga*.

Fortunately, Vernis realised that this Porsche was an important artefact and kept it original, only going through the engine to make it run

Windscreen header rail displays slots where the original hood would have locked into place; similarly, there are studs around the rear scuttle panel.



'Myron's preservation of the car was rewarded with an invitation to attend the Pebble Beach Concours'

properly and leaving the bodywork alone. His preservation of the car was rewarded with an invitation to attend the Pebble Beach Concours d'Elegance in 2013, for the 50 years of Porsche 911 celebration.

Then the 901 was bought by leading plastic surgeon Mr Alex Karidis in 2014 and shipped over to his Central London garage. Alex again resisted the temptation to restore the 901 and it remains honest, warts and all. We exhume the little Porsche from his subterranean garage (full of all sorts of other exciting machinery) and take it out into the London sunshine.

At first glance, and being brutally honest, the 901 appears a little odd. The total lack of any sort of roof, let alone a folding cabriolet top (it's no longer with the car), confers a decapitated look, which was resolved with the better-finished and tightly engineered Targa configuration, now aped once more by the latest 991 Targa. Porsche only got around to introducing a production 911 Cabriolet in

1981, thanks to better-grade high-tensile steel, a full monocoque redesign and a 180bhp engine that could handle the extra structural weight.

Yet there's much that's positive about the prototype. On the road 13 360 feels tiny and delicate. Look around within the cabin and you'll notice that the trim is cheap vinyl and prototype-tatty, but the door fits are impressively tight and they close with a nice clack, so the bodyshell is evidently in good shape. The side windows are Perspex and, under the front bonnet, the spare tyre has Fallversuch chalked onto it, which means the equivalent of 'research' in German.

The seats have houndstooth centre panels (unlikely to be original but of the period) and are bouncy and unsupportive. The 2.0-litre engine fires obstreperously, thanks to the period-correct but always lousy Solex carbs (Porsche replaced them with superior Webers and even better mechanical fuel-injection,

PDQ) but the clutch is light, even if the gear linkage is less than direct.

So, let's take this prototype for a blast and max it to its 6000rpm redline! Obviously not. While the Cabriolet feels much like any other early 911 on the move, at normal speed (turns out its structural rigidity was not much more deficient than the 356 Cabriolet's) it is light and dextrous and does not shimmy or shake as you might expect. The ride is pliant, the brakes are sharp and the steering is direct, while the view is hugely panoramic.

This car is not about extreme road-testing: it's a one-off 901 Cabriolet prototype. In fact it is the *only* 901 Cabriolet and as such should be preserved – just as Alex is intent upon doing. You don't get a soft-top with this 911 but, as previous collector Myron Vernis commented: 'If you had the only open Porsche 901 in the world, would you ever drive it closed?'

Amen to that.

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GONE BUT NOT FORGOTTEN

WORDS DALE DRINNON



Charlie Wiggins

Born in an era of rampant racism, Charlie Wiggins nevertheless rose to become a star of US motor sport and a role model for thousands of young black car enthusiasts

OR A PEOPLE often accused of under-appreciating irony, Americans have generated plenty over the years, especially in regard to matters racial. We elected an African American as president, twice, while that age-old crime of DWB - Driving While Black - is sometimes still viewed as a capital offence. We fought our bloodiest-ever war to resolve the issue of black freedom, yet one in three black American males born today can expect to serve jail-time. And at the height of Jim Crow, with the Klan rampant and blacks excluded from organised national motor sport, we begat the very first black racing superstar: a slight, unassuming, utterly relentless driver named Charles Edwin Wiggins.

'Relentless' isn't just a turn of phrase, either. Born in 1897, the son of an Evansville, Indiana, coal miner, Wiggins endured much adversity. His mother died when he was nine, leaving his distraught father in meltdown and young Charlie the primary caregiver for two younger siblings. From age 11 he skipped school to bring home money by shining shoes outside a busy auto dealership. Instantly car-struck, he learned things mechanical by watching through the service department doors, earned

a shop apprenticeship, and worked his way to lead technician in a garage of white mechanics, a staggering achievement for the day.

In late 1922, however, recently married and anxious to put notoriously racist Evansville behind, he followed the Great Migration and moved north to Indianapolis, then a major auto-industry centre with a thriving black community. Wiggins settled in again as lead tech in a white garage, which he subsequently bought when the owner retired two years later. In his off-hours, too, he built himself a race car.

They wouldn't let him enter the Indy 500; the lily-white racing establishment didn't consider black people worthy. But other options were evolving: in 1924, African American enthusiasts in Indianapolis formed the Colored Speedway Association, dedicated to promoting black professional motor racing. Anchored by their own annual version of Indy, a brutal dirt 100-miler titled in the period's typical PR bombast as The Gold and Glory Sweepstakes, the CSA encompassed the entire central-States heartland of America's openwheel tradition, giving a home to scores of black drivers eager to prove themselves.

Wiggins skipped the '24 season, possibly because, ever the perfectionist, he was still

'Over the next decade, Charlie Wiggins dominated the CSA in the manner of a Fangio or a Schumacher'

developing his car; possibly because he simply didn't fancy the bootleggers and self-promoters that gravitated, early NASCAR-style, to the new enterprise. In '25 he ran only the Gold and Glory, ending with a blown engine. He was in the leading pack when it went, though, and, with lessons fully learned on the value of patience and racecraft, returned in 1926 and won by two laps. He also took seven of the nine races on the remaining CSA calendar.

Over the next decade, in fact, Charlie Wiggins dominated the CSA in the manner of a Fangio or a Schumacher. He captured three more of his next seven Gold and Glory races, the moral equivalent of as many Indy wins, once beating a five-lap penalty to do so, and never placed below the top five. Black sportswriters, who originally called him 'Wee Charlie' (Wiggins was five-foot-seven and barely 100 pounds), soon concocted a more grandiose nickname: the Negro Speed King.

Such success would, of course, have meant fame and fortune unbounded for a white driver. Wiggins instead had the KKK paying midnight visits, and usually slept in his car and carried his own food when travelling on race weekends; businesses that wouldn't serve 'coloreds' didn't care if they were Speed Kings. Nor did the racing establishment: his only appearance at the 500 was as a mechanic, recruited in 1934 by a white team for his universally acclaimed touch with race prep, and slipped past the officials as a janitor. The car won, by the way.

Maybe he was lucky to get out of racing alive: starting the 1936 Gold and Glory from pole, on Lap Two he almost died in someone else's accident. Wiggins lost his right leg and eye, and, although he mentored aspiring racers throughout his life, his own career was over. Luck, however, being just as relative as success, the injuries never fully healed, causing both continual pain and endless medical bills. On his death in 1979 he was penniless and virtually forgotten. It was 1991 before a black driver raced at Indy, and damned few others have been there since.



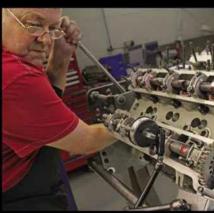
















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Singer sewing machine

It transformed domestic life for millions of women worldwide, and it turned Isaac Merritt Singer, a serial adulterer, into one of the world's wealthiest men

Y MUM WAS a demon seamstress. As a child in the 1950s, I was mesmerised by the whirring and clattering of her already-old Singer, a 1920 model inherited from her mother (it survives to this day as a side table). I remember mum's legs pumping away at the treadle as if practising for a marathon on a bizarre running machine as she deftly produced another dress.

Born in 1811 in Pittstown, New York, Isaac Merritt Singer grew into a 6ft 5in, red-haired, charismatic rough diamond, possessed of magnificent facial topiary and with a libido to match. A prolific seducer, he fathered at least 24 children, shared between four not always legal 'wives' and various mistresses. Between breeding, he was a sometime touring actor who dabbled with inventions, with modest success – until he struck gold.

Singer was not, by far, the first to build a sewing machine (early versions dated back to the 1790s), but he was the first to make one that was reliable and – perhaps more importantly – recognise its potential as a labour-saving domestic rather than commercial device. When clothes were still hand-stitched, the sewing machine reduced the time required to make a dress from 15 hours to 1½.

Having abandoned his one-man travelling theatre show, Singer found himself in Boston, trying to interest the printing trade in his latest preoccupation, a wood-block cutting machine, when the owner of the machine shop in which he was based asked if he could improve the troublesome industrial sewing machines that they were then making. Apparently it took Singer only a few days to carry out the modifications that vastly improved the machines' efficiency.

Singer patented his machine in 1851 but all was not plain sailing. His patent was disputed by other manufacturers and, short of money, he offered a substantial part of his fledgling company to any lawyer who would defend his corner. Edward Clark stepped up, became Singer's partner and, in an unusual decision for lawyers, rather than waste precious time and money on expensive litigation, negotiated a 'patent pool' whereby all parties could benefit. In effect they established what would become a fiercely defended cartel.

What Singer possessed in abundance was showmanship, and he set about touring the country, promoting his machines with evangelical verve. Singer and Clark are



'Singer built a market from nothing, using imaginative advertising, a large sales force and dedicated shops'

credited with inventing hire purchase so that housewives could purchase a 'Singer' by paying in instalments. Singer built a market from nothing, using imaginative advertising, a large sales force and dedicated shops.

Within a few years the money was rolling in and Singer continued his flamboyant lifestyle, acquiring mistresses at home and abroad and fathering children until he was eventually sued for bigamy. Disturbed by the bad publicity, a disillusioned Clark persuaded Singer, now immensely wealthy, to retire from active involvement in the company.

Departing with a significant shareholding, Singer decamped to England and settled in Devon, where he commenced building a massive country house, which he amusingly named 'The Wigwam'. He died in 1875 before the house was fully completed and is buried in Torquay cemetery.

Singer's absence did little to hamper the growth of the Singer Manufacturing Company, already the world's largest sewing machine manufacturer. It expanded at a phenomenal rate, becoming one of the world's first multinational companies and with massive overseas factories, first in Scotland, followed by Austria, Canada, Russia and Germany.

In 1908, Singer's New York headquarters, at 612ft and arguably the first skyscraper worthy of the name, was briefly the tallest occupied building in the world. By the Second World War, the Scottish factory alone had made 36 million machines, but the decline in demand in the second half of the century saw the once mighty company shrink, eventually falling prey to a corporate raider in 1987.

Writing in 1924, Mahatma Gandhi, presumably not foreseeing the advent of Asia's garment sweatshops, called the Singer 'one of the few useful things ever invented'. My mum would have surely agreed.

PRIVATE SALES



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The art of elegant watchmaking

There's a general move away from oversized watches that flaunt mechanical wizardy and towards elegance – and Hermès has taken this to a new level

T THIS YEAR'S Basel fair I had the good fortune to see my friend Pierre-Alexis Dumas. As well as being a member of the family that owns Hermès, Pierre-Alexis is the firm's creative director and a highly cultured guy. He explains things with such refinement and such sophisticated terms of reference that what would in other hands be mere products are translated into cultural objects. I would argue that it is this quality that continues to make Hermès special.

I reckon that Pierre-Alexis has one of the best jobs around. He travels the world, seeking out recondite artists and craftsmen to make exquisite things. Hermès is a work of genius in that it is one of the world's best-known brands, making numberless belts, bags, phone sleeves and credit card holsters, and yet it maintains an elite reputation. And one of the reasons is that its creations are truly exceptional.

When it comes to watches, I am, to call a spade a sharp-edged digging implement, a snob. It takes a lot to get me worked up, and yet the one-of-a-kind pieces that Hermès brings out do it for me. They are exquisite and, now that the horological trend is away from oversized wristworn contraptions that flaunt their mechanical wizardry and towards elegance and beauty, Hermès seems perfectly placed to surf this current zeitgeist.

There is an originality about what it does at the very top level of its watchmaking that is predicated not on mechanical complications but rather artistic sophistication. For instance, it recently used the techniques of making polychromatic paperweights, of the sort popular in the 19th century, to create delightful stained glass dials that had the quality of abstract art about them.

And when it comes to artists, Hermès works with the best, using horology's most famous enameller, Anita Porchet, to create some of the most decorative of contemporary timepieces. One of her most dazzling pieces, made a few years ago, depicted a horse's head on a watch dial using 1423 little paillons (minute flecks of gold) trapped in multiple layers of translucent enamel. My favourite is the work that she has done to recreate the famous Hermès carré designs on watch dials, in particular that of the famous Quadrige from 1973. I have heard that the design and colour choice for each and every dial is personally approved by Pierre-Alexis Dumas.



'The dials of porcelain are, in effect, a canvas for this god of Aka-e painting'

This year the French saddler went rather further afield for its dials: to Japan. The journey started near Paris, at the Sèvres porcelain works, where, after multiple firings and glazings, the dials of porcelain are produced; all just to prepare what is in effect a 'canvas' for Maître Buzan Fukushima.

In the world of Aka-e painting, Maître Buzan is a god. To my shame, I had never heard of this traditional type of painting on porcelain – popular during the 19th Century and a speciality of Kutani, in the Ishikawa Prefecture – before meeting this charming and jolly man who seemed tickled pink to have made the trip to the Basel watch fair. Although

tickled ochre might be a more accurate description as, with a few swift, sure strokes of a tiny brush, he turned the back of a business card into a miniature painted scene featuring a flying horse, all in subtly graded shades of red and ochre. Apparently the dials are accented with a fine layer of gold as well.

Given Hermès' equestrian roots, the horse is an obvious choice and the resulting dozen Slim d'Hermès 'Koma Kurabe' watches depict the eponymous horse race, run once a year at the 1300-year-old Kamigamo Shrine in Kyoto. Compared with the car watches with which we are familiar, it is a fitting tribute to a very different kind of horsepower.



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Pirelli Cinturato tyres

1950s Alfas, early E-types and DB Astons aren't properly dressed without them, and now Pirelli's classic Cinturatos are back in production

Y GOOD friend Bill Krzastek's ardour for the correctness of his car is absolute. He owns and cherishes one of the actual Volvo P1800Ss used during the making of *The Saint* TV series in the 1960s, and he's very exacting about historical accuracy. Bill recently told his email followers that he'd bought a set of Pirelli Cinturato tyres for the car, because that's what it rode on in period, but he was intending to

keep them mainly for display purposes, while using modern Vredesteins for long-distance driving at sustained speed.

Until recently, that would have been a wise strategy. The original Cinturato, the world's first wraparound radial tyre with textile cord bracing and designed specifically for sports cars, had been obsolete for a very long time. Survivors would have been far too decrepit to risk using on a valuable car with important provenance.

But that was before the relentless efforts of Dougal Cawley, the irrepressible boss of Longstone Tyres, finally paid off. Dougal convinced a sceptical Pirelli ('I'd been literally nagging them for years', he claims) of the pent-up longing for the correct look and feel of the original Cinturato, which was introduced in 1952 as the Cintura, and the result was that the company agreed to start making them again.

'Of course, they use modern compounds now,' says Dougal, 'because old tyres had lots of materials in them, like the carcinogenic polycyclic aromatic oils, which aren't allowed any more. Not green enough...

But the carcass of the new tyres gives exactly the same performance as they did in the past. They have the

right diameter and footprint for the cars they used to be fitted to. They give progressive handling and they make the steering feel right – they give the correct feedback, not like modern tyres. The level of grip and handling will be better.'

These factors matter when it comes to enhancing the authentic experience of classic sports car driving. Many Alfas of the 1950s and

'60s came with Cinturatos as standard. On other high-performance cars of the era where manufacturers were not quite at the cutting edge and crossplies were still standard, Cinturato CA67s were often the factory-approved radial upgrade. Perhaps surprisingly, given the local proximity of Avon and Dunlop, these cars included the Jaguar XK150 and E-type Series 1, and all DB Aston Martins.

'These are not old tyres that need to be treated

CINTURATO FIRELLY

'Tyres were a grudge purchase until Pirelli made the tread actually look sexy' gently,' stresses Dougal. 'They're period tyres that were developed to be fitted to the world's best sports cars, and they can handle hard use.' Not for nothing did Fangio describe the Cinturato's performance as 'extraordinary' and Lamborghini specify the 215/70 VR15 CN12 HS with its 'W' speed rating (meaning it was safe for speeds up to 170mph) for the Miura SV.

But Cinturatos work well in everyday driving, too. 'When you cruise on dual-

carriageways at over 50mph, crossply tyres tend to wander.' says Dougal. 'Cinturatos dramatically improve this without making the steering much heavier, like a more modern radial tyre would. There's nothing like them for comfort, either.'

For many owners, it's imporant that they look absolutely right, too – a view shared by Dougal. 'You know, let's face it, tyres were a grudge purchase until Pirelli made the tread actually look sexy,' he says. 'I don't know how they did it, but the pattern looks really cool. I have a lot of old ones that I've kept for reference and I've made a gallery wall of some of them. I must say, I do like the low-profile CN36 especially – the one that used to be fitted to the RS Escorts and Porsche 911s.'

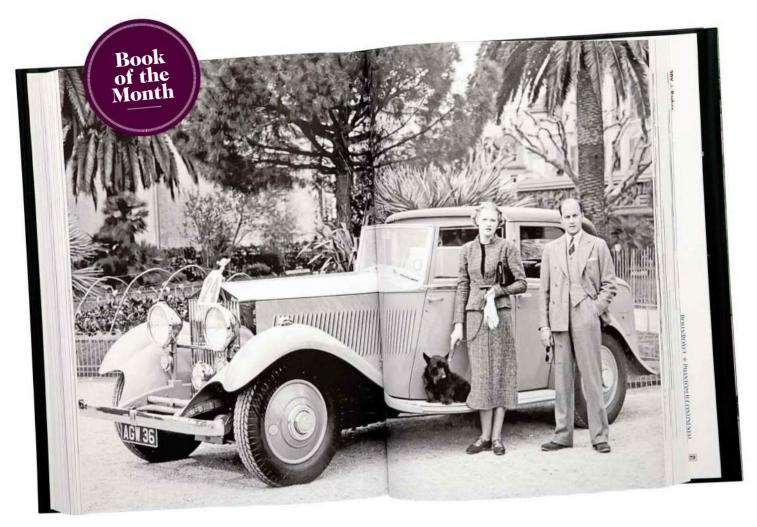
And that's where the spent Cinturato steps in as a credible example of automobilia, whether it's a crusty original that's come off a barn find, or even a spent example of the revived edition. Rather than hugging Borrani wires or Minilite mags, they could be hung artfully over the mantelpiece...

Oh, all right then, maybe that's a step too far. But they could look very fetching on the garage wall, or in a stack in a quiet corner of your garage or workshop. Or perhaps you could pair one with a time-expired example

of a Michelin X, the true grand-daddy of radial tyres, launched in 1946.

Not that the French item was any performance match for the Cinturato in period. 'The Michelin X was designed for longevity, pure and simple,' says Dougal. 'It's not at all designed for spirited motoring. A Michelin XAS certainly suits a Citroën DS, but only a Cinturato is going to look – and feel – just right on a DB5.'





Rolls-Royce Phantom II Continental

ANDRÉ BLAIZE, Dalton Watson Fine Books, \$395, ISBN 1 85443 274 2



YOU HAD BETTER reinforce your bookshelves and hire a forklift, as merely attempting to lift this slip-cased twin-volume masterwork is enough to induce a hernia.

By tradition, Dalton Watson doesn't do things by halves, but this is something else entirely. Quite aside from

outlining the genesis of these glorious machines, the meat of the combined 1165 pages concerns the individual histories of every single chassis, with their original specifations, their ownership history and so much more besides.

And it's at this juncture that Blaize's research takes a turn for the near-forensic. By way of an example, turning randomly to page 244, we learn that '28MS' was bodied by James Young and sold to Robert 'Robin' E McAlpine (1906-1993) of Fairmile, Cobham, Surrey. He was a successful building contractor and... Well, you get the idea. You then learn that the car wore three different bodies prior to the outbreak of World War Two, the last being a

shooting brake affair. And, needless to say, there are a wealth of images to go with the text.

The point is, this is about as exhaustive as marque histories get, but it's never exhausting to read. Yes, you might get a little lost delving into engine and body design numbers and so on, but it's fascinating to learn about the cars and their owners. It's also intriguing to see how the cars looked in

period compared with how they are today. Not all have been restored quite as their makers intended all those years ago. We marvelled at one for its glorious Art Deco interior, only to recoil in horror on seeing the cheaplooking inertia-reel seatbelts...

If anything, the images are a bit of a mixed bag. There are some superb period shots but the contemporary stuff inevitably tends to depict cars parked on driveways or at owners' club rallies. That some of these shots are run over double-page spreads

does the book a disservice, as they don't really match the artistry of the subject matter. Also, the design of the pages lacks the flair of some of the more recent books to emerge from this publisher.

We fully expect this book to sell out and be garlanded with awards. It is an amazing effort, and one which we have no problem making Book Of The Month despite many other excellent candidates.



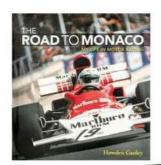


The road to Monaco My life in motor racing

WE HAVE BEEN eagerly awaiting the arrival of this 445-page hardback, not least because Ganley's contribution to motor sport hasn't been celebrated perhaps as loudly as it might have been. As a driver, the Kiwi was good enough to race at Grand Prix level, and the story of how he made the leap from spannerman to F1 driver is never less than readable.

We were particularly intrigued to learn more about his time with Falcon Shells, the kit car giant that tried to break into the mainstream in the early '60s with the stylish 515 coupé. His memories of the Chequered Flag team are also entertaining, and we greatly enjoyed reading about his later spell building Tiga racing cars with fellow F1 old boy Tim Schenken.

A beautifully written and superbly presented book, and one that will maintain your interest to the end.





The book of the Mazda MX-5 Miata

BRIAN LONG, Veloce, £30 ISBN 978 1 845847 78 4



THE PROLIFIC Long has latterly cornered the market in books on Japanese classics, and his latest offering is typically well researched and informative. There's much to like, not least the chapters

covering the genesis of the car that effectively revived the concept of a mainstream production roadster. There are some superb renderings and studio pics, too. There is also a wealth of gen on the differences between the MX-5, the Miata and the Eunos editions, and also the many small-series specials and racing models. This is very much a history book, though, so if you're after buying advice, you will want Veloce's Essential Buyers' Guide on the model as a companion volume.

Speed trial The Chateau Impney Sprint

ISBN 978 1 900113 09 0



LAUNCHED TO coincide with the recent revival of the Midlands' speed event, this 72-page hardback celebrates the sprint's heyday in potted form. It recounts how it came into being and what prompted its downfall, all

competitors. There are also more photos than we expected, including one of the mysterious 'Gitane', although not every image is captioned. There is certainly more to read here than you might imagine, and the accompanying DVD is well worth a watch. That said, the text could have done with a more thorough edit and the overuse of hyphens for everything from 'super-charged' to 'hill-climbing' does rather grate after a while.

GUY LOVERIDGE, Douglas Loveridge Productions, £35





supported by first-hand reminiscences from

Il cavallino nel cuore Autobiography of a designer

LEONARDO FIORAVANTI, Giorgio Nada Editore, £75, ISBN 978 88 7911 622 0

THIS LONG-OVERDUE autobiography of an automotive design great surprised us by being more than just a book of pretty pictures with a few adjectival phrases thrown in. There's real substance here. Former Pininfarina styling chief and latter-day studio owner Fioravanti is at his best recalling how he came to be a designer. and the inclusion of his childhood sketches is a masterstroke.

It's also a pleasure to read about his interaction with other design silverbacks, not least Mr 'Pinin' Farina himself. There are one or two revelations here, not least on who was responsible for what (it's amazing how designers always claim credit for a successful car but disown the stinkers...). Aside from the entertaining narrative, it's worth having for the many renderings and behind-the-scenes photos of assorted prototypes. A superb book.





COLLECTORS' BOOK

Drive it!

ROBIN BOUCHER, Havnes, 1977, value £15



THE 1970s witnessed a raft of Drive It! books on all manner of motor sport disciplines, from rallving to short-track oval racing. This instalment, covering hillclimbing and

sprinting, is typical of the breed in giving detailed breakdowns of how to go about competing, whether it's how to get a licence, preparation work or how to safely tow your race car. Of course, much of the information is now out of date, but it's a wonderful period piece. Great images, too.

Jonathan Williams: shooting star on a prancing horse

JONATHAN WILLIAMS, Autosport Marketing Associates, £32 99 ISBN 978 0 692 41595 5



GIVEN THAT he started only one Grand Prix, you might feel inclined to write-off Williams as just another tail-end Charlie. He was nothing of the sort,

this bald statistic belying a record that included wins in a variety of cars on umpteen classic circuits. It's just that he did much of his racing on the Continent in the '60s and, as such, his exploits slipped under the radar at home. Williams, who died last year, had a wonderful writing style. His description of the Enna circuit in Sicily (and the snakes that inhabited it) is particularly amusing. The same goes for his reminiscences on working on the film Le Mans and his post-racing exploits, of which there were many. Highly recommended.

Evo supercars

VARIOUS, Octopus Books, £25 ISBN 978 1 78472 050 6



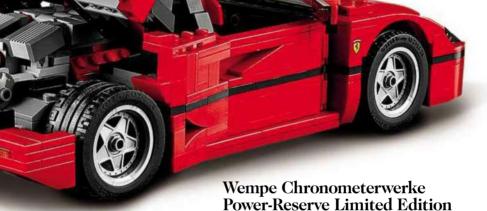
DOES THE WORLD really need another book on supercars, not least a glossy coffee-table special? Well, this one is infinitely better than most, not least because the contributors have first-hand

experience of driving the cars mentioned herein. It shows. Aside from the high production values and often lovely imagery, what we really appreciate is the wide variety of machines included in its 220 pages. So, aside from the obligatory Ferraris and McLarens, you also get, say, the de Tomaso Mangusta (albeit a modified one), SSC Ultimate Aero, Bristol Fighter and Ruf CTR3. Don't approach it expecting a blow-byblow masterwork, but, as an introduction to the subject, it is far better than it needs to be.



Lego Ferrari F40

SUCH IS THE CURRENT cult status of Lego that it is now perfectly acceptable for adults to buy it for themselves rather than for their kids. Lucky, that, because who could resist a Lego F40, a full 27cm in length, 14cm wide and 8cm high? The F40's prominent rear spoiler and pop-up headlamps are well-represented in the Lego version and, best of all, the rear cover opens to reveal the V8 engine. We wish you many happy evenings spent lying on the carpet, constructing your very own Ferrari.



£5235. www.wempe.com

EVERY BIT AS handsome as the ship's chronometers for which Wempe is famous, and to which it pays tribute, the 43mm stainless steel Chronometerwerke Power-Reserve Limited Edition features a silver-plated dial, running seconds sub-dial at 6 o'clock, and power reserve indicator at 12. Frankly, it's far too nice to take to sea.



De Rosa SK Pininfarina

£TBC. www.derosanews.com

BOUGHT THE Pininfarina-penned car and still want more? Well, now the Italian design house has teamed up with top-end bicycle manufacturer De Rosa to produce this rather appealing machine. If you're into your bikes, then you'll recognise that the 6.5kg carbonfibre frame, Campagnolo Super Record EPS electronic groupset (the gear system, basically), dual-pivot, direct-mount brakes and carbon saddle make for a special machine.





Mondaine 40cm wall clock

£285. www.mondaine.com WE'RE PREPARED to be challenged, but we'd assert that the dial design of the famous Swiss Railways clock is more successful than any before or since. In terms of legibility it is just about peerless. and it walks the fine line between minimalism and grim austerity beautifully. You needn't go to a train station in Switzerland to admire it. however: Mondaine now offers this reasonably priced wall clock based on the original.



Paddock Hill shirt by t-lab

£25. www.t-lab.eu

THE LATEST in t-lab's 'Great Bends of the World' series honours the enormously entertaining, blind-entry Paddock Hill at Brands Hatch. It might not be as distinctive in shape as some of the corners featured on past t-lab creations (Parabolica, the Corkscrew at Laguna Seca, Karussell) but we recognised the run-off area straight away...



Zandvoort raincoat by Suixtil

€290. www.suixtil.com

SEEN IN THIS context, Suixtil's three-quarter-length raincoat looks the epitome of glamour. And it's quite possible that it will look nearly as good on you when sheltering from a downpour outside the local shop. Whether you choose Mastic Beige (better than it sounds) or British Racing Green, you'll get a waterproof polyester shell, grey cotton lining, a concealed and removable hood, and even goggle straps.

Vanwall at Pescara print signed by Stirling Moss

£79 unframed, £139 framed. www.thesignaturestore.co.uk

'IT WAS LIKE being a kid, out for a burn-up,' said Stirling Moss, recalling the 1957 Grand Prix at Pescara. This despite the fact that Enzo Ferrari considered the circuit dangerous enough that he refused to send his team to the race - but then Moss really was a different breed. He thrashed his Vanwall around the cliff-top roads to romp home in first, by a margin of more than three minutes, and his commanding performance is captured in this signed, limited-edition photograph.



1:18 BY MINICHAMPS

Porsche 956

PRICE £164.95 MATERIAL Diecast metal QUALITY **** VALUE ****

Models shown are available from Grand Prix Models, +44 (0)1295 278070, www.grandprixmodels.com

PORSCHE'S 956 dominated Le Mans in 1984, despite the Rothmans Porsche works team boycotting the race after a dispute over fuel regulations. Privateer 956s still filled eight of the top ten places at the finish, led by Henri Pescarolo and Klaus Ludwig in the New-Man Joest Racing entry: the subject of Minichamps' new diecast.

The model features a removable (and weighty) metal tail section, which lifts off to reveal a detailed engine and rear chassis. It's not quite up to, say, CMC's museum-quality standards but then it's round about half the price. Put it safely behind glass in a cabinet and few would be able to tell the difference.



1:43 SCALE

1 // MERCEDES-BENZ 600 BY TRUESCALE MINIATURES PRICE £85.45 MATERIAL Resincast QUALITY ***** VALUE *****

A model fit for a Pope – in this case Pope Paul VI, who used this Landaulet. His Holiness's compartment is well-detailed.

2 // LOTUS 81 BY SPARK PRICE £49.95 MATERIAL Resincast QUALITY ***** VALUE *****

An eye-catchingly sparkly replica of Nigel Mansell's 1981 Belgian GP mount.

3 // ALFA ROMEO GIULIA SUPER GIARDINETTA BY NEO PRICE £53.95 MATERIAL Resincast QUALITY ***** VALUE ***** Neo's resincast model captures the Colli-

bodied estate's boxy charm perfectly.

4 // ASTON MARTIN DBS
SHOOTING BREAK BY MATRIX
PRICE £74.95 MATERIAL Resincast

QUALITY ***** VALUE *****
Another fine model of an estate, this time the FLM Panelcraft-bodied Aston – which we featured in *Octane* 55.

5 // ROLLS-ROYCE SILVER WRAITH JAMES YOUNG BY GLM PRICE £100.95 MATERIAL Resincast QUALITY ***** VALUE *****

Jade green suits this model of a 1949 Wraith, with super-fine brightwork.

6 // LAMBORGHINI 5-95 ZAGATO BY LOOK SMART PRICE £110.15 MATERIAL Resin & metal handbuilt QUALITY ****** VALUE ******

Zagato presented its take on the Gallardo at Villa d'Este last year; this model is available in various colours.

7 // SCHLÖRWAGEN BY AUTOCULT PRICE £73.95 MATERIAL Resincast QUALITY ***** VALUE *****

New maker Autocult has made a bold start with this unusual model of a pre-war Mercedes-based concept.

8 // FERRARI 410S BY ALFA MODEL 43 PRICE £98.95 MATERIAL Resin & metal handbuilt QUALITY ***** VALUE *****

Not the crispest casting, but a pleasing model of Skip Hudson's 1959 Pomona entry, in which he finished third overall.

9 // PORSCHE 924 TURBO KOMBI ARTZ BY PREMIUM X PRICE £39.95 MATERIAL Resincast QUALITY ***** VALUE *****

Great exterior/interior colour combo for this replica of one of 20 Porsche estates built by Günter Artz in the early 1980s.

■ CLASSIC MODELS

1949 Mercury by Tekno of Denmark



HERE'S A model that was way ahead of its time when it appeared in the early '50s. In an era when a Dinky Toy was nothing more than an empty bodyshell on four wheels and Corgi hadn't even been thought of, the Tekno model of a 1949 American Mercury sedan had interior fittings, separate 'chromed' parts and even a retractable radio aerial.

Yet, amazingly, this toy was made by a small Danish company with no experience of diecast models. The company's founder, a man called Siegumfeldt, started out with a plumbing business before branching into toys made of tinplate and wood in 1928. It was the shortage of tin and the ready availability of zinc

that led Tekno to turn to diecasting in the 1940s – even though it lacked both the expertise and the equipment to do so.

Ever ready to adapt to new skills, Siegumfeldt quickly mastered the necessary techniques and Tekno was soon able to rival leading European brands such as Dinky in Britain, Solido in France and Märklin in Germany. Though notable for its high-quality castings and paint finish, Tekno really led the field in the finesse of the transfers, or decals, used to decorate its commercial vehicles: in particular a series of more than 100 Volkswagen and Ford Taunus vans in bright liveries. Some are of well-known brands such

as Mobil or Shell but others were produced in small quantities for businesses in Denmark, giving them a rather exotic air, and these now fetch hundreds of pounds apiece at auction.

Easier to locate are Tekno's finely detailed 1960s cars, among the most popular being the Mercedes 300SL, Volvo PV544, Lincoln Continental and Jaguar E-type, the latter featuring opening doors, bonnet and boot as well as a realistic steering system.

Sadly, Tekno went out of business in 1972 – but it subsequently remerged in Holland and found a new niche in the production of modern truck models, which have a healthy following of their own.







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In this special issue, Octane co-founder and editor David Lillywhite will look back on how it all began, and the team will be attempting to reach 150mph in a standard E-type, as well as examining how the original test car - 9600 HP - was able to attain 150mph back in 1961.



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Passionate about a pick-up



1955 LAND ROVER 107 MARK DIXON @OctaneMark

I BLAME MY FRIENDS. After returning late on a Saturday night from driving Land Rovers in Scotland – as featured in the last issue of *Octane* – the very next day I was at Chateau Impney hillclimb, where I ran into best mate Matthew Parkin. He's a consultant for Brightwells Auctioneers and, having patiently listened to me raving about how much I enjoyed driving a Series I 107in pick-up, he let slip that a very original example was about to go through Brightwells' next sale in three days' time.

'But I've no money!' I wailed. That's when another good friend chipped in. Duncan Pittaway – who is a little embarrassed about his current superstar status as the rebuilder and fearless driver of the Fiat S76 'Beast of Turin' – challenged me: 'Are you into six figures of debt yet? No? Then what are you worrying about!'

This was on a Sunday. The Brightwells sale was the following Wednesday. On the Monday in between, a letter from a soon-to-be new best friend dropped through the letterbox. Mr Barclaycard was offering me a special deal on a new credit card. Cogs started whirring in my brain.

Now, I am the last person to encourage irresponsible spending... but I really wanted that Series I. Long-wheelbase versions were only made from 1954 to '58 and they tended to lead very hard lives, so their survival rate is low. This one has had only three owners from new and is said to have spent all its life at the same address in Worcestershire (whenever the house was sold, the Land Rover went with it!). And, as I found out at the sale viewing, the chassis is absolutely perfect, and so is the bulkhead.

The more I thought about it, the more convinced I was that I should buy it. At the moment, long-wheelbase Series Is seem to be fetching less than their short-wheelbase relations. That makes no sense at all to me. They are much more useful for carting stuff about, and they ride a lot better too. I think they are undervalued at present but won't remain that way for long.

And so I convinced myself. The hammer came down on my final bid of £7600. With buyer's premium, VAT on that, and a 3% charge for using my shiny new Barclaycard, the total came to £8767. More than I would have liked, but not as much as I'd feared.

Two days later, I drove PDF 666 home from Brightwells' offices in Leominster to my village near Stratford-upon-Avon. Aside from a slight misfire halfway into my journey (which I correctly and rather smugly diagnosed afterwards as the ignition coil being on its way out) it performed faultlessly, despite having had very little use in recent years.

Yes, there are things that need sorting. A priority is the exhaust, which was routed up behind the cab by the last owner after he tired of knocking the rear silencer off. I'll be putting that back to standard because it sounds like a tractor is running behind your left ear.



Above and right

Mark was smitten by the patina and originality of this 1955 Land Rover, which has had only three owners in 60 years. It needs a few detail improvements but is generally in remarkable condition.

And there are several details that can be improved (the mismatched wing mirrors, for example; the incorrect tail lights; the naff Perspex number plates). But that's half the fun of owing a 60-year-old Landy.

Given the aforementioned Mr Pittaway's role in encouraging me to buy it, the Landy's '666' registration seems particularly appropriate. What better tow-car for the Beast of Turin?













Prepping the Peugeot pre-sale



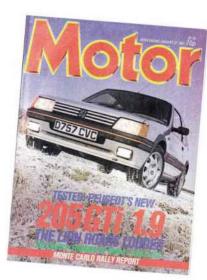
1987 PEUGEOT 205 GTI 1.9 JOHN SIMISTER

I LAST REPORTED on my perky Peugeot in these pages back in 2011, since when it has found itself used ever less. Why? I was worried about the mileage creeping up, given its minor historical significance as apparently the oldest surviving 205 1.9 GTI on Britain's roads, and I was also lured by the charms of an early Eunos Roadster (now sold, sadly) and two Fiat 500 Twinairs (a long-term test car for sister title *Evo* initially, one bought with my own money currently).

So eventually, rather than sitting forlornly outside, the 205 went into the 'toy store' that I share

with friends suffering similar garage-space limitations. And I practically forgot about it except when an MoT beckoned and there was work to be done. Last year I replaced the rear discs and pads, the handbrake cables, the rear exhaust box and the headlights, for example, and the year before that the cambelt and a wheel bearing. And I also managed to find a good secondhand replacement for the disintegrating gearknob, nowadays a rare and expensive item as ever more of them turn to rubbery fragments, and new ones are unobtainable.

On the last two occasions that I've extracted the Peugeot it has had a flat-battery sulk caused by electrons leaking through the alarm, and I found myself feeling oddly distant from it despite the many happy miles we have covered together since I bought it in 2004. The second extraction was for this year's MoT test, and for some much-needed exercise in the form of a drive to Doncaster Airport



to see the last flying Avro Vulcan do its stuff.

Then it was back to the toy store. To do what? Sit and gradually appreciate, as 205 GTIs seem to be doing? Not at the rate of the store-space's monthly rental. Deep breath: time, perhaps, to sell, and maybe channel some of the revenue into the Singer Le Mans I am supposed to be restoring.

So back home the Peugeot came, for a thorough cleaning-up, polishing and detailing (not the obsessive sort, just a bit of extra care and attention). Touching-up stonechips, dosing the wheels with a brake-dust-shifting potion, de-rusting and repainting the black driving-light surrounds for the nth time, rubbing unguents into the dark grey plastics and the thirsty rubber, extracting the hundreds of pine needles that had worked their way into unlikely crevices before the offending tree met its doom: that sort of thing. (Don't worry, the garden has plenty of other trees.)

Goodness me, the 205 looked good. All the better for the photographs that would illustrate the advertisements placed on two well-known websites likely to attract a 205 GTI buyer. Some dealers have been asking remarkable prices for really good, unmolested 205 GTIs, the highest I've seen being £16,995 for a low-miler. So I pitched mine at a cheeky £12k, despite its not-low mileage, on account of its extreme earliness and fair fame in various motoring publications over the years.

Not a peep. Two weeks later, I tried a psychologically tempting £9995. That did the trick, and a potential buyer duly called. I then realised it had been two years, albeit not many miles, since its last change of fully synthetic engine oil, so I remedied that and the oil pressure, which had been a little low, instantly returned to where it used to be. And I'd been blaming the gauge...

Next I scanned all the stories, written by me and others, that had been published about D743 WBV over the years, to give to the buyer on a USB stick. And, of course, I re-read them. They all piled praise on my car, celebrating the joy and thrill of driving it, portraying its purity and zest. So I went for a drive, and with its fresh oil it ran sweetly, smoothly, zingily, joyously. I had rediscovered my own car.

So enraptured was I at this turn of events that I withdrew the ads. But then, as I did the sums, reality bit with a painful incision. Luckily I still had the potential buyer's phone number. He is potential no longer, and as happy as I am now sad. Matt, I hope you love it as much as I did.

Left and below

Simister roadtested the 205 GTI 1.9 for *Motor* on its 1987 launch. His car, which is the oldest survivor in the UK, has just been passed on to a new owner, Matt (below).







Deutsch marques



1983 PORSCHE 944 & 1989 BMW 320i CONVERTIBLE GLEN WADDINGTON @OctaneGlen

YET AGAIN, the Porsche just flew through its MoT. I knew it was due because it pretty much coincides with the date of Porsche UK's now-annual barbecue for Porsche-owning motor-noters, held at its Silverstone Experience Centre. There, I opted to take a new 911GTS round the track rather than my 944 (nice to have that extra 261bhp at your command) and met a few other like-minded individuals. Most seemed to own Boxsters, though there was a good selection of air-cooled 911s. Octane's own Delwyn Mallett turned up in easily the oldest – not to mention coolest – car there: his 1957 356 Speedster. Seemed only right to photograph the two together.

The 944 has done a fair few miles of late, including a round trip to Castle Combe in deepest Wiltshire for a photo shoot. On such journeys I end up in a quandary. The MoT man tells me that the 944's exhaust isn't long for this world, and part of me wants something that sounds a little lairier (like the sports system on that 911GTS), to overcome the prominent belt-whine of its twin-cam four. Yet long drives prove what a refined cruiser this 32-year-old car is, so I remain undecided.

The summer weather and a day testing AMG Mercs at Goodwood Circuit made the perfect opportunity for a dawn start and a long round trip in the BMW – roof-down, naturally – which was an absolute joy, especially for the last hour or so, making the most of its surprising pace and natural balance on the country roads from Winchester through the South Downs. More fool me, then, that I opted for the supposedly quicker route back home around a broken M25 and up the equally torturous A1. At least it meant five hours in which to enjoy the sunshine.

OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors



DAVID LILLYWHITE

Editor
1971 MGB GT
1971 Saab 96
1973 Citroën SM
1976 Zip Shadow Kart
1996 Subaru Prodrive Impreza



ROBERT COUCHER

International editor
1937 Bentley 4¼
1955 Jaguar XK140
1973 Porsche 911S 2.4 Targa
1991 Range Rover Vogue



GEOFF LOVE Publishing director 1989 Maserati Biturbo



MARK DIXON

Deputy editor
1955 Land Rover Series I 107in
1963 Ford Galaxie Country Sedan
1964 Chevrolet Greenbrier
1970 Lamborghini Espada
1989/'91 Land Rover Discoverys
2001 Honda Insight

OCTANE CARS



His Cyclemaster's voice...



CYCLEMASTER
DAVE SELBY

MY CYCLEMASTER has closed a circle that's taken me on an odyssey of war compensation, through intrigue, on to irony, a musical mutt and another that's part deaf.

If Marlon Brando as Johnny Strabler was The Wild One, there's no doubt I'm the mild one. My Jack Russell, Bart, is the rebel. Like Johnny, he hates most things, boats especially, outboard engines even more (he attacks these), and motorcycles. That was why I sidelined my Cyclemaster, which I'd bought at a Sotheby's auction back in the 1990s. Bart went ballistic every time the engine started, and he found the riding position in the box on the front entirely undignified. More recently, though, I noticed he'd started to go a bit deaf and was consequently slightly less enraged by motorcycles.

A friend who's a lover of British engineering recommissioned the beast (the Cyclemaster, that is), and his enthusiasm for the engineering – 'like a watch' was his appraisal – rekindled my interest. What became the Cyclemaster was developed before

the war as a prototype by clever Germans at DKW. The blueprints for the 'power wheel' were confiscated and versions produced in Holland and in the UK by, of all companies, EMI (Electrical & Musical Industries). As Colin Kirsch (www.cyclemaster.co.uk) puts it: 'America got the H-bomb and, not to be left behind in the latest developments, Britain gave the world the Cyclemaster.'

It turns out that this two-stroke 0.6hp 26cc cycle attachment, with its engine and fuel tank cleverly built into the hub of a replacement wheel that you mated to a suitable cycle frame, was just what we needed to get around. From launch in 1950, it quickly became a craze. Cyclemaster even produced its own magazine, *The Magic Wheel*, which gently mocked its object of affection in a perfectly British manner. In all, it's reckoned close to a quarter-of-a-million Cyclemasters were produced in several countries.

To operate a Cyclemaster, you get going under pedal, let the clutch out, and hold on for dear life. Cornering involves the anticipation of a clairvoyant as closing the lawnmower-type throttle does little to slow you down, and the brakes, on a heavy trade cycle frame like mine, even less. On the flat, you're flat-out at 20mph; uphill you might need 'light pedal assistance', but downhill is truly

sphincter-tightening. You'd overtake the entire peloton on the Tour de France. At 250mpg, fear was never more economical. Frankly, I doubt if Marlon Brando was man enough.

As for Bart, because he's now a bit deaf he doesn't realise an engine is involved. If I could get him to face forwards, I'd buy him a smart pair of doggles. Instead he just glares at me with a 'Wos goin' on?' expression. If only he was more like the famously devoted Jack Russell, Nipper, the symbol of the His Master's Voice record label, which was of course also owned by EMI. And there's the irony.

Above and below

Dave with a pensive Bart, and a cartoon from the Cyclemaster magazine *The Magic Wheel*.





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



DAVID BURGESS-WISE

Contributor 1903 De Dion-Bouton 1911 Pilain 16/20 1926 Delage DISS



Friends reunited



AUSTIN SEVEN TONY DRON

THE STRONG smell of petrol, I tried to kid myself, must have been from the ride-on mower but, of course, it wasn't. Under the Seven's bonnet the smell was even worse and paint was bubbling on the bulkhead. My shiny fuel tank had obviously sprung a leak.

Cue for panic – could it be repaired in time for the big event, the National Austin Seven Rally at Beaulieu? The tank was put in for repair but I also searched for a replacement and quickly discovered that they've become hard to find. Finally I located one, 80 miles away, and set off immediately with enough cash.

It looked perfect, I had it professionally painted and I got it into the car in time for Beaulieu. Setting off at 3.55am that Sunday morning, using old roads to avoid motorways, I stopped en route for a good breakfast. That early-morning drive in good weather, alone in the Austin on deserted roads, is really what this is all about - pure magic.

After 160 miles, I pulled onto the field at 9.15am, nice and early, having averaged a surprising 35mph (and 37mpg). The 53rd annual 750MC rally at Beaulieu was just brilliant, with too much to do in one day. Among hundreds of Sevens there were three other RMs like mine.

My main picture shows two 1932 models, Roger Bateman's RN alongside my shorter RM. Roger's car is essentially the very same Seven that we both owned about 50 years ago. I bought it in 1964 and sold it to him in 1967, when we were fellow students at car engineering college in Chelsea.

Roger, once the manager of the National Motor Museum Trust at Beaulieu, was later the restoration manager at Fiennes Restoration. Opting for early retirement, he then tracked down 'our' old Seven and bought it. Much had been changed but it retains that identity.

The second picture, from the rear, shows the difference between the newer, larger RN model and the outgoing RM. Both these cars were built at Longbridge at the same time in early 1932.

Needless to say, with so much fun to be had, I didn't drive home that night. The trip back on Monday was great but will I ever hear, I wonder, from that chap who's allegedly repairing my old fuel tank?







Delights of a Delage



1926 DELAGE DISS DAVID BURGESS-WISE

AFTER MORE than a quarter-century of ownership, the annual maintenance of my Delage – a car I fell for as a schoolboy, reading Clutton and Stanford's classic 1950s book *The Vintage Motor Car* under the desk in maths – is a simple routine. Oil changes are made easy by a drain plug operated by a lever beside the cylinder block – no undignified crawling beneath the car to undo a screw plug that inevitably voids oil all over your hand – while attention to the many slide-on Tecalemit grease-gun points is time-consuming but essential.

In over 50 years of pre-1930 car ownership, I never had an MoT failure, and to make sure my brakes are working at maximum efficiency in these post-MoT days, when the local garage closed down last year I bought its Tapley meter.

But this year I decided to renew the varnish on the scuttle of the Delage's lovely, mahogany-decked skiff bodywork, a job that entailed so much scraping and sanding that it was over a month before my thumbnails returned to anything like normality.

It was all in preparation for the Delage Register Rally, which this year was held in Oxfordshire, an easy 90-mile run for the long-legged DISS, geared to about 25mph per 1000rpm to match the long straight roads of its native France (though it's been in Britain all its life and, as far as I know, didn't recross the Channel until we took it to the centennial Gaillon hillclimb in 1999). Cruising speed is an easy 50-55mph, though last year, after an alleged total mileage of 400,000, the speedometer drive-gear wore out; amazingly, a specialist gear-cutter lists gears of the right size ex-stock at a modest price, and I'm just waiting for the gear to be married to the existing cable-drive socket.

During the rally, the Delage covered around 300 miles in four days – it has

done over 300 a day in its time – and didn't miss a beat. Thanks to a modern high-cranking-power battery, the dynastart on the nose of the crank swings the engine into action with none of the turmoil of a Bendix starter.

On the road, my Delage has the easiest and quickest gearchange of any vintage car I've ever driven and, though the steering is inevitably fairly heavy at parking speeds, it's nicely balanced once the car is on the move. As *Motor* magazine remarked of my car in 1945, 'when it was a current model, it offered better-than-average performance without apparent effort and with commendable reliability'.

So it's no surprise that a friend once told me that he thought that the DISS Delage was the best-kept secret of the Vintage Sports-Car Club!







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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___*Jaguar*___ MILESTONES

JAGUAR D-TYPE AT LE MANS

THE D-TYPE was the most successful sports racing car that Jaguar Cars Ltd ever produced. It won the gruelling Le Mans 24 Hours race in 1955, '56 and '57 (with the privateer Ecurie Ecosse team taking the first two places and D-types taking five of the top six places!), as well as the Reims 12 Hours in 1954 and the Sebring 12 Hours in 1955. In this picture, Mike Hawthorn leads Juan Manuel Fangio at La Sarthe in 1955.

Following the success of the C-type, which had won Le Mans in 1951 and '53, the works team – under the leadership of Jaguar's racing manager Frank 'Lofty' England - was quietly confident with the new D-type entered in 1954. The drivers were Le Mans-winning duo Duncan Hamilton and Tony Rolt. Unfortunately the D-type suffered fuel starvation and had to pit to have the filters replaced. The duo raced on and finished second, a lap down from the winning Ferrari. It was evident that the D-type's advanced aerodynamics were superior to the Maranello car's: the Jaguar's top speed was 172.8mph versus the 4.9-litre Ferrari's 160.1mph.

With aerodynamic bodywork designed by Malcolm Sayer, and a revolutionary aviation-inspired monocoque tub with tubular subframes for the engine and front suspension, the D-type was a considerable step forward from the previous C-type, and on the road it feels much sharper and much faster.

Think of a Spitfire versus a Hurricane.

Robert Coucher



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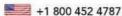
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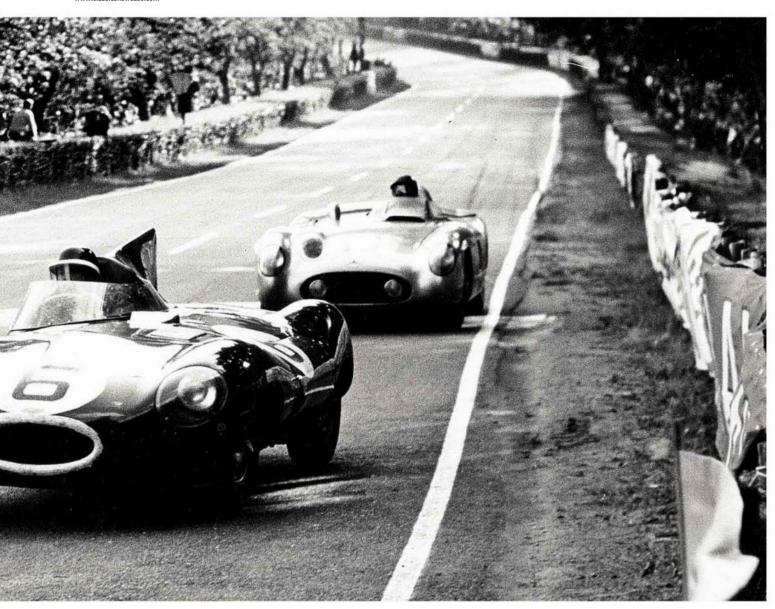
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OCTANE'S MONTH IN MOTOR SPORT

IN THIS PICTURE

Historic Monaco trip

PLASHES FARM HSCC TRIAL, Hertfordshire, UK 22 August

Historic Sporting Trial Association organiser Martyn Halliday couldn't quite decide who should win 'Spirit of the Event'. There were several first-timers having a go – but his nomination was for HSCC racer Grant Tromans, who flew in from Monaco at 8.30am, hired a car to get to the event, then drove in his first-ever trial in a TMS, with Michael Purse bouncing. Together they accrued the second-highest number of penalties of the day (oops!) before Tromans flew home again.







In brief



WIN PARIS-VIENNA ENTRY

Rally Round is offering a free entry to the 2016 Paris-Vienna Rally (13-18 June), worth £5500. The prize includes welcome reception at Fontainebleau, hotels, meals, gala dinner in Vienna, rally plates, road book, emergency mechanical and medical assistance, medals and trophies – you just need to get your own car there. To enter, send a postcard with your full name, email and postal address, plus make and model of your vintage or classic car, to Paris-Vienna Competition, Rally Round, The Studio, Coachman's Lodge, Frensham Lane, Churt, Surrey, GU10 2QQ by 15 February 2016. Or deliver your entry by hand at the 2016 London Classic Car Show at ExCeL before 1pm on 21
February. The prize draw will take place later that afternoon. www.rallyround.co.uk

BIGGER WHEELS ALLOWED

Due to the unavailability of suitable 70-profile rubber, MSA tyre rules have been relaxed for asphalt historic stage rallies. National tyre rules now apply, so the aspect ratio is free, though in categories 1-3 extreme low profiles will probably be prevented by the rule that says the diameter cannot differ from original by more than 10% – though that means Escorts can run 14in wheels as well as the 13in and 15in they are homologated for. Wheel choice is free providing that they are housed within the permitted bodywork, in new maximum widths of 7in up to 1150cc, 8in for 1150-1600cc and 9in for over-1600cc.



PRESCOTT 40SEC SMASHED

The VSCC's classic meeting on the first weekend of August always sees a few records fall, but this one was more momentous: James Baxter made the first sub-40-second run up the hill in a pre-war car, when he pulled off a perfect 39.68 in ERA R4A. Meanwhile, Mark Walker (predictably) lowered the Edwardian record to 47.39sec in the 200hp Darracq to win the Sam Clutton Memorial Trophy.

MAN AND MACHINE



An expert in stage management

What to do with an old rally car? Drive it the way it's accustomed to, of course words: PAUL HARDIMAN

'RALLYING IT WAS Morris's fault,' remembers Kevin Bristow with a chuckle. Navigator James Morris had co-driven this car in the '70s, after it was passed on by Old Woking Service Station, which had built the car up to works pattern and run it in this yellow livery. Bristow already owned a 240Z but fancied something a bit more ambitious. He spotted this one in 1988 looking very tired and 'bought it with a vanload of spares'. Its first outing was to one of Spike Anderson's Z gatherings at Silverstone (home of the Samuri race team): 'It was a complete wreck, with crunchy synchros. So I got it home and rebuilt it.'

Once the car was complete again, Morris lit the fuse by mentioning: 'I used to rally that car; wouldn't it be good if...' As Bristow recalls: 'I hadn't really intended to, but we went off to Pembrey on one of the Autostorica rallies. Despite fuel pump issues and boiling the brake fluid, we didn't disgrace ourselves.'

That was in 1990. By 1992 Bristow, Morris and the Z were front-runners in historic rallying, winning the post-historic class in the Autoclassic championship, and by 1994 taking the Classic & Sportscar stage rally championship outright.

'It's had a multitude of engines. When I got it, it had a large motor but needed a 2.4 for rallying, so I spoke to Spike a lot and drank a lot of his tea. I still feel guilty that I ended up getting Tim Riley to build the engine. His dad Peter loved the car.'

Yes, Bristow means ex-Ford and BMC works rally driver Peter Riley. He continues: 'It's done so many different events. It won the post-historic Rallysprint at the Silverstone Classic in 2000, I once did the Crystal Palace Sprint in it, and it's covered hundreds of laps of Castle Combe on charity trackdays raising money for The Stroke Association. That was where the big engine blew up. Short gearing and long straights equal a broken crank. Now it's a paperweight.'

There have been a few 'offs': 'We've been to Ypres three times and crashed twice, because we never had the time or money to recce the stages. We once hit a wall and folded up a front wing, and the other time we ended in a ditch when we came across a car parked halfway around a corner. The third time it broke the rear suspension.'

The only time it's been inverted was on the Woodpecker stages. 'It went from grip to zero grip and we gently slid off and it ended up on its roof resting against a tree. We unbolted the undamaged panels, snipped off the saplings it was resting on, pulled it back to the road, put the doors back on and drove it out of the stage.'

Though all along there was 'modest support' from Mike Feeney at MJP (Eastern Auto), budgets were always tight: 'I once made a set of SP82 tyres last an entire season, and it doesn't have the choice of forest and tarmac suspension like they do now. It's got one set-up.'

Z life was complicated by the fact that, in 1995, Kevin had found and was restoring a *real* works rally 240 that did the '71 RAC (detailed in *Octane* 74). As it happened, one informed the other: 'It's not like an Escort where there's the Ford Motorsport manual to tell you how to build it. So I took the struts off the red car and had them dyno tested. It was fantastic to get some data! The factory philosophy was softish springs and harder dampers, for more weight transfer to confer traction, which is what you want in a rally car, and I've applied the same settings to the yellow car.'

As budgets grew, it became harder to keep up in historics – 'It's not like we've got some spare Zs in case we destroy one' – so Kevin retired the car from series rallying in 2000. After which it started to make regular appearances at the Goodwood Festival of Speed forest rally stage, originally as part of the 'birth of stage rallying' showcase.

Yet he has been tempted to bring it out again: 'With a glassfibre dash and so on to make it as light as possible... but that would have taken the '70s-ness out of it, so I pulled back.

'Over the years we've done all the classic RAC rally stages in it: I remember watching a video of the red car on the '71 RAC and one time in this car I suddenly realised we were on the same roads—that sent a shiver down my spine. I wanted it to feel like it did for drivers of the '70s and I'm glad I didn't change it.'



Hamburg · Berlin



Aston Martin DB 4 Series I, 1959, black sliding roof Webasto, extensively restored, original first leather, FIVA Passport, documented owner history.



Aston Martin DBR2 Recreation, 1970, alloy bodywork, Aston Martin engine, UK and German road registration.



Alfa Romeo 1900 C Sprint Series I Coupe, 1952, Mille Miglia competitor, FIVA Identity Card, restored.



Mercedes-Benz 300 Sc Roadster, 1956, only 53 examples produced, restored some years ago, original service booklet.



Porsche 356A 1600 Cabriolet, 1958, very original car, extensively restored some years ago.



Lancia Delta S4 Stradale, 1989, original condition, 23.800 KM, 4-wheel drive, only 45 existing!



BMW 503 Cabriolet Series II, 1958, only 58 cars produced, power steering, well documented.



Jaguar XK 150 SE FHC, 1959, sherwoodgreen with tan, completely "matching-numbers", restored in UK.



BMW 503 Convertible, 1957, 1 of 78 produced, one owner, only 53.000 KM, first registration plates.



Ferrari 212 / **225 S Tuboscocca**, 1951, race history, 1 of 2 with racing frame-body by Vignale, "matching".

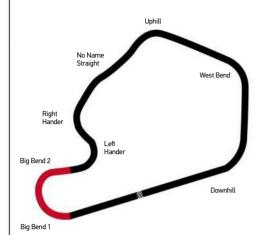
AM DB 2 Vantage, 1951, beautifully restored. Bentley 3 litre Blue Label Tourer "Gurney Nutting", 1925. Chevrolet Corvette C1 Roadster, 1960, restored. Ferrari F40, 1990, original condition, only 29.041 KM! Ferrari 330 GT 2+2 Series I, 1965, Ferrari Certificate. Jaguar E-Type Series I 4.2 I Coupe, 1965, built up new. Jaguar XK 150 3.8 litre "S" Roadster, 1960, LHD. Mercedes-Benz 300 S Roadster, 1953, unique coachwork.

Mercedes Benz 540 K Cabriolet A, 1939, 32 produced. Mercedes-Benz 770 K Cabriolet D "Tourenwagen", 1931. RR- Silver Cloud III Mulliner Convertible, 1963. Rolls-Royce Phantom VI Landaulet, 1975, LHD.

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Lime Rock: Big Bend

MARK HALES ON WHY SMALL DOESN'T ALWAYS MEAN SIMPLE



LIME ROCK PARK lies in Connecticut, a couple of hours' drive north of New York city. Like so much of the popular culture that comes flooding into our living rooms, it was a name that seemed very familiar, attached to something about which I knew very little. When I finally made the pilgrimage, the whole place was on a much smaller scale than I'd imagined, but I swiftly discovered that a short (1.5-mile) track with just seven corners doesn't guarantee a simple task from the driving seat. Quite the reverse: think Mallory Park or Brands Indy...

Lime Rock's hidden devil is in its cambers most a consequence of repair on top of repair and the bumps and blind brows. A case in point is the entry to Big Bend (Parts 1 and 2), which combine to form the tightening 180-degree curve at the end of the main straight. The circuit's builders took the literal route when they named the corners and, even if Big Bend is smaller than Downhill, you can see at least some of the way round on approach, and it looks straightforward enough. The locals described Big Bend as a 'real entry-speed corner', adding detail like 'we mostly put our wheels to the right of the concrete...' They didn't explain why, though, and other than it makes the road that bit shorter. I could see no obvious reason not to open out the entry.

The Porsche Turbo that had been borrowed for the day featured drive to all the wheels and a set of sticky Michelin Cup trackday tyres – and at first it definitely seemed happier when you didn't cramp it on the way in, because it didn't try to push its nose so wide. But then, every so often, I found the whole car easing itself towards the grass on the entry to BB2 without any sense of what I'd done to deserve it.

Not for the first time, I wondered whether that was because I simply didn't have the mysterious ratio of load to speed that's elixir to a Porsche's nose.



Enlightenment came in the form of Rob, one of the senior instructors, who revealed that the road climbs up and across its width from the inside towards the middle, then crests into a ledge that forms the outside lane. It's something you can't really tell unless you walk the track. He then took me round in a Porsche Carrera S, and showed how you can really dig the car into the first half of the corner, loading it up against the camber, then hold it there all the way round, letting it run wide only on the very last part of the exit.

It was an interesting and expert demonstration, but I suspected that the finer detail – such as exactly how much you can let the car move left for the entry to BB2 – might still depend on the amount of aerodynamic and mechanical grip available from your car. Hence the slightly lesser effect on the all-drive Turbo with its stickier tyres.

Rob reckoned a 64-second lap would be a good one for the Carrera, adding that PJ Jones still holds the outright record in a Gurney Toyota Eagle GTP prototype with a lap of 43-and-a-bit seconds. It was set in 1993, when the GTPs had 1000bhp and, we're told, four tons of downforce – numbers that made them faster round a lap than the Indycars of the time.

Å little further round the lap there's Lime Rock's signature steep rise – the eponymous Uphill – which leads from Right Hander and No Name Straight. Lime Rock has acquired a few

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chicanes since I went, but back then Uphill was a curving crest sharp enough in both senses to have a four-wheel-drive Porsche spinning its wheels. Apparently the hill didn't always have a curve in it; sometime in the late 1980s John Morton's Nissan GTP had set a qualifying record in the 42s, but then took off at the top and flipped – so I guess today's chicanes are a final chapter in the safety saga.

But back to Big Bend (Part 1), where by the end of the day the parameters were finally beginning to make more sense. You commit early to the first part, and hope that the transfer of weight from braking combined with the camber will load the front enough to stop the wheels locking, at the same time beginning to point the nose into the corner such that you can stay on the slope. The idea is to remain there until the middle of the corner, and avoid popping up to the shelf that forms the rest of the track to your left. That's what they meant by an 'entry-speed' corner.

Like so many such combinations, the traps that lie in wait are as complex as the strategy needed to avoid them. The main one is not doing it all well enough, which convinces you it can't be done. The second is overloading the tyres in your efforts to force a result, and running wide for a different reason. Running wide at Big Bend, however, is not the disaster it might be at the top end of the track, mainly because you have been trying so hard to leave all that space to your left. It is just enough room to accommodate a car and a driver who has done it all slightly better...

MARK HALES

Octane's resident test driver is also a track instructor, and regularly races famous historic cars, including Nick Mason's Ferrari 250GTO.

HALL & HALL



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THE MARKET

BUYING // SELLING // OWNING I



Keeping busy

There's no post-Monterey lull to speak of these days; the auction dates just keep coming

YOU'D THINK that everybody
– and the poor auctioneers in
particular – might have wanted
a nice break after the inevitable
madness of the annual Monterey
Car Week sales, yet the past four
weeks have included several major
auctions, and the biggest of the lot
took place on opposite sides of the
English Channel, either side of the
weekend of 5-6 September.

On Friday the 4th, Bonhams brought to an already impossibly beautiful Chantilly Arts & Elegance in northern France a collection of stunning cars, including the Maserati Boomerang concept, which sold for a hefty \in 3,289,500, as related by Simon de Burton on page 192, contributing to a total take of \in 8.5 million.

Not to be outdone, RM Sotheby's rolled into London on Monday the 7th and hammered £16.6 million-worth of metal. Top seller was the 1958 Ferrari 250GT Berlinetta Competizione Tour de France pictured above, said to be in tip-top driving condition following a recent engine rebuild, and sensibly bought at £4,760,000 against an estimate of £4.500.000-5.500.000.

It's not just the heavyweights of the auction world that have been working overtime, however, and Sunday 6 September saw the debut of new house Classics Central.

At Bedford Aerodrome 52 lots were offered, with 60% finding new owners. We were most taken with an original and very well preserved 1961 Lancia Appia that made far less than it deserved to, selling for just £6200. We rather wish now that we'd made a cheeky bid. Here's hoping it wasn't, as the catalogue suggested, an 'unrepeatable' opportunity...

TOP 10 PRICES

AUGUST 2015

£11,288,500 (\$17,600,000)

1964 FERRARI 250LM

RM Sotheby's, Monterey, USA. 13-15 August

£10,758,500 (\$16,830,000)

1961 FERRARI 250GT SWB CALIFORNIA SPIDER

Gooding & Co, Monterey, USA. 15-16 August

£10,547,500 (\$16,500,000)

1962 FERRARI 250GT SWB SPECIALE Gooding & Co, Monterey, USA. 15-16 August

£8,819,000 (\$13,750,000)

1998 McLAREN F1

RM Sotheby's, Monterey, USA. 13-15 August

£8,466,500 (\$13,200,000)

1953 JAGUAR C-TYPE LIGHTWEIGHT ROADSTER

RM Sotheby's, Monterey, USA. 13-15 August

£8,466,500 (\$13,200,000)

1956 FERRARI 250GT BERLINETTA COMPETIZIONE 'TOUR DE FRANCE'

RM Sotheby's, Monterey, USA. 13-15 August

£6,469,000 (\$10,120,000)

1982 PORSCHE 956

Gooding & Co, Monterey, USA. 15-16 August

£5,456,500 (\$8,525,000)

1959 FERRARI 250GT COMPETIZIONE ALLOY BERLINETTA

Bonhams, Carmel, USA. 14 August

£5,452,000 (\$8,500,000)

1959 FERRARI 250GT LWB CALIFORNIA SPIDER

RM Sotheby's, Monterey, USA. 13-15 August

£5,115,000 (\$7,975,000)

1950 FERRARI 275S/340 AMERICA BARCHETTA

RM Sotheby's, Monterey, USA. 13-15 August



PORSCHE OWNERS appreciate difference and so, too, it appears, does the market. In August, as all other HAGI indices fell away, the HAGI P made a gain, albeit a modest one of 0.65%. Incidental as that may be, it does highlight the separateness of the Porsche sector, which has long borne the tag of historic structural underperformer.

However, over the last couple of years Porsche's stature has transformed. In 2014 it outperformed all other individual marque measures, as well as the overall asset-class market as measured by the HAGI Top. The August 2015 gain not only brings the HAGI P to a new index high, but also marks it out as the top performer for 2015 to date of all HAGI benchmarks. The cumulative effect of this measured growth has brought the HAGI P

within range of the HAGI Ferrari measure.

Moreover, the HAGI P's 9.21% YTD growth and year-on-year figure of 20.4% are ahead of the historic long-term annual average for the Porsche sector. Notable variation in performance within the Porsche catalogue, with some models exhibiting weakness and others showing more strongly, speaks to the discernment and discrimination within the segment. That's part of what makes Porsche different, as is the fact that it offers more entry-level options than some other marques.

Consider the legacy of long-term market underperformance and the fact that Porsche owners actually drive their cars, and it's clear that many Porsches offer good value compared with certain cars that are driven less. For more see www.historicautogroup.com. Dave Selby



Wooden and wonderful

RM Sotheby's, Hershey, USA 8-9 October

IN THE PANTHEON of post-war American classics, one model remains supreme. Lacking the exposure of first-generation Corvettes and Mustangs and definitely with less of a sporting bent, the Chrysler Town and Country reigns supreme over its younger, more flighty opposition and enjoys a loyal following aping that reserved for pre-war prestige makes such as Packard and Pierce-Arrow.

Clearly there's no missing this 1947 Chrysler Town and Country sedan, whose heady cocktail of steel and wood has remained a favourite with Stateside collectors for decades. Hardly a cheap car at the time, it was unashamedly upmarket and targeted the buyer who could afford its upkeep, especially the large expanses of wood.

Aside from the wood treatment to the doors, which adds to the stunning appearance, a roster of options including the roof rack, radio, heater, sun visor and Appleton spot-lights gild the Chrysler lily big-time, so anyone buying this car needs to invest in some high-quality wax and chrome polish, as well as yacht varnish. The interior keeps the opulent theme going, with wooden door panels and rooflining strips, while the vast acreage of painted metal dashboard, complete with the radio speaker. blends well.

After time with its first owner, St Paul, Minnesota resident William Kohls, the T and C was given a cosmetic makeover in the 1980s, but much of its originality was kept. Two years ago it was subject to a major restoration. Work included another repaint in the correct Sumac Red, while the interior was refurbished too, using original-specification red leather and Bedford cord.

Such is this car's condition it has already won the Town and Country class at this year's Amelia Island Concours d'Elegance. Unusual, highly attractive and very usable, it has an estimate of \$140,000-160,000. www.rmsothebys.com

ONE TO WATCH

1964 Jaguar C-type FIA HTP Evocation

H&H, Duxford, UK 13-14 October

THE JURY'S BEEN out on replicas, re-creations, evocations - call them what you will - for as long as the classic movement's been in existence, but quality and likeness to the real thing fluctuate wildly from the depressingly dodgy to the barely distinguishable. Several cars have spawned copies, with the Cobra perhaps the most replicated, and the Jaguar D-type not far behind. There are fewer C-type replicas and this one is, according to H&H (which is selling it



in its Duxford sale), the best one the auctioneer has seen.

More enthusiasts now accept replicas as the only way to afford the car they always hankered after. And when they're built to the exceptional standard of this C-type, there's little to get worried about. It was scratch-built by Emeryson restorer Cyril Linstone from Jaguar-supplied drawings, and more than 3000 hours and £120,000 went into its construction. Wire wheels contribute to the authentic look, as do the dynamo and C-type sump, which bolts to a 250bhp 3.4-litre XK engine built by Sigma Engineering.

Complete with not only an MoT but also current FIA HTP papers, it's about the nearest most enthusiasts are likely to get to the real thing. But don't think you'll be picking this one up for the price of a good order MGB: H&H has given it a £180,000-220,000 estimate.

www.classic-auctions.com

ALSO LOOK OUT FOR...

The list of notable musicians who have not shared a stage or a studio with the late Jack Bruce is a short one. The ridiculously gifted bassist, best known for his work with Cream, played with everyone from Eric Clapton to Courtney Pine in his long, freewheeling career, objects from which will be auctioned by Sotheby's in London on 29 September. Among the lots is this well-used Warwick Thumb bass, an example of the fretless model created with input from Bruce. Estimated at £10,000-12,000, it will be sold with its long-suffering flight case, which is covered in stickers from various tours.

In brief

TRIBUTE TO AUSSIE PLUCK

Theodore Bruce, Melbourne, Australia 24 October

The inventiveness and competitiveness of the home-built special is well known, and an example from Down Under underlines the point. The MM Holden special was a post-war Australian racer with the looks of a junior Allard. It was built around a home-made chassis and powered by a Holden 2.3-litre engine, and proved a plucky competitor, coming fifth in the 1953 Australian Grand Prix. Luck didn't hold for the 1954 New Zealand GP though, where it failed to finish. The original was destroyed in a fire and this recreation — with an estimate of AUS \$140,00-180,000 and offered by Theodore Bruce — pleasingly brings the original car to life.

www.theodorebruceauctions.com.au



SMALLER ATTRACTIONS

DVCA, Dorchester, UK

15 October

DVCA's final sale of the year on 15 October lines up three smaller pre-war Rolls-Royces at its suitably grand Athelhampton House venue. Oldest of the trio is a 1926 20hp model (estimate £45,000-55,000, below) with Barker-style dual-cowl bodywork. It's joined by a 1929 20hp Freestone and Webb Weymann close-coupled saloon, described as being in exceptional original, patinated condition. With raffish looks it's estimated at £35,000-45,000. Lastly is a 1935 20/25 sports saloon with Hooper coachwork. Aimed at owner-drivers, its low-slung appearance should dispel some people's belief that all small Rolls-Royces are dowdy.

www dyca co uk



RIDE 'EM, COWBOY!

Mecum, Chicago, USA 8-10 October

If you want to buck the classic Range Rover trend, stick your paddle up for this restored 1976 Ford Bronco. Pre-dating the Range Rover, the Bronco was the choice of farmers, outdoor-pursuits types and even those urban dwellers looking for something more practical than a Maverick or an LTD. Values have been climbing as the Bronco comes in for reappraisal and increasing demand. Mecum's example has had a 500-hour restoration and features a rebuilt 302ci V8 and transmission. Power discs and steering make any journey easier and it's relatively compact. Add a tow hitch and you could have the best hauler at any classic motor sport event.

www.mecum.com



Searching for the lived-in look

Bonhams, Philadelphia, USA 5 October

THE DEMAND FOR original-condition cars shows no signs of slackening, and even scruffy examples no longer trail immaculate, restored models in the price rankings. The desire for originality has been debated at length, but the general feeling – that once restored, it's no longer original – is gaining ground. Bonhams' Beaulieu Autojumble sale, which saw a 1929 Bentley 4½-litre smash its £150,000-250,00 estimate and reach a premium-inclusive £695,900, proves the point.

Such is the strength of demand for the patinated and the obviously used, Bonhams' fourth 'Preserving the Automobile' sale returns to Philadelphia's Simeone Automotive Museum for the fourth year: the accent is on unrestored and preserved cars.

Nestling among several original-condition American cars is a 1936 Wanderer W25 K Roadster (below), being offered publicly for the first time after many years spent in two European collections. The W25 K was launched in 1936 and was powered by a supercharged six-cylinder 2-litre engine: it could run to around 95mph, making it a BMW 328 alternative.

Restored a good few years ago but in decent order before that work began, it has been re-commissioned after 10 years on display and enjoys an estimate of £230,000-290,000.

www.bonhams.com





23 September
Brightwells Leominster, UK

25-27 September

Barrett-Jackson Las Vegas, USA

26 September

Coys Frankfurt, Germany
26 September

Auctionata Berlin, Germany

26 September

Matthewsons

Thornton-le-Dale, UK

26 September

Bonhams Ebeltoft, Denmark

5 October

Bonhams Philadelphia, USA

6 October

Artcurial Hong Kong

RM Sotheby's Hershey, USA

8-10 October

Vicari Biloxi, USA

8-10 October

Mecum Chicago, USA

9 October

Bonhams Knokke-Heist, Belgium

10 October

Anglia Car Auctions King's Lynn, UK

10 October

Coys Ascot, UK

13-14 October

H&H Duxford, UK

15 October DVCA Dorchester, UK

16-17 October

Branson Auction Branson, USA

17 October
Dragone Auctions Westport, USA

17-18 October

Bonhams Stafford, UK

22-24 October

Richard Edmonds Allington, UK

23-24 October Worldwide Auctioneers Fredericksburg, USA

24 October

Theodore Bruce Melbourne, Australia

Melbourne, Australia

24 October Matthewsons

Thornton-le-Dale, UK

25 October

Silverstone Silverstone, UK

27 October

Barons Esher, UK

30 October Bonhams London, UK

30 October – 1 November Collector Car Productions Mississauga, Canada

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| INSIDER |

'On the weekend of

29 August, Historics

at Brooklands caused

gasps of amazement

when it hammered

down a 1988 Porsche

911 Carrera Sport

Targa for what must

be a record £115.360'



UK AND EUROPE COMMENT

Simon de Burton on ten days of hot English auction action

NYONE ON THE hunt for a classic during the ten-day period between 29 August and 7 September could have done worse than to head to the south of England – they'd have been spoilt for choice, with six auctions offering more than 500 cars ranging from rotten wrecks to racers.

During the weekend of 29 August, Historics at Brooklands clashed with the two-day Classic Car Auctions (CCA) sale at CarFest South, with the former house fielding 123 cars and causing gasps of amazement when it hammered down a 1988 Porsche 911 Carrera Sport Targa for what must be a record £115,360. It's well known that 911 prices have risen across the board, and that the previously more affordable variants such as the SC and Carrera Targas have started to be pulled up by the soaring value of their more coveted forbears, but this much for this model isn't going to prove typical.

The one sold by Historics was special, in as much as it showed zero recorded miles having been rebuilt from the ground up by Porsche GB with absolutely no expense spared. It must have left its new owner with a conundrum, though: to preserve in aspic and hope for a rise in value, or to drive and enjoy and watch its worth reduce with every 1000 miles?

The sale also confirmed that DeLorean DMC12 values are on the creep, although the 6900-mile example sold here was potentially good value at £25,200 – the way things are going, it could be worth double that in a year or two.

CCA, meanwhile, enjoyed its best sale to date with more than 70 of the 100 or so cars finding buyers for a total of around £900,000. Top lot was a 1973 Jaguar E-type Series III V12 Roadster (£58,300), with a 1997 Ferrari F355 Spider following on at £45,100 – far from excessive for a Giallo Fly car with relatively low mileage and extensive service history. A degree of celebrity interest was provided, meanwhile, by the appearance of both a 1965 Mini Moke that had starred in the cult TV series *The Prisoner* (£13,750) and actor Michael York's old BMW 3.0 CSA, which made £30,250.

The following week, Silverstone Auctions offered a potential rival to the Historics zero-mile 911 in the form of a 1986 Supersport with only 743km on the clock. It made £163,125, while a 'modern classic' 911 in the form of one of the 600 GT3 RS 4-litre cars fetched £281,250 – a hefty increase on what it cost new in 2011. The catalogue cover lot Aston Martin DB4 Vantage failed to find a buyer at its £675,000 low estimate, but one of just 29 DB6

Vantage Volantes sold for a strong £900,000 to become the sale's top lot.

Bonhams' long-standing sale at the National Motor Museum's Beaulieu Autojumble the following day attracted its usual range of barn finds, with the delightfully dusty catalogue cover lot — a 1929 Bentley 4-litre that had been dragged from the garage where it had rested for 30 years — making an estimate-busting £695,900, almost three times what was expected. But, with a full suite of matching numbers, entirely original upholstery and long-term family ownership, this was the stuff of dreams for any 'preservation' fan.

A 1950 Bristol 402 drophead project that had been in single ownership for 46 years also performed well at £104,540, while a 1927 Voisin C12 tourer that had been nicely restored only pipped its low estimate to fetch £219,900, despite being a fabulous example of the best of French engineering.

Anyone who had preserved their money then had the opportunity to head across to Essex for the annual 'Porsche Classics at the Castle' gathering, which incorporates a Coys one-marque auction. Notable sellers from among the 61 cars included a low-mileage, 1971 911 2.2E (£88,040) and a 1960 356B T5 Super Cabriolet imported from the classic-friendly climate of Australia (£153,400). The top performers, however, proved to be Porsches from entirely different ends of the spectrum: a 1956 356 Carrera that

was once in the René Mauriès collection (£576,500) and a 2006 Carrera GT with 6300 miles on the clock which realised £584.200.

The UK wasn't, however, the only place to source a classic at auction as the summer season drew to an end, because Bonhams has established itself as the official auction house of the fast-developing Chantilly Concours d'Élégance. Its first sale there got off to a flying start by hammering down the unique Maserati Boomerang prototype for a remarkable €3,289,500 following a protracted bidding battle among would-be buyers both in the room and on the telephones.

Another unique Maserati, this time a Frua-bodied Mexico 4.7-litre coupé, also soared, reaching €646,300. A collection of cars consigned by Richemont group executive director Alain Dominique Perrin included a 1977 Mercedes-Benz 450SEL 6.9 that was originally owned by French crooner and *My Way* songwriter Claude François: it sold for €100,000. In total, the 28 cars offered at the black-tie evening auction achieved €7.5 million.

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

CCA, LAVERSTOKE PARK FARM 29 AUGUST



What was claimed to have been the 'world's biggest Scalextric circuit' raised £11,220 for the BBC Children in Need appeal when it was offered at Chris Evans' CarFest South. The giant track, designed by racing driver and Sky Sports F1 commentator Martin Brundle, was donated for the sale by its maker, Hornby. It's 45 metres long and is based on some of the best bits of the circuits used during the 2015 F1 season.

BONHAMS, BEAULIEU 5 SEPTEMBER

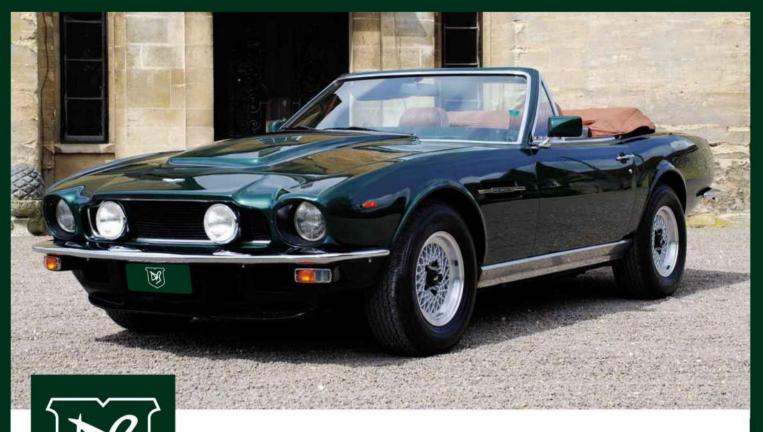


Considering the rarity of the Triumph TR5 (fewer than 3000 built), it's surprising that there are still some lying around in barns. This 1968 example, in tatty but complete and original condition and fitted with a stage three cylinder head, sold for £18,400 against an £8000 high estimate at Bonhams. A press cutting with the car reported that it had achieved 42mpg on an economy run in 1985. Talk about light-footed...

BONHAMS, BEAULIEU 5 SEPTEMBER



Motorcycles don't come much quirkier than the Sprint H Street Scrambler. Born out of a partnership between Harley-Davidson and Italian firm Aermacchi during the 1960s, it used laid-down, single-cylinder Aermacchi four-stroke engines of 250 or 350cc. More than 50,000 of the various models were sold in the US, around 1550 being Street Scrambler versions. This one looked good value at £3450.



1979 V8 VOLANTE AUTO 7.0L RSW • £199,000

A BEAUTIFUL V8 VOLANTE WITH FULLY DOCUMENTED 7.0L RSW CONVERSION IN BALMORAL GREEN AND TAN HIDE. SUPERB CONDITION AND COMPREHENSIVE HISTORY.



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1956 JAGUAR XK140 ROADSTER (OTS), VERY RARE 1986 V8 VOLANTE AUTO, 3 PRIVATE OWNERS



1967 DB6 RALLY CONVERSION, NO EXPENSE SPARED ON THIS CAR • £260,000



1982 V8 VANTAGE VOLANTE, FULLY RESTORED TO PRINCE OF WALES SPECIFICATION • £240,000



ORIGINAL RHD, FULLY RESTORED • £195,000



WITH SUPERB HISTORY • £135,000



1935 LANCIA AURELIA B20 GT COUPE, NARDI MODIFICATIONS & BEAUTIFUL CONDITION • £120,00



1979 LAGONDA RAPIER, 'THE BEST SMALL CAR IN THE WORLD!' BEAUTIFUL CONDITION • £55,000



1965 LOTUS CORTINA LHD PREPARED FOR RALLY USE • £55,000



1970 ALFA ROMEO 1750 GTV, VERY PRETTY CAR FULLY PREPARED FOR RALLY USE • £35,000







INSIDER |

'Those who think the

generation following

the baby-boomers

are not interested

in collectable

automobiles would

have had guite

a wake-up call

in Monterev'



US COMMENT

Dave Kinney on the hits and misses of Monterey week

T LOOKS LIKE in 2015 for the North American market, it all came down to Monterey. Again. With an ever-expanding number of sales and, indeed, a seemingly ever-expanding market, it's the one event that matters – whether you are looking at the top end of the market or the huge 'middle' segment where the big boys play.

More than just the place where everyone goes to meet, greet and socialise, Monterey has become a launchpad for concepts and ideas. Not just ideas from major car manufacturers, either; increasingly, it's every company that has something to offer the collector car marketplace.

Let's do a quick review of the numbers from all the auction houses that play on the Monterey Peninsula, before we get to what it could all possibly mean. Keep in mind that many of these numbers are still fluid, as the final dollar might not have yet been counted.

RM Sotheby's finished strong with its three days of sales, including the much ballyhooed Pinnacle Portfolio. With nearly \$173 million in sales, it came out ahead of the pack. Sell-through rate was in the 80%-plus region; it shifted 129 cars. Meanwhile, Gooding & Company showed a very creditable \$129 million, and it also approached 90% in its sales rate. With just two nights of action, these were strong results indeed.

Bonhams continues its strong presence. Without a Ferrari GTO to bend, it still turned in \$44,500,000,

and also had a sell-through rate similar to RM's and Gooding's, at 88%. With a sell-through rate of just 60%, Mecum still achieved sales of \$43,500,000. It has many more cars than RM Sotheby's, Gooding and Bonhams, and generally – but not always – at a lower price point. Those who've watched Mecum grow on the peninsula also noted that what started as an event without charge to the audience now merits a \$25 admission fee. Russo and Steele had a sale-through rate similar to Mecum's at 61%, and saw sales total \$10.200.000.

Of note, fully 15 days after the last hammer fell, Rick Cole Auctions has yet to report sales. Newcomer JR Auctions isn't reporting numbers, either. Hagerty observers on-site show a total of \$624,000 total sales; with after-sales this number could be higher when the final tallies are made.

Lessons learned? First off, the market remains vibrant. However, the 'buy it today and it's worth more tomorrow' strategy isn't always working – especially at the top end of the market. If you had a Ferrari 365GTC, your solidly \$1,000,000 car had two examples that sold

in the high \$700,000s; an example at RM Sotheby's pulled just \$780,000, while a Gooding car managed 'only' \$797,500. It's been quite some time since a 365GTC has publicly sold this inexpensively. For some Ferrari collectors, it represents one of the finest all-round cars from the Enzo era.

And it wasn't just 365GTCs that saw some, well, for now let's call them 'anomalies'. Gooding also sold a 250GTE 2+2 for the exact same figure as the 365GTC: \$797,500. It goes without saying, but I'll say it anyway: I'll take a 365GTC over a 250GTE any day... but that is why they make both chocolate and vanilla ice cream.

There was an almost impossible number of Porsche 911 variants on offer during Monterey week, numbering more than 100 among the various vendors. This is not rocket science, and 911 owners should see it coming, but the market can only absorb a certain number of any

model before prices suffer.

This, of course, is not to say that all 911s are falling off a cliff; in fact, some did quite well. None did better than the ex-Steve McQueen 930, which sold for a whisker short of the \$2,000,000 mark. (If you have been living in a cave for the past 40 years, we need to tell you that almost everything associated with the King of Cool brings a premium—the cooler the piece, the higher the price). To that end, a quite scruffy Hudson convertible from 1950 brought \$71,500. Had the Hudson

not had a McQueen connection, we would likely be talking well under the \$50,000 mark.

More signs of change in the marketplace? The cars you wanted in the 1980s and '90s, should you have been a teenager then, were overall the big winners in both the sales and the interest of many punters. And speaking of that, those who think the generation following the baby-boomers are not interested in collectable automobiles would have had quite a wake-up call in Monterey. It's possible that 2015 will also be the year that many of us saw a generational shift in what reverberates in the marketplace.

When (and if) the Monterey 2015 numbers are tallied, the final dollar volume results will be remarkably similar to those from Monterey 2014, but slightly lower. While things continue to evolve on the micro level, the macro remains strong.

Big hair, shoulder pads and unconstructed linen sport coats might not be coming back soon, but the cars of the *Miami Vice* era most certainly have returned. I believe there is something in the air tonight...

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 quide.

Kinney's top three US cars

BONHAMS, QUAIL LODGE. 14 AUGUST



This 'barn-find' 1967 Maserati Mistral 4000 Coupe went for \$143,000, but it could easily have the buyer's remaining money gone with the wind too. In green with black leather and vinyl trim, it had visible rust beneath the paint, and much of the chrome and stainless needed restoration. The original leather was dry and even the redone vinyl seats required attention. One can only guess what remains to be seen.

GOODING & COMPANY, PEBBLE BEACH. 15-16 AUGUST



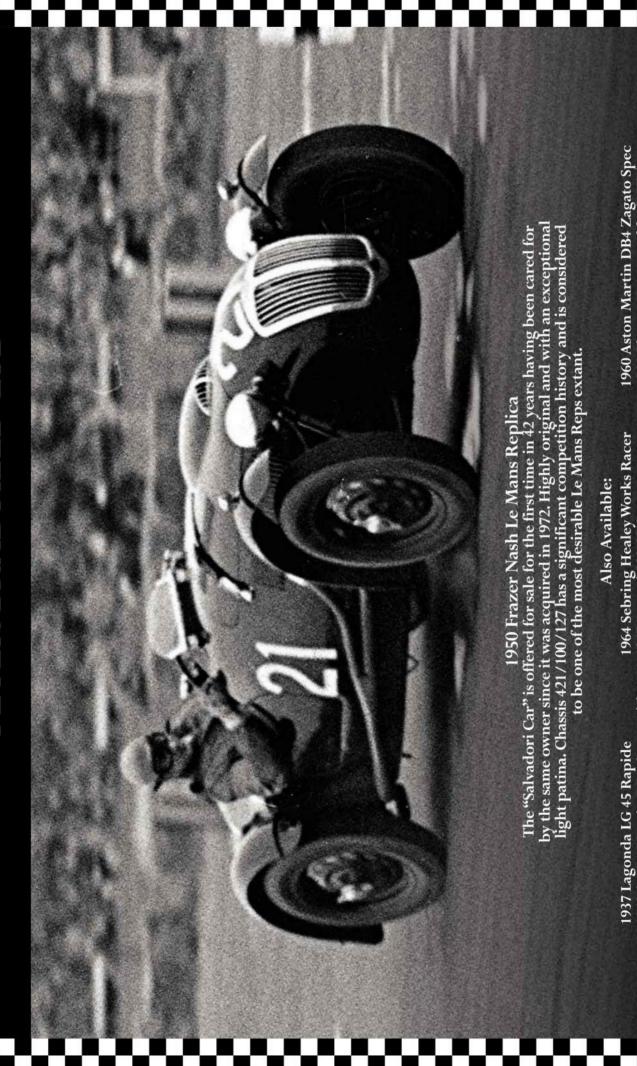
Made in very limited quantities, the 1955 Hudson Italia is now a collector favourite. This car was said to have been supported on axle stands for 40 years. Sold for \$154,000 in its still dusty, neglected condition as a non-runner, it was missing a few vital pieces – such as the motor and gearbox. Good Italias are worth over \$400,000, so there's room for a resto here, but it'll never have its original motor. An interesting challenge.

RM SOTHEBY'S, MONTEREY. 13-15 AUGUST



In dark blue over a brown leather interior, this 1971 Mercedes-Benz 280SE 3.5 Cabriolet really looked in its element in Monterey. Fully and completely restored, done to an excellent standard, it sold for \$429,000. The floor-shift auto is not always the one you find, but it is always the most desired. This is big money for the big Benz cab, but expect these models to keep finding new value highs in the next year.

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8 REECE MEWS

KENSINGLON

1967 Ferrari 330 GTC

1960 Aston Martin DB4 Competition

1966 Citroen Decapotable (RHD)



Practicality in very different forms

Choose from the ever-so-civilised Healey 'woodie' or a rather more brash but surprising American muscle car of the 1980s

THE GREAT AND the good have always had time for the estate car. The space has always been the selling point and, while their load-carrying is better than that of their saloon brethren, so too is their character.

It's been almost fashionable to knock estate cars. While Land Rover Safaris, and early estates especially, have long held enthusiast interest, later 'woodie' estates hadn't enjoyed such a following. But how things changed as the Goodwood Revival made its mark on demand for more unusual – not to mention usable – classics. And with that demand came a new appreciation for upmarket load-shifters, and 'woodie' estates in particular.

Before the Second World War woodies were favoured by the owners of large country estates, especially those who ran shooting parties. Even after the war, when Sir Stafford Cripps' taxation regime spelt the end for many country houses, there was still demand for estate cars. Some, such as the 1948 Healey being sold by Classicmobilia's Keith Riddington, offered a fair turn of speed too.

It was built by former racing driver Hector Hobbs, who liked the car so much he decided to build more and sell them from his Southampton garage. Ultimately 17 were made – no doubt the appeal was the avoidance of the 30% purchase tax that estate cars usually attracted – and only two have survived, Riddington says.

Marrying up the Dibbins-supplied woodwork with the Westland-built metalwork resulted in a slightly chubby yet intensely likeable estate. With that fabulous woodie side profile, split tailgate and folding rear seat, it's highly useful. And, Riddington points out, it's perhaps the fastest woodie on the road today. Too late for this year's Revival and VSCC Prescott, but buy now (it's price on application) for the 2016 Members' Meeting.

www.classicmobilia.com

IF THE TRUE-BRIT nature of the Healey woodie doesn't appeal, here's rather more in the way of power from the other side of the pond. Alongside '60s and '70s muscle cars, late-80s American performance cars have been gaining traction.

And there's none better than the 1984-on Buick Grand National, which was basically a family-friendly Regal fitted with a 200bhp turbocharged 3.8-litre V6 to deliver acceleration and top speed figures its V8 predecessors, even in big-block form, would have been proud of. Running a quarter-mile in 15.9 seconds, it wasn't far behind V8-engined Camaros and Corvettes.

Relatively compact, the Grand National could handle pretty well too, and, being well-equipped and comfortable, it's finding favour today with older muscle-car owners who can't cope with non-assisted steering and heavy, long-throw gearchanges.

Napoli Classics of Milford,
Connecticut, has four 1987 Grand
National Turbos on offer. One has
covered 6689 miles from new, another
a trifling 360 miles. Proprietor Lenny
Napoli says 'Nationals are appealing
not only to those older drivers but
younger enthusiasts as well, much in
the same way that mid-to-late-80s
performance saloons are in the UK.

At \$39,000 and \$65,000 respectively, they're priced at the top end but you won't find better. www.napoliclassics.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

2010 - 911 (997 GEN II) TURBO S PDK (BASALT BLACK) - 25,000 Milles
PDK, Black Icather Int, PSM/INSM/POM (IGN III) Flouth Screen Sat Nax, Felephone, Sports Enhaust, Cruise Control, Chrono Pack,
White Dals, Heated/Memory/Fully Electrical & Sports Seats, BOSE-CO Changer/USB/PDO Connection, Xenors, Porsche Crest
on Headrest, Relativar Headining, Climate Control, Rear park Assist, 13" Turb Alloys Wheels, Full main Dealer Sencice History.

2009 - 997 GEN I C2S POK CABRIOLET (GT SILVER) - 53,000 Milles
PDK, Black Leather Intt, PSM/PSM/PCM (GEN II)-Touch Screen Sat Nav-Telephone, Sports Exhaust, White Diels, Heated & Part Electrical
Seats, BOSE-CD Changer, USB/PCD Connection, Xennons, Rear park Assist, 197 Sports Design Wheels, Full main Dealer Service History.

2006 - 997 TURBO COUPE TIPTRONIC (BASALT BLACK) 56,000 Miles
Black Leather Intr. PSM/PISAM/PCM-5at Nav, Telephone, Chrono Pack, Sports Exhaust, BOSE, CD Changer, White Dials,
Heated/Memory Seats, Fully Electric Seats, Alcantara Headining, Surroof, Porsche Creat Embossed on the Headrest,
Red Seat Bell, Rear wiper, Rear parking Assist, Xenons, 15° Turbo Alloy wheels, Full Service History (Just Been Serviced)

2007 - 997 TURBO COUPE MANUAL (COBALT BLUE) 73,000 Miles
Black tither Intr, PSIM/PSAM/PCM-Sat Nav/Telephone, Chrono Pack, Sports Exhausts, Heated/Memory/Fully
Electric Seats/80SF-CO Changer, Alcantara Headiling, Surroof Porsche Crest Embossed on the Headrest, M/F/S
wheel, Rear wiper, Rear parking Assist Xenons, 19" Turbo Alloy wheels, Full Porsche Service History

2008 - 997 CAS COUPE MANUAL (BASALT BLACK) 46,000 Miles Black Lither Intr, PSM/PASM/PCM-Sat Nav/Telephone/BOSE & CO Changer, White Dials, Sports Exhausts, Heated Seats, Alcantara Headlining, Part Electric Seats, Rear Park Assist, Climate Control, 19° Turbo Alfoys, Full Porsche Service History.

2007 - 997 C2S COUPE MANUAL(BASALT BLACK) 20,000 Miles
Black leather Interior, PSM/PCM-Sat Nav/ Telephone/BOSE, CD Changer, Sports Exhaust, Sports/ Heated Seats,
Suomoof, Rear Wiper, 3 Spoke M/F/S wheel, R/Parking Assist, Top tinted windscreen. Porsche VTS, 19" Carrera Sport
Wheels, Full Porsche Service Historyce.

2006 - 997 C4S CABRIOLET (ARCTIC SILVER) MANUAL 37,000 Miles
Black Leather Interior, PSM/PASM/PCM-Star Nav, Cruise Control, Sports Exhaust, Heated Seats, Memory Seats,
Fully Electric Seast, Felephone, BOS-CC Orlanger, Persche Crest on Headrest, White Dials, Rear Park Assist, 19°
Sport Design Alloy wheels, Full Main Dealer Service History.

2006 - 997 CAS CABRIOLET MANUAL (BLACK METALLIC) - 62,000 Milles Black Dark Olive Metallic, Black Leather Interior, PSM/PASM/PCM-Sat Nay, Telephone, Sports Exhausts, Chrono Pack, White Dais, Header Seats, BOSE Co Change, 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 (SLATE GREY METALLIC) – 56,000 Miles Black Leather Intr, PSM/PCM-Sat Nav/Telephone, CD Changer, Memory & Fully Electric Seats, Sunroof, Alcantara Headlining, Rear Wiper, 19° Carrera S Alloy wheels, Fully documented 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.

2002 - 996 GT2 CLUBSPORT (POLAR SILVER) 55,000 Miles

ONE OWNER ONLY, Full Porsche Main Dealer Service History with a recent service, GTz Club Sport Model, White Dials, PCCB Brakes, Radio and CD player, Climate Control, Central Locking, Electric Mirrors & Windows, Porsche Crested Sports Seats, Correct carbon fibre interior

2002 - 996 GTZ CLUBSPORT (ARCTIC SILVER) 37,000 Miles
Black Leather Intr, PSM, Cruise Control, Porsche Radio & CD Player, Alcantara Headlining
Fire Extinguisher, 18" GTZ Turbo Alloy wheels, Full Main Dealer and Specialist Service History

2004 PORSCHE 996 TURBO COUPE TIPTRONIC (BLACK) 50,000 Miles Black Leather Intr. PSM/PCM- San Nav/ Telephone, Cruise Control, Heated Seats, Fully Electric & Memory Seats, 805E, CD Changer, Sunroof, Rear Park Assist, Rear Wiper, Alcantara Headlining, Climate Control, 19" GEN II Turbo Alloys, Full Main Dealer Service History

393-395 Hendon Way London NW4 3LP

2002 - 996 TURBOCOUPE TIPTRONIC 5 (LAPIS BLUE) 86,000 Miles
Lapis Blue Metallic, Grey Leather Int, PSM/PCM-Sat Nav, Telephone, BOSE, Sports/Memory/Electric Seats, Sunroof, White
Dials, Red Seat Belts, Rear Park Assist, Rear Wilper, Alcantara Headlining, 18" Turbo Alloys, Full Service History

PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

1998 – 993 TURBO "S" COUPE MANUAL (SPEED YELLOW) 60,000 Miles Black Leather/Cardon Fibre Interior, Litronic Lights, Sports Seats, Electric Seats, Electric Mirrors, Yellow Dials, Porsche Radio & Single CD Changer, Yellow Seat Belts, Sunroof, Rear wiper, Yellow Callipers, 18" Turbo S Alloy Wheels, Juli Service History.

1997 - 993 TURBO COUPE MANUAL (ZENITH BLUE METALLIC) 79,000 Miles Beige Leather Interior, Sumrod, Sports Seats, Fully Electric Seats, Alphine Radio Player, Rear Wijner, Climate Control, 18" Turbo Alloys, Full Service History

1996 - 993 C45 COUPE MANUAL (MIDNIGHT BLUE) 64,000 miles
Marble Grey Liber Interior, SONY CD players, Seats, Semi-Electric Seats, Electric Windows, Electric Mirrors, rear
wiper,18" Turbo Alloys, Full Porsche Service History

1996 - 993 TARGA MANUAL (ZENTH BLUE METALLIC) 11,000 Miles
Grey Leather Interior, Sony CD Player, Sports Seats, Part Electric Seats, Rear wiper, Electric windows, Electric Mirrors,
Climate Control, Tracker System, 17" Targa Alloy wheels, Full Main dealer Service History, One Former Keeper only.

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 C2 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 CZ COUPE TIPTRONIC (BLACK) 94,000 Miles Black Leather Interior, Tiptronic, Sunroof, Becker Radio, Electric Seats, Electric Windows/Mirrors, Rear Wiper, 17 ^e 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 CZ CABRIOLET MANUAL (MIDNIGHT BLUE) - 108,000 Milles
Midnight Blue Coachwork, Marble Grey Leather Interior, Sports Seats, Fully Electric Seats Sony CD Player, 17" Alloys, Full service History

1992 - 964 C4 CABRIOLET MANUAL (BLACK) 94,000 Miles
Marble Grey Leather Interior, Semi Electric Seats, Kenwood CD Player & Radio, Electric Window Electric Mirror,
17" Alloys, Full Service History, Toney Cover available.

1992 - 964 CARRERA COUPE (POLAR SILVER) LHD – 138,000 Miles
Tiptronic Gearbox, Black Leather Interior, Sunroof, SONY CD & radio Player, Fully Electric Seats, Rear Wiper,
Climate Control, Electric Windows & Mirrors, 17" Alloy wheels, Full Service History.

1989 PORSCHE 911 SUPER SPORTT CABRIOLET (WHITE)76,000 Miles
Carrera White Coachwork, Dark Blue Leather Interior, Sports Seats, Climate Control, Blue Dial, Semi Electric Seats, SONY
Radio & MP3 player, 16° Fuch Alloy wheel, Full Documented Service History, Original Service book and manuals available

1987 - PORSCHE 911 SUPER SPORT TARGA (GSO GEARBOX) — 95,000 Miles
Carrera White Coachworks, Black Leather Interior with white piping, hear Wiper, Fully Electric Windows & Mirrors,
Full Service History Dust Been Serviced). This Porsche is a genuine M491 SuperSport one of only 37 RHD Targas
and obviously has the desirable GSO Gearbox (Sweep coll Itoo). It drives and sounds amazing with the Dansk twin
exhausts and has had the usual troublesome work such as replacing the butterfly valves done. A top end engine
rebuild was done 10,000 miles ago (2007) and the Targa roof has also been refruish by Southbounds. Whilst the
car isn't concourse it's as near as you would want for a car that you can enjoy using and yet still be every proud to
own. Paperwork wise the file is extensive and the original service book, in its original folder has 27 stamps. The

latest service was 700 miles ago. The car flew through its MOT last week with no advisories. We welcome any inspection as we are more than confident that it will stand up to any scrutiny

1979 PORSCHE 911 SC COUPE - LHD (SLATE GREY) 271,000 Kilometers Left Hand Drive, Slate Grey Coachwork, Marble Grey Interior, Manual, 271,000 Kilometers Pioneer Radio & CD Player, 16" Alloy wheels, Five Former Keepers Only

FERRARI - MODELS FROM 1967 +

2008 - FERRARI 612 SCAGLIETTI COUPE (NERO BLACK) 13,000 Miles

ZUGO - PERIARM 022 SCHOLLE IT LOUIZE (PURIA BLACK) 2300 Whiles

Full Mero Black Hider intr, HOTC package, Sport Mode, Latest Software on Gearbox to enhanced speed of Gearchange,
Sports Exhaust, 19* Modular Alloy Wheels [HSTC Special), Ferrari Ceramic Brakes, Second Generation Sat Nay, I-POD

Connection, USB Connection, Filephone, Front & Rear Parking Sensors, Electronic Chromatic wing mirrors, CD Changer,
Enhanced Sound System (BOSE), Revo Dayloras seasts, Memory Seats, Lumbar support, Headed Seats, Tyre Pressure

Monitoring System, Xenons lights, Full Climate control, Tracker System, Full Ferrari Service History

1973 – FERRARI 365 GTB/4 DAYTONA RHD (ROSSO RED) 38,000 Miles.
Black/Red Leather Interior Red Carpets Climate Control "Ferrari Classiche" Full Continuous History Superb Provenanca 3 Owners From New

1967 – FERRARI 275 GTB/A MANUAL LHD (ARGENTO SILVER) 59,000 Milles.
Full Black Leather Interior Detailed Restoration History Full History Original Build Sheets/Sales Invoice/Tool Kit/
Wallet/Hand Book 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 Red Leather interior, 86,000 Milles, 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

AC COBRA 289 CONTINUATION MODEL (BLACK) - 1996

NECOSION 250 CONTINUED HIS DESCRIPTION OF THE USE OF TH engine V8, normally aspirated arrangement, 8.9.1 compression ratio cast iron engine block with cast iron heads, roller cam-upgraded SVO lower aluminium inlet manifold/upper aluminium inlet manifold body with performance 65mm throttle bod

AC COBRA MK IV BUILT ON LIGHTWEIGHT SHORTNOSE CHASSIS BY AC CARS (ROLLS ROYCE EBOMY BLACK), 11,000 MILES, LIGHTWEIGHT, LARGE BRAKES FLAT DASH, SMITH INSTRUMENTATION, TELESCONIC SMIPH IMPACT BUMPERS FROM TAND REAR, REAR PETROL TANK BEHIND SEATS/RACING FILLER TRIANGULAR CHROME ROLLBAR, RULL ETHER COMPAULT HOLE RUSINES RECEIVED HYPE PELACK, High performance feel injection 50 Liter FORD V8 engine. Very rare and limited production of the best that AC could offer, with the best features of the Lightweight production rul.

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

1977 - PORSCHE 911 CARRERA 3.0 LTR COUPE (METALLIC ICE GREEN) 120,000 Miles

5 Speed Manual, its Green Metalic, Black Leatherette, Sparco Raice Seats, Chrome Tim Rear Spoiler, Electric Sunroof, Rear Wiper, Very are UK RHD, extensive service Instany, Fundamentally every invoice on every expenditure Over the past years. Possche Authenticity certificate confirm matching numbers engine/chassis/interior and Colour Bodywork is in excellent condition.

finished in Carmen Red with Black hide interior and Grema soft top, Automatic transmission, stereo system The finest Chrome wire wheels. Chrome exhaust system, Previous owner over the 32 years, totally restored to a very high standard. Total miles is 25,000, Fortune spent on restoring this superb £ Type drives like newThis car is just amazing.

1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,000 Miles. Automatic Black Coachwork Red Leather Interior Power Assisted Steering Wire Wheels Recent Restoration To Virtually Concours Standard

1936 - BENTLEY 4 1/4 PILLARLESS COUPE (MIDNIGHT BLUE)
Grey Leathr Gurney Nutting Coachwork 1 Owner 40 Years Extensive History A True Classic Completely Original
Throughout & Has Been Exhibited At Luois Vuitton Concours D'Elegance In Paris 2003. Sunroof Produced By



DAVE SELBY'S HOT LITTLE NUMBER



MGB Roadster

Snobbery has kept MGB values depressed, which is great news for sports car fans

YOU'LL HAVE more fun in a pert MGB Roadster than in an overblown Mercedes-Benz 190SL. It handles better and you'll get there quicker. In most meaningful ways it's a better car. The MGB is also quite possibly the best-value classic car in the world, at a tenth or even twentieth of the price of the boulevardier Mercedes.

Well, that's stated the case. With 386,961 MGB Roadsters built from 1962 to 1980, it's Britain's best-selling sports car. True, its overhead-valve pushrod engine and double-wishbone front suspension originated from 1940s MG models, but the MGB was no cobbled-together blow-over in new clothes. It had wind-up windows, exterior door handles and you could actually lock it. This was exciting in 1962 Britain.

The in-house styling was simply lovely, so English, yet as elegant as anything Italian. Don't argue: barring the octagon on the grille you could be looking at a Lancia or Alfa. More than that, it was MG's first monocoque sports car; this was sturdy and over-engineered. *The Motor* noted: 'On a road which has become so badly pot-holed that we no longer include it in many road tests, the MGB felt entirely unstrained, no distortion being evident at the door apertures.' Steering was rack-and-pinion and up front there were disc brakes.

Shorter, wider, roomier and with a useable boot, the MGB represented a quantum leap over the MGA; faster, too, with its 1800cc engine. Early cars were road-tested at 108mph and 12.2sec for 0-60mph. US mag *Road & Track* said: 'The best engineered,

best put together MG we've ever seen.'

An early advertising slogan famously claimed 'Your mother wouldn't like it.' Well, the French certainly didn't approve — Renault made a half-hearted claim the MG's sculpted prow was a crib of the Floride's. What's more, the MGB handled with verve, was vice-free, forgiving and predictable. It was also a class contender in competition and occasionally a giant killer.

At first the MGB got better, with a five-mainbearing engine (instead of three), optional overdrive (later standard), an all-synchro 'box, then a heater as standard from 1968. Then something happened. The formation of British Leyland brought Triumph into the nest. The first sign of a shift in sports car priorities was in 1969 with a budget black plastic grille, which caused an outcry that forced a BL U-turn in 1972. Perhaps if the MGB's flight had ended there we'd revere this plucky, no-nonsense sports car more. Instead, in 1974 to meet US rules came the rubber bumpers and raised ride height, which didn't help the handling. But BL couldn't stop Americans loving the MGB, so wouldn't fund a separate domestic version. Fortunately, the puny de-toxed 65bhp model was US-only.

In July 1979 BL sold 750 Triumph TR7s, compared with 4000 MGBs. The MGB was still in demand and, when the end came in 1980, US dealers attempted to counter the axe with a \$200m order. Today, there's no budget classic sports car to match the MGB for price, practicality, parts support and painless ownership.

PRICE POINTS

1962: At launch the MGB Roadster was priced at £834. Nearest car-for-car rival was the Sunbeam Alpine at just £6 more than the MGB. Other than that there was nothing else in its price/performance domain. The more powerful Triumph TR4 came in at £904, with the Healey 3000 costing £1046. The Jaguar E-type Roadster was £1828, the Mercedes-Benz 190SL cost £2457 in the UK, Alfa's 2600 spider £2465 and the Lancia Flaminia convertible £3317.

1980: At run-out in inflationary Britain the MGB Roadster cost £5808, nearly seven times its 1962 price. Just about its only domestic rival was the fresher, younger, faster Triumph TR7 Convertible, costing nearly £600 more. The fabulous little Fiat X1/9 was £600 cheaper than the MGB, while the Lancia Beta Spider came in at well over £1000 more than the MGB.

TODAY: The MGB is outstanding value. Prices are what you might call shallow, if not flat. Average UK auction price over the last two years is £6650; over the last 20 years the average is £6500. While that fact is telling, remember that this is a market where mediocre cars far outweigh fine examples. A recent open market high-point was £20,475 for a 1973 car treated to a 2800-hour photo restoration. In the trade there's a quality-restored 1964 example up at £24,500. These are special case values. The 'most classic' 1962-69 cars command biggest money, but worthwhile examples are available from under £10,000. Rubber-bumper cars rarely fetch more than £10,000 at auction, with driver-improvers half that, or less.





2015 Porsche 918 Spyder

This new, unregistered, delivery mileage Porsche 918 Spyder is presented in absolutely stunning factory condition. Finished in Platinum Silver, with an Onyx Black leather trim and contrasting Acid Green piping. Options fitted to the car include a front axle lifting system, a glare reducing interior package with carbon fibre, stone shield and an electrical seat height control on the passenger seat. The car comes with all charging equipment, a numbered plaque and graphic of the vehicle plus an indoor car cover. The opportunity to acquire this car is one that is not to be missed and given the milestones that Porsche have eclipsed in manufacturing such a game-changing car, its place in automotive folklore is assured. - £950,000

Additional Motorcars Available for Acquisition



Ferrari F40

This iconic F40 left Maranello in October 1991 and was a "Diretta" delivery car, which was collected from the factory on Italian Export plates (still with the car) by its first owner and then exported to Kuwait. Having covered just 4,500 kms from new, this F40 has just undergone a major service at DK Engineering, with a replacement fuel tank being fitted, cambelts changed, suspension dampers and turbos overhauled. £900,000



Ferrari 275 GTB/4

This stunning and totally restored 275 GTB/4 is presented in its original colour of Celeste Chiaro and has covered 49,000 kms, which is believed to be the total mileage from new. This exceptional 275 GTB/4 retains its "matching numbers" motor and transaxle and is Classiche Certified, totally restored, UK registered and complete with a continuous "five owners from new" history. This example is without doubt amongst the finest 275's available today. £POA



Ferrari 365 GTB/4 Daytona

This remarkable two owner Daytona was first registered in Italy in July 1971, making this car one of the first "Pop-Up" light examples produced. The car, now UK registered and Classiche Certified, has covered just 24,000 kms and features factory-fitted air conditioning, electric windows and has recently received a full service. It was recently inspected by an expert who commented that it was one of the finest examples he had encountered in recent years. £POA

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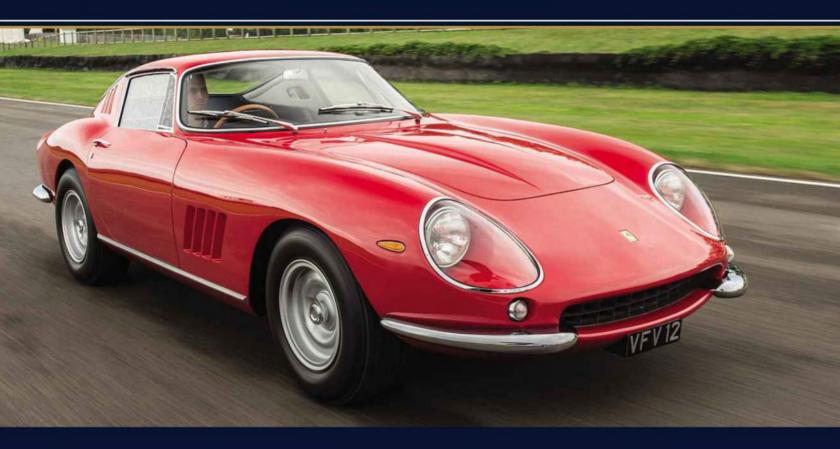


















1967 Ferrari 275 GTB/4 £POA

We are delighted to offer this magnificent 1967 Ferrari 275 GTB/4, finished in red with black leather trim, for sale. One of only 27 Right-Hand-Drive cars built. Supplied new by Maranello Concessionaires. Previously owned by a well-known and fastidious Ferrari owner for many years. The car has a very full, important and comprehensive history file. Ferrari Classiched, a unique opportunity to acquire a very rare and special car.

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1956 Bentley S1 Continental Fastback Coupé

Chassis No: BC.73.AF: UK Supplied: Ex. Swiss Title Unique Original Build Colour Specification



1964 Aston Martin DB5 Saloon

Original Factory Production - Left Hand Drive, Ex. USA Supplied 5 Speed ZF manual Gearbox & Normalair Air Conditioning



1972 Aston Martin AM Vantage Coupé

Right Hand Drive: Manual 5 Speed Gearbox 1 of 70 Cars Produced: Concours



1964 3.8 Litre Jaquar 'E' Type Open Two Seater

DMSB HTC Passport FIA Class GT12 UK Registered: Left Hand Drive

CLASSIC CARS FROM OUR CURRENT STOCK AVAILABILITY

1955 Aston Martin DB2/4 Mk1 Vantage (3Ltre): 1 of 458 Produced: Mille Miglia Eligible 1970 Aston Martin DB6 Mk11 Volante: ZF 5 Speed / Vantage: 1 of 17 Produced 1988 Aston Martin V8 Volante: Left Hand Drive: Vantage Features 1954 Bentley R Type Continental Fastback: Concours Restoration 1962 Bentley S2 Continental Drophead Coupé: by Park Ward: Left Hand Drive 1972 Ferrari 246 GT: Right Hand Drive: 1 of 488 Produced: Classiche 1966 Maserati Mistral 4.0 Coupé: Classiche: Left Hand Drive 1970 Mercedes Benz 280 SE 3.5 Cabriolet: RHD: 1 of 68 Produced New/Unregistered Lotus Evora S Sports Coupé: Left Hand Drive: Vat Qualifying

1958 Porsche 356 Speedster 1.6: Left Hand Drive: Correct Matching no's. 1972 Porsche 2.7 RST: Left Hand Drive: Black, 1st 500 Production Series: Concours Restoration

DUE INTO STOCK OR UNDERGOING RESTORATION

1954 Alfa Romeo 1900 PF Sprint Coupe by Pininfarina 1969 Aston Martin DB6 Mk1 Coupe Auto/PAS: Concours 1976 Ferrari 308 GTB Vetrovesina (Lightweight): Classiche: 1 of 154 Produced 1978 Ferrari BB512 (Carburettor): Classiche: 1 of 101 Produced



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Car Barn will utilise the same expertise and resources that have made Aston Workshop so well respected around the globe, but with purpose built premises, the emphasis is squarely on all other makes, from fiat 500 to Ferrari 550, you'll find it here.

We are currently looking to increase our range, so If you are thinking of MARKETING YOUR CLASSIC or EXOTIC, please get in touch with our sales team as soon as possible.

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HERITAGE

A SELECTION OF CURRENT STOCK :



1978 Aston Martin V8 Vantage

£POA

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1969 Aston Martin DB6 Volante £650,000



1952 Aston Martin DB2 DHC £POA



1991 Aston Martin Lagonda £POA



1991 Aston Martin Virage £99,950



2004 Aston Martin DB9 £39,950



2003 Aston Martin DB7 Vantage £36,950

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1966 ASTON MARTIN DB6 SHORT CHASSIS VOLANTE

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'.



1966 FERRARI 275 GTS ROSSO CORSA WITH BEIGE

The Ferrari 275 GTS made its debut alongside the Ferrari 275 GTB in October 1964 at the Paris Auto Show with production ending in 1968. This particular car was ordered new through legendary Ferrari dealer Luigi Chinetti by Mrs Clara Drefs in St. Louis, USA in 1966. Having hardly driven the car, it was sent back to Chinetti who kept it for many years. Passing through minimal hands & covering to the best of our knowledge under 14,000 miles. It is accompanied by its original tool kit, hand books & Ferrari Classiche Certification signed by Pierro Ferrari.





FERRARI 275 GTB & GTS 6 CARS IN STOCK



FERRARI 250 GT LUSSO 2 CARS IN STOCK



FERRARI DINO GT & GTS 7 CARS IN STOCK



FERRARI DAYTONA 5 CARS IN STOCK



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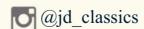






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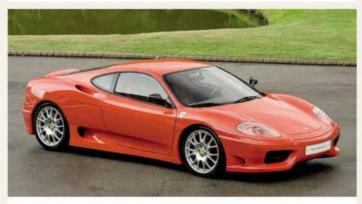




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CLASSICS

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1979 FERRARI 512 BB Rosso/Black 1 Of Only 101 RHD UK Cars, Recently Restored By Ferrari, Only 21,000m, 1 Owner, Pristine	£350,000
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10 AUDI R8 5.2 V10 SPYDER Brilliant Red/Black H/Seats, Sat Nav, Bang & Olufsen, Cruise, 17,000m FSH, As New	
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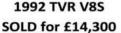
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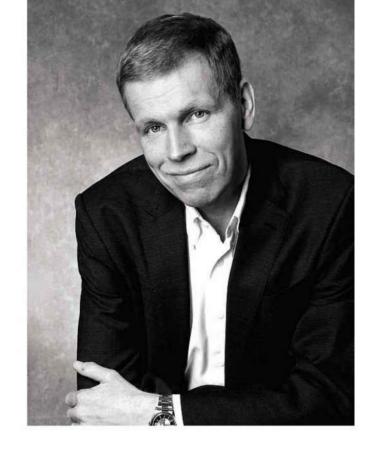
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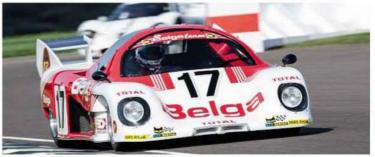
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ASTON MARTIN DB SHORT CHASSIS VOLANTE, 1965, Winchester Blue/Blue/ Blue top, 1,000 miles since complete concour top, 1,000 miles since complete collection, restoration, 5-speed ZF transmission, LHD, 1 of only 37 manufactured. \$P.O.A.



FERRARI 365 GTB/4 DAYTONA COUPE, 1971, Rosso Nearco/Black, Restored, 3-Owners from new, Factory a/c, Original Becker AM/FM radio, Borrani wire wheels, Full service and ownership history, Usa specification, Matching #'s, Documented by Massini, ent in every way! \$850,000.00



ASTON MARTIN DB4 SERIES 1 COUPE, 1960, Peony Red/Grey, Restored, Original left hand drive, Matching numbers, Rare Series 1, Well-known in AMOC circles, Concours winner, Fully serviced throughout, Complete with books,



ASTON MARTIN V8 VANTAGE COUPE (RARE MOLDED FLIP TAIL 1 OF 23), 1978, Royal Cherry/Fawn, Restored, LHD, Tremec 5-speed manual transmission, 6.1 liter engine, 1 of only 11 Flip Tail Vantages imported to the USA. \$P.O.A.



Rubino (non-metallic)/Tan, 39,000 from new, All mechanicals restored 6,000 miles ago, Documented by Massini, Collector owned & cared for, Excellent in every way, Extensive ownership & history file. \$395,000.00



and factory jack, Exceptional both mechanically and cosmetically. \$375,000.00



FERRARI 365 GT 2+2, 1969, Silver/Blue, 40,000 miles from new, Matching numbers, Light YellowiBlack, First-Series M471 Lightweight, Original colors, Documented by Massini, Excellent provenance, Period racing history, Sympathetically restored, Original books, tools of Show Quality. \$P.O.A.



JAGUAR E-TYPE V-12 ROADSTER, 1974, Whitel Red/Black top, 20,000 original miles from new, Fully Restored-Best of Show Winner, 4-speed, Without a doubt one of the best Series III E-type V-12

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1960 Mercedes 220SEC - £125,000

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1937 Talbot 110 - £135,000 The 110 is the last of the Roesch Talbots. With its elegant Vanden Plas body it must be one of the finest 1930s sports touring



1937 Alvis 4.3 Litre - £79,950 1936 Alvis 3 ½ Litre - £58,750 A simply superb Charlesworth saloon A lovely and very original unrestored 3 1/2







1930 Riley Nine Mk V1 - £33,500 1930 Hotchkiss AM2 saloon - £19,500

A lovely well documented vintage sports A rare and very stylish French touring tourer with a comprehensive list of saloon which is remarkably original and owners. A very useable car for rallies and has only had two owners from new. It is general motoring.



also quite rapid on the road



1928 Sunbeam 16.9 - £40,000 1928 Dodge Victory Six - £13,500 point.

Sunbeam made very good cars and this This robust and very useable 6 cylinder six cylinder sports tourer vintage car once vintage saloon was once owned by Steady owned by Bill Boddy really proves the Barker.It would make a good vintage rally

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Parisotto 750 Sport 1952 LHD ex-1952 Mille Miglia

One of the six cars built for the Scuderia Patavium of Padova. Tubular chassis designed by Pasqualin and fitted with Fiat 750 engine upgraded with Siata Type B cylinderhead. The team Gino D'Angeli/A. Gasparini participated at the 1952 Mille Miglia (foto at departure) with starting number 2400. Remained last 40 years in the hands of a Fiat mechanic.Price: 230.000 Euro



Bandini Maserati barchetta LHD - 1953

The only Bandini which was fitted from original with a Maserati engine. Initially 4 cylinder, now A6 1.5 liter 6 cylinder in line + triple twin Weber carbs. Beautiful raining history in the USA (Sebring, Nassau, Thompson, etc...). Completely restored under supervision of Bandini experts in Italy in 2003. Very well documented. This barchetta has it all: unique, famous racing history, super sexy looks, superb quality, Maserati power, glorious sound, great potential for all historic competition events in the world. Price: ASK



Marino Brandoli Spider Fiat 1100 S 1955 LHD ex-1955 & 1956 Mille Miglia One-off Spider conceived by Marino Brandoli, designed by Michelotti and constructed in full aluminium by Motto – Torino. Race prepared Fiat 1100 S mechanics.Authentic Mille Miglia participant in 1955 and 1956 (foto) + several hillclimbs. Very well documented. Still amazingly beautiful original condition and in excellent mechanical condition. Very well known in Italian historic sportscar & competition litterature. Price: 425.000 Euro



Jaguar XK 150 3.4 Roadster LHD - 1958

The ideal Jaquar convertible for this summer! Our classic car workshop overhauled the engine odit classic au Workshop overhauler in engling fitted a 5-speed Getrag gearbox and original hydraulic power steering. Bucket seats for better lateral comfort, louvres in the bonnet for cooling and sporty looks, a luggage rack for extra space and charm. Very well sorted Jaguar XK, looking very smart and absolutely ready to go! Price: 126.500 Euro



Jaguar E-type SI 3.8 Flat Floor

Roadster LHD - 1961
Chassis: 875797. Built 14 Oct. 1961. Original Belgian car with only 3 owners, of which 2 long term owners, since new. Still practically totally original (only 1 respray in same color of Opalescent Silver Grey) and very charming original black leather interior. Having covered only 92.000 km from new. Perfect running condition. Very, very well documented. Price: ASK



Jaguar XJS Convertible 4.0 Manual LHD - 1993

Original Belgian car. Only 2 owners and 61.000 Km from new. Totally original. 1-st paint (Regency Red Metallic), original leather trim (Doeskin) and original beige hood, still in excellent condition. Perfect running condition.

Very, very well documented. Price: 38.500 Euro

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1979 Ferrari 308 GTB



Metallic blue (Dino) with sand (sabbia) hide. Air conditioned, deep front spoiler, 7.5" wheels. History from order to date. One of the 211 UK officially delivered cars. Ferrari Classiche eligible. £79,990

1973 Dino Ferrari 246 GTS



Red with black hide. History from factory order to date. One of only 235 cars officially imported and only 258 RHD built. Ferrari Classiche eligible.

1962 Ferrari 250 GT



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BMW M535 Alpina B10 Saloon auto 1985 E28 . Registered B10 ALP. Very rare, number 4 of only 25 RHD cars. 91,000 miles. Fabulous condition. Metallic black. grey interior. Superb overall condition. Extensive history file. Viewable after June 6th. Read 7 page article in Total BMW magazine, Nov 2012



Jaguar XK 150 3.4 "S' Coupe, Red with tan interior,1959. Matching numbers, an excellent well documented 4 owner car with history. Very low mileage. Well restored. Upgrades include 5 speed CJ-5 gearbox, Bridgestone 215/70R15 tyres on chrome wire wheels. Coopercraft 4 piston front brakes, seatbelts, power steering, Hi torque starter, Mallory ignition. Original reg no WYW 436

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1973 FERRARI DINO GTS - RHD



Delivered new to the UK market on April 26th 1973 via Maranello Concessionaires Limited, specified with a nuovo-giallo fly exterior, nero targa roof and vinyl interior, closed headlights and chrome nudge bar; #5904 entered its current ownership on June 3rd 1987 and has travelled a documented 58,145 miles. A unique opportunity to purchase an exceptionally original Dino 246 GTS £399,995

1997 PORSCHE 993 TURBO S - RHD



Delivered new to the UK market on 13/03/1998, chassis #WPOZZZ99ZW537041 was specified with a Basalt black exterior, complemented by a black leather interior. One of just twenty-three right hand examples delivered, it is offered with complete ownership and service history from new detailing 45,584 miles. An exceptionally original and, very collectable, last of the 'air cooled' Porsche. £324.850

2003 FERRARI 575M FIORANO - LHD



Delivered new on 5/6/03, via Ferrari Auto-Neuser Nurnberg; #ZFFBT55B000132924 was specified with a rosso corsa exterior, complemented by a nero leather interior and roll-bar, in red stitching and Fiorano handling-pack. Offered with complete ownership and full main-dealer service history, all books and tools; this distinctive and immaculate condition 575M has travelled just 8,800 miles from new. £179,995

1971 FERRARI DINO GT " E-SERIES - RHD



Delivered new to the UK market on August 3rd 1971 via Maranello Concessionaires Limited, specified with a rosso corsa exterior and nero interior. Retained by two owners for the first thirty-four years of registration, this Classiche-certificated, highly original 246GT was displayed at the 2015 Goodwood Revival "Earls Court Motor Show" £349,995

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2005 FERRARI 575M HGTC - LHD



Delivered new on 1/4/05, via Garage Foitek A.G. of Zurich and one of approx just one hundred chassis delivered to global markets, #ZFFBT55B000141262 has travelled only 9.5K miles, via two owners and is offered with complete ownership and service history from new - most recently, a cambelt service on 2/7/15. Presented with a rosso corsa exterior, with a complementing black leather interior, carpeting and roll cage. Factory delivered, with a Fiorano handling-pack and uprated specification, offering superb performance.

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1970 Aston Martin DB6 MkII Vantage (arriving shortly hence library picture) finished in Silver with black hide interior and fitted with chrome wire wheels. This is a beautiful example with the benefit of a of a full engine rebuild only 18 months ago with the minimum of use since. Highly collectable, please enquire.



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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Porsche 356 Chesil Speedster 3.0L 1970, Manual Gearbox, RHD, Midnight Blue with contrasting red leather.



Porsche 912 1968 Coupe, Manual Gearbox, LHD, Signal Red with Black interior.



Porsche 911 1974 Coupe 2.7L Manual Gearbox, LHD, Ice Green Metallic with Black interior.



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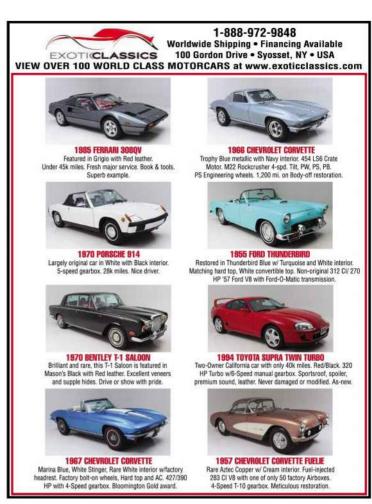
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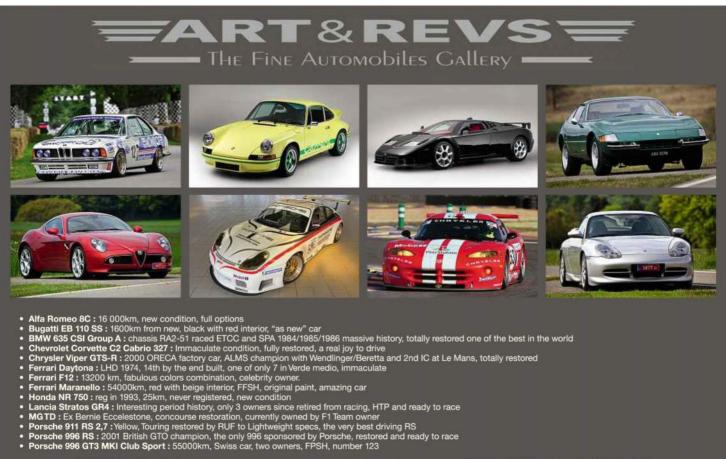
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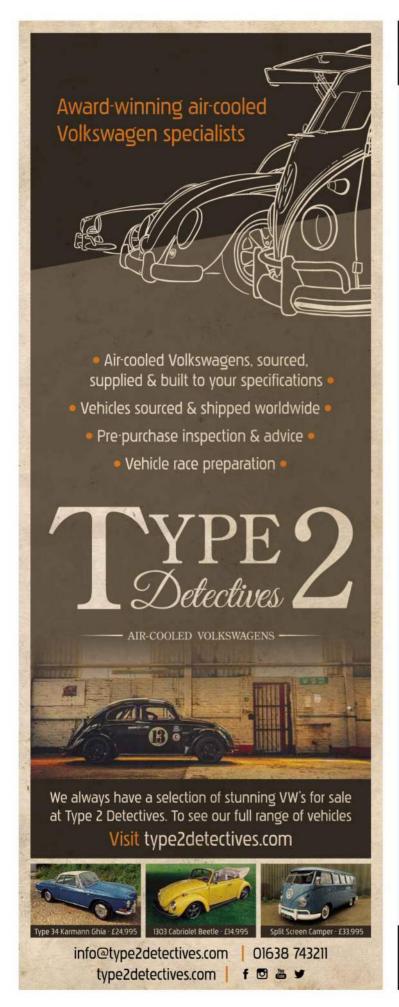
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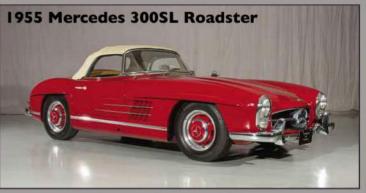
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1988 Porsche 959 Komfort Grey 1971 Mercedes Benz 280SE 3.5 cabriolet DB304 Horizon Blue, floor with grey, 21,600 kilometers, 2.85 shift automatic, Behr air conditioning, litre twin turbo engine, 6 speed Becker radio, fresh bare metal manual, PSK permanent all wheel



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1997 FERRARI 355 GTB, LHD, Rosso Corsa with Tan leather, Sports Exhaust rear challenge grill, 27,000 Miles from new with full main agent. Service



1983 MERCEDES 380SL SPORTS. (Rare alloy V8 Engine). Arctic whis beige leather and blue Mohair hood. Hard top, automatic, all books, tools St





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Black Hide. Fitted with an original Alloy Westlake Head, 4 Wheel Disc Brakes, Uprated Anti Roll Bar, 72 Spoke Chrome Wire Wheels, Brake Servo, 100 °S 140 MPH Speedo, Derrington Steering Wheel, Louvered Bonnet with Strap, Uprated Overdrive with Geal Lever Switch, Badge Bar and Spot Lamps, High Ratio Steering Box, 3:9 Diff, Derrington Manifold Works High Capacity Sump. Spin On Oil Filter Conversion, Twin Overtaking Mirrors, Tonneau Cover Etc. Etc. Restored by Marque Specialist for his own collection to a standard seldom achieved. In my opinion the ultimate Healey. RHD — E84,995



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LHD – £29,995



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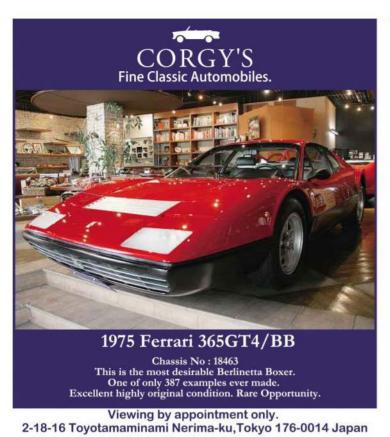
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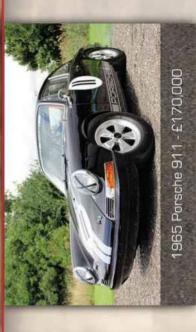
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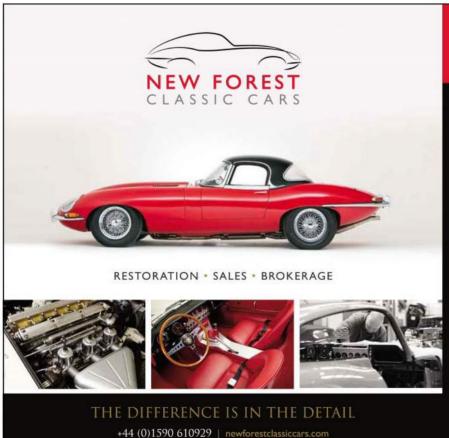




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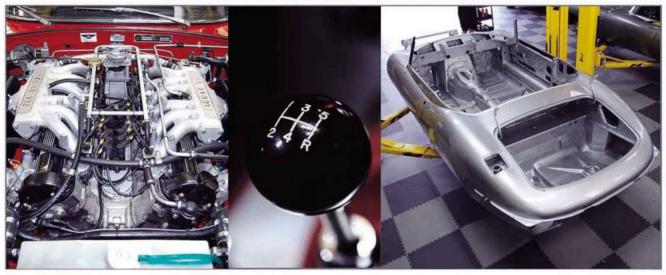
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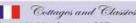
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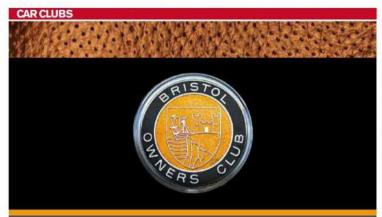
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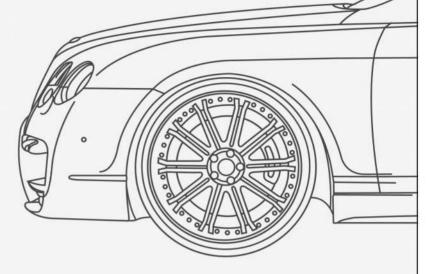
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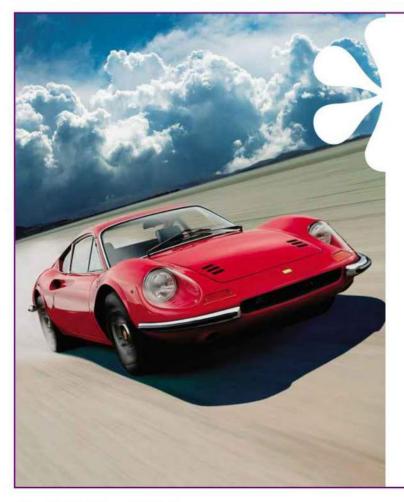




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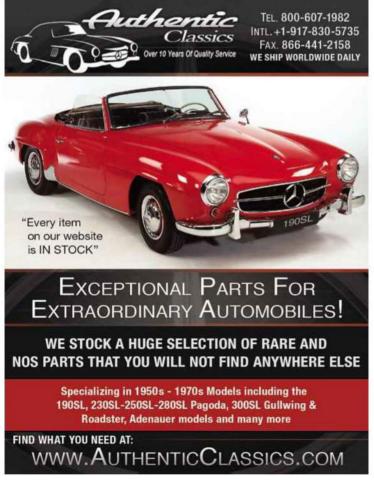
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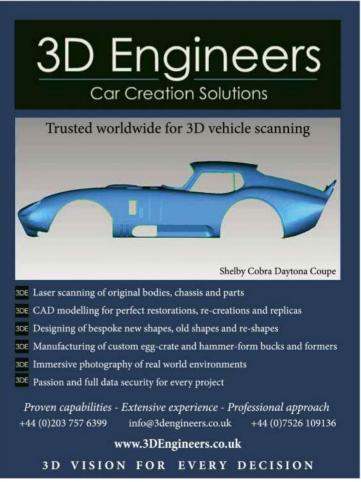
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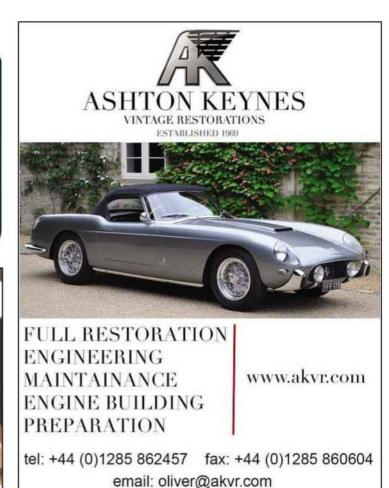
































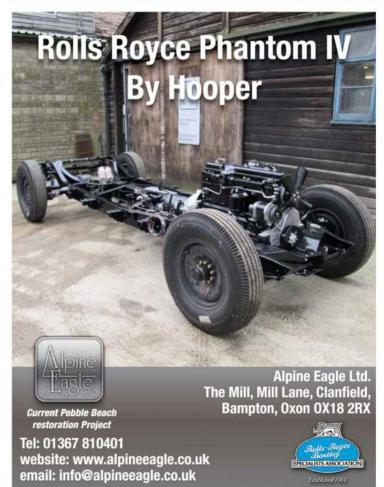


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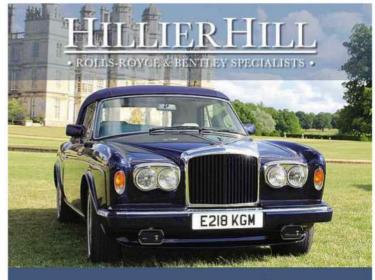
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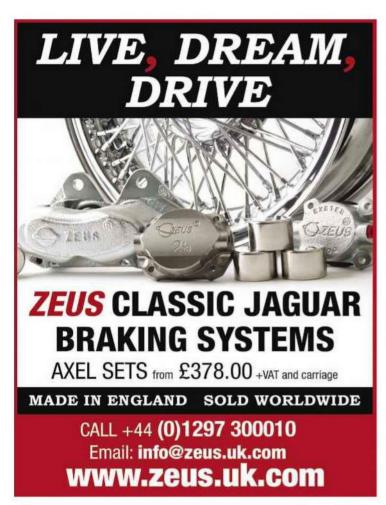
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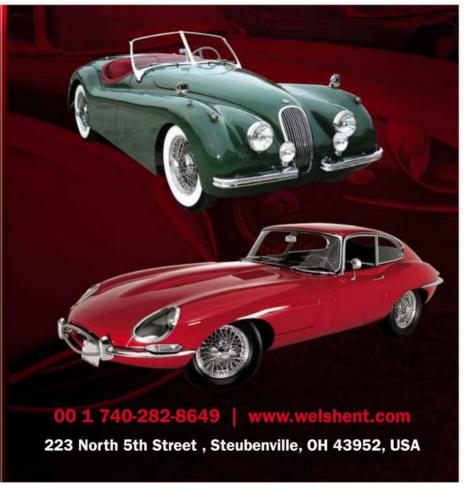


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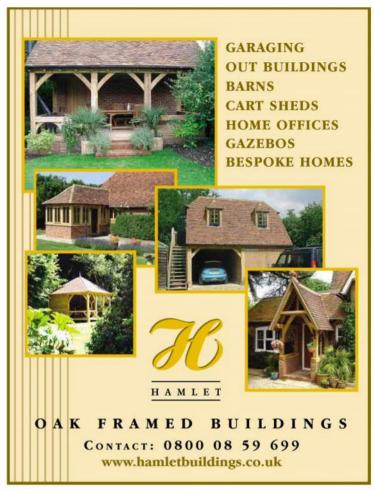
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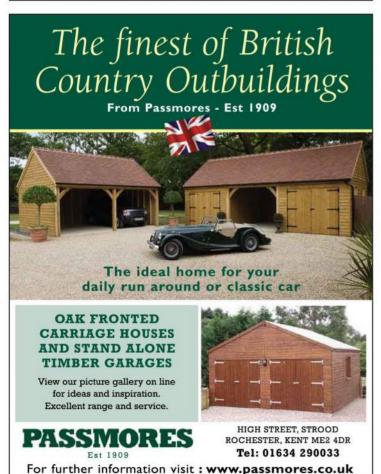
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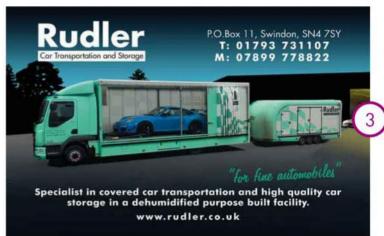
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DAY IN THE LIFE

INTERVIEW BY RACHAEL CLEGG



Alex King

Sourcing cars – and building them – for new movie The Man From U.N.C.L.E. was all in a day's work for this enthusiast

N THE MORNINGS I throw my legs out of bed and follow them to the bathroom to get ready for work. It's so early – around 5.30am – that I'm not really able to do much more than that. I don't even drink tea or coffee at that time. I simply jump in the car and go.

I work in the film industry, sourcing and fabricating cars for feature films, and at the moment I'm based in a Warner Brothers-run studio in Watford. Equally I can be on location. If that's the case I leave the house around 2am, and then I'm definitely following my legs.

When I'm in the studio I arrive at around 7am and start the day with a tea or coffee. I then sort out various admin jobs, including the budget, and liaise with the art department about what the set designer has in mind.

I supervise a crew of 14 men and they are a great team; everyone in our crew gels together and it has to be that way. It's important that people are happy, as much of what we do is quite pressured.

Our jobs vary but the most recent major film was Guy Ritchie's *The Man From U.N.C.L.E.* – which involved more than 90 cars. Some were sourced from elsewhere, while

others – such as the rock crawlers – were built from scratch in about six months.

But the challenge makes it exciting. In the production meeting, Guy said: 'Do you reckon you could build something like this [the rock crawlers]?' and I said: 'Yes, but it's not really in keeping with the '60s.' But he pointed out that a villain could have access to any technology. I like that thinking.

For me, accuracy comes first when we're sourcing or fabricating cars but, at the end of the day, we're making feature films, not documentaries. And Guy's great to work with because he's a huge petrolhead. Quite often he'll disappear to ride a bike or go for a drive.

I've worked on quite a few films over the years, including *National Treasure* with Nicolas Cage, which featured the biggest car chase in London, and *A Good Day to Die Hard*. But my break came with *The Bourne Ultimatum*. I can remember on my first day thinking 'I can smell oil, this can't be working.' It's grown from there, really.

It's a flat-out job but amazing at the same time. We fabricate all sorts in the workshop, whether it's caging a vehicle for stunt preparation or building a replica car – quite

'Guy Ritchie is great to work with because he's a huge petrolhead'

often the original cars are too valuable to use and sometimes collectors are wary of loaning them. But we can recreate any car, right down to the trim and the upholstery. I like to do as much as possible in-house but sometimes we have to outsource.

Once the crew are set to task I'll have lunch in the canteen or head out if I have time. But all my technicians are on a health regime at the moment so there are no unhealthy snacks at our place.

Days are very varied as there's so much to consider – including the script and overall 'feel' of a film – but safety also plays a huge part in what we do. Sometimes we're not able to make a car safe within the deadline we have. We may have thrown money and time at something but it simply isn't achievable.

Sourcing, preparing or building cars for films is part of a massive process that starts with looking at the script dialogue and establishing the setting for the scene. And this is all in a day's work for me. If it's a chase sequence we have to break that down and see what it involves.

Sometimes we'll use three or four of the same vehicle just for one chase, as one car will need a camera rig while another may get smashed up. We have to make sure that every machine is stunt-prepped. And to know the finer details I have to attend all the production meetings alongside supervising the crew.

When we're on location it can be anywhere and for that we have a huge workshop truck, similar to the ones used for motor sport. And we have certain systems in place when we're shooting, the most important concerning car keys – I always make sure the keys are left in the car as there's nothing worse than someone wandering off to the loo with the car key and holding the job up.

When we're not shooting I drive home in the evening. My brain needs space by this point so generally I just think of nothing while I drive. I have a Porsche Carrera 4S, which I instantly fell in love with when I bought it. Getting into a car that you really enjoy driving is a lovely way to unwind at the end of a long day.

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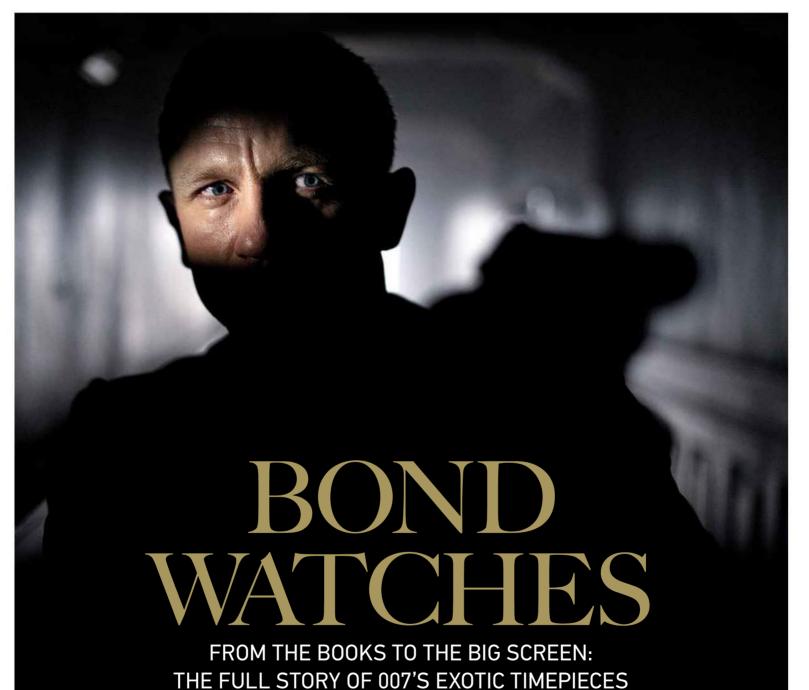




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EDITORIAL

THE JOY IS IN THE DETAIL



As someone who makes a habit of writing about watches, I'm often asked by people who aren't interested just what there is to say about them. After all, they invariably opine, a watch is a watch, right?

But it should only take a flick through this latest issue of *Chrono* – the biggest yet, incidentally – to discover that, while the basic function of keeping time is the common denominator that makes every watch similar, it's the inspiration behind them that makes them all very different.

Within these pages alone, you'll find watches that pay homage to the late, great Carroll Shelby; one that exists thanks to the vision of a pioneering aviator; another that honours a man who makes it his life's business to save sharks; and one more that recently found fame as 007's latest wristwear in the new Iames Bond movie, SPECTRE.

Different enough to be worth reading about? Let's hope so... or we're out of a job.

SIMON DE BURTON EDITOR

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TRACEY LLEWELLYN Tracey is editor-in-chief of Revolution and has previously worked for QP. Dolce Vita and

Palladium.



DELWYN MALLETT Delwyn is the writer of Octane's 'Icon' column and is eagerly awaiting his rebuilt Omega from Watchfinder...

FEATURING

- 9 NEWS
- 18 NEW WATCHES
- 30 BREGUET
- 32 JAMES BOND WATCHES
- 38 WATCHFINDER
- 42 RICHARD MILLE
- **46 SINCLAIR HARDING**
- 48 MÜHLE-GLASHÜTTE
- **50 HARRY WINSTON**
- 52 TUDOR
- 56 CITIZEN
- 58 GUCCI

- 60 PATEK PHILIPPE
- 64 GRAFF
- 66 BURBERRY
- 70 PIAGET
- 72 CASIO
- 74 BAUME & MERCIER
- 78 LUMINOX
- 80 **SEVENFRIDAY**
- 82 MONTBLANC
- 84 BREMONT
- 88 BULOVA
- 90 IWC SCHAFFHAUSEN







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News

BELL & ROSS

Pirate booty found at Only Watch 2015

LIKE THE OLYMPICS and the Le Mans Classic, Only Watch comes around far too infrequently for our liking. The biennial charity auction of one-off timepieces is among the watch world's most reliably exciting events, and the 2015 sale looks set to live up to our lofty expectations.

As *Chrono* goes to press, 44 unique creations from the likes of Patek Philippe, Vacheron Constantin, FP Journe and Urwerk are beginning a world tour that will see them displayed in Monaco, Hong Kong, Beijing, New York, London and finally Geneva, where they will go under the hammer on 7 November to raise money for research into muscular dystrophy.

When we call these pieces 'unique', we mean it: 2015's donations include a robot-shaped table clock from MB&F, a diamond-set Chanel watch with hand-embroidered dial, and a very clever

number from Christophe Claret that incorporates a mirascope. In this sort of company it takes quite something to stand out, but those who visit the touring exhibition will not forget the contribution from Bell & Ross in a hurry.

Known chiefly for its assortment of aggressively straightforward and supremely legible watches inspired by aeronautical instruments, Bell & Ross has nonetheless been known to indulge in a little decorative whimsy from time to time (witness, for example, its BR01 Casino, with roulette-wheel dial), but the BR01 Skull Bronze Tourbillon is surely its most unusual invention yet.

Inside the aged bronze case and behind that solid gold skull lurks a hand-wound movement with four complications – tourbillon, regulator, accuracy (or 'trust') indicator and power reserve. Hours are read using the topmost dagger-shaped

hand, and minutes using the cutlass-shaped big hand. The dial shape and corner screws form the Jolly Roger, and hand-distressed alligator leather strap completes the 'pirate chic' package. Its looks might divide opinion, but you have to admire this watch for its craftsmanship and sense of humour, and it deserves to make a small fortune when it is auctioned in aid of a very worthy cause.

Should you be outbid in Geneva, you'll no doubt want to know that Bell & Ross has opened a plush boutique at Burlington Arcade in Mayfair, London, which is kitted out with a welcoming lounge and packed to the rafters with examples of the brand's production models, including a host of beautiful vintage-looking pieces that are currently threatening our bank balance...

www.bellross.com www.onlywatch.com

Right and below

A piece of up-to-the-minute haute horlogerie that looks anything but, thanks to a cleverly aged bronze case (the skull is solid gold) and alligator leather strap; the Bell & Ross boutique in London's Burlington Arcade boasts a swish lounge as well as mouth-watering displays of the collection.







AVIATOR

Aviator lands in the UK at last

DON'T WORRY – you are not alone. On this fair isle there are relatively few, we'd wager, who are familiar with Aviator, but the dial name is already well known to the wider world, and this summer it finally arrived on our shores courtesy of Peter Jackson the Jeweller, which at the time of writing is the UK's only retailer of the brand's (you guessed it) aviation-themed watches.

Though it came into being just 14 years ago, in Russia, Aviator frequently looks back much further for inspiration; its 'Vintage' collection is stuffed with tributes to the pioneers of air travel and the machines that carried them skywards. Our favourite is the Douglas ref V.3.09.0.027.4, which honours the DC-3, the passenger plane that made mass air travel a reality in the 1930s and '40s and spawned the 'Gooney Bird'.

Given that the latter remains in active military service around the world more than seven decades after its first flight, it is fitting that the design of the Douglas is so timelessly handsome, with simple markings, and a polished stainless steel case housing a Swiss-made automatic movement – either an ETA 2824-2 or a Sellita SW200-1. The whole watch, in fact, is assembled in Switzerland, and specifically in Porrentrury, Jura, which became home to Aviator in 2010.

In the years since then, the brand has gained traction (or should that be altitude?) in mainland

Clockwise from bottom right

The 45mm Douglas (also available as a day-date model) is an horological tip of the cap to the revolutionary DC-3 airliner; the UK's first delivery of Aviator watches arrives at Peter Jackson's store in Preston. Europe, North America and Asia, with its 'High-Tech' pieces proving just as popular as the aforementioned Vintage collection. These include a chronograph tested and worn by Russian aerobatic team The Swifts, and a series of creations named for MiG's famous jets – our pick of the bunch being the MiG-29 Chrono, which takes its design cues from the instrument panel of the formidable fighter.

Between the two collections, there are some 100 Aviator watches in total, and with prices ranging from a very reasonable £195 to £695, we won't be surprised if the brand's creations are soon flying off the shelves (sorry) here in the UK.

www.aviatorwatch.ch www.peterjackson.co.uk 01772 254453 or 01704 546545











TIMEPIECES

GUCCI DIVE COLLECTION SWISS MADE

BONHAMS

Natural bedfellows

IT IS HARDLY surprising that those who coo over whirring old motors and well-worn leather seats and engine-turned dashboards should also be enthusiastic about collectable watches, but it has taken until now for Bonhams to acknowledge our dual interests by offering a large selection of fine timepieces at one of its classic car auctions.

At its Goodwood Revival sale on 12 September – just days away as we put *Chrono* to bed – bids will be invited on lots ranging from a 1905 pocket watch by Stauffer, Son & Co, provider of chronographs to the Gordon Bennett Racing Cup (estimate: £1000-1500), to a smart 2006 Girard-Perregaux chronograph made to mark 30 years since the Lancia Stratos romped to a famous victory in the 1976 Monte Carlo Rally (£1500-2000).

It is an assortment of TAG Heuers, however, that looks set to inspire the most furious paddle-waving action. A cool £20,000 is likely to be required to buy the ref 1158CHN 18K gold Carrera with bracelet, while a classic ref 1133B Monaco carries a top estimate of £8000. The prototypical drivers' watch has moved way beyond our means, clearly, but we'll not curse rising values if they mean that the folks at Bonhams feel it worth repeating this experiment at future car auctions.

www.bonhams.com





PARMIGIANI FLEURIER

Our kind of shop

IF YOU HAVE navigated life successfully enough to own a Type 57 or a Veyron, or perhaps even both, then you will no doubt already be familiar with Bugatti's lifestyle products, all of which are made with the same maniacal devotion to quality as those fabulous machines.

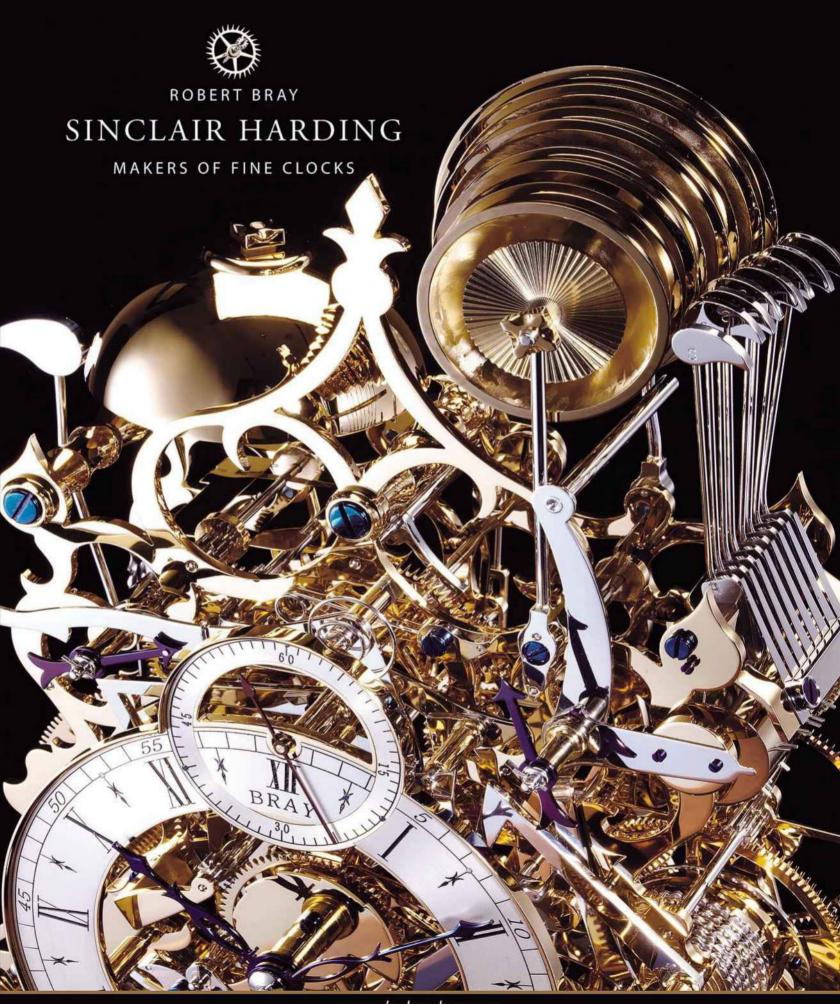
The complete range of clothes and accessories is available at the brand's London boutique, on Brompton Road in Knightsbridge, one of only a handful of such stores worldwide (Monte Carlo hosts another, and boutiques are set to open soon in Munich and Tokyo), but on a recent visit we had eyes only for the collection of Bugatti watches by Parmigiani. We're nothing if not predictable.

Some ten years have passed since the two companies began to collaborate, and the fruits of the relationship have only grown more desirable in the past decade. The original, ingenious Type 370 with transverse movement remains an stunningly arresting piece of design, and its successors, including the renowned Super Sport, have become as collectable as the cars that inspired them.

Traditionalists that we are, though, we have a real soft spot for last year's Aerolithe, a more conventionally handsome flyback chronograph with pushpieces incorporated into the left-hand lugs. The 'crème de menthe'-coloured version (left) sits very close to the top of our wish list – just below the Type 57SC, in fact...

www.lifestyle-bugatti.com www.parmigiani.ch





www.clockmakers.com e: sales@clockmakers.com tel: +44 (0) 1924 840666 Image courtesty of The Hour Glass, Japan **REC**

One man's trash...

WHILE THE GROWTH of the classic car market in recent years has happily made it 'financially viable' to restore cars that would otherwise have been left to rot, there are still plenty of old cars out there destined only for the scrapheap. Some of those jalopies, however are now meeting with a happier end thanks to the creators of REC Watches, Jonathan Kamstrup and Christian Mygh.



The brand first appeared on our radar last year with its watches made from salvaged Mini parts, and following the success of that project it has announced the automatic Miyota-powered P-51-01, which incorporates material taken from a far-gone Mk1 Ford Mustang.

That metal forms the face of the watch, into which a pair of displays are set. The main dial echoes the speedo of Ford's icon, with the date readout fashioned after the car's odometer. Just above is a power reserve indicator that apes the fuel gauge of the original pony car.

Also visible on each watch is the VIN number of the Mustang from which the donor metal was sourced – and a video is available online telling the story of that exact car.

It's a lovely idea; we're very much looking forward to seeing the first production P-51-01 – and we suspect hundreds of thousands of Mustang owners around the world are, too.

www.recwatches.com









REDE

The industry's fresh thinkers

DESPITE WHAT our ruling party would have you believe, the 'green shoots' of economic recovery have not exactly blossomed just yet, and for several watch companies the last year has been a trying one, particularly after the Swiss central bank unpegged its currency from the Euro.

Unsurprisingly, the services of Redd Europe have been in great demand in recent months as brands seek a competitive edge in an ever more challenging and crowded market, and the retail design and branding specialist has created eye-

Clockwise from top

Among Redd's recent projects were this 'peep hole' window for Citizen, and a display for Breo that no shopper could miss; 2014's International Historic Motoring Awards trophy, also designed by Redd. catching displays for clients as far afield as Asia and the Americas.

The company has also been doing important work much closer to its Leicestershire home, of course: this year Redd is again responsible for the design and production of the trophies for the much-anticipated International Historic Motoring Awards, which will be held on 19 November at London's St Pancras Renaissance Hotel.

Last year's gong, presented to a group of very worthy winners in 14 categories, was inspired by the elegant wire wheels of the Jaguar E-type. This year's trophy remains under wraps for now – and given Redd's talent for making things appear irresistible, it probably ought to be under lock and key, too.

www.reddeurope.com



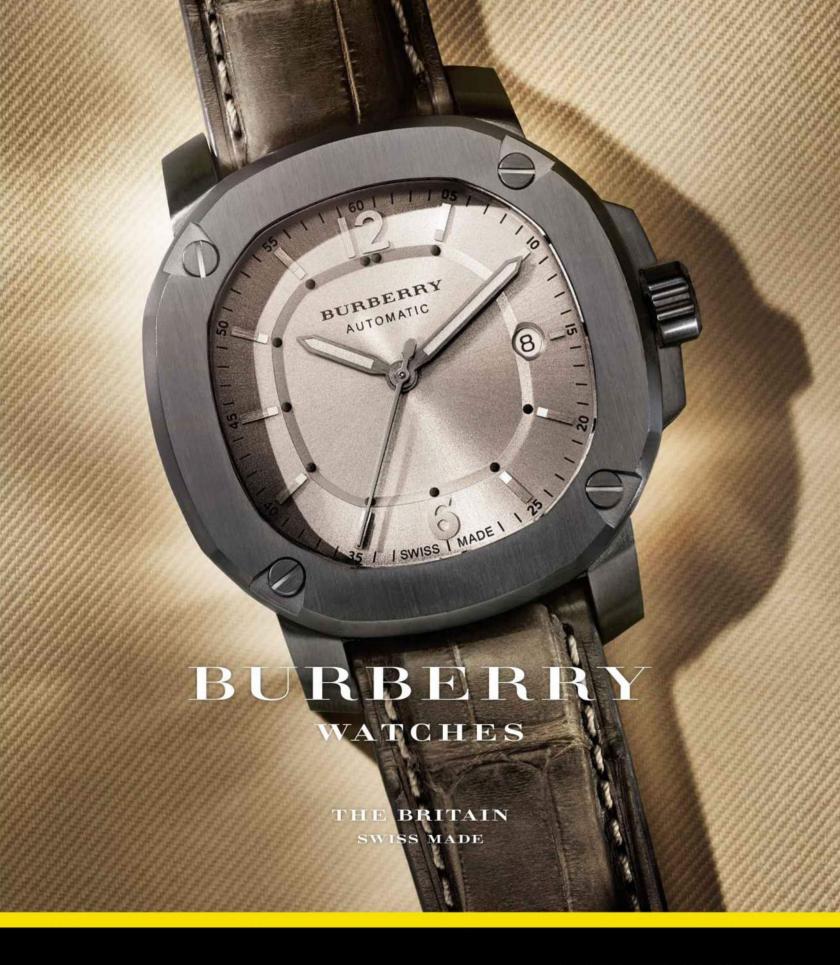
Available at high quality retail stores throughout the UK. For further details visit www.mondaine-helvetica.com or contact Burton McCall Ltd Tel: +44 (0) 116 234 4656 / email: info@bml-watches.com



www.mondaine-neivetica.

www.mondaine







New watches

BALL

Birds of a feather flock together

GIVEN THAT the brand's current ambassadors include a man known for breaking 150mph on a pair of skis (John Hembel), one famous for diving to 125m on a single breath (Guillaume Néry), and another who scales sheer faces quicker than everybody but Peter Parker, and without ropes (Alex Honnold), it is amusing to remember that Ball was founded by a man obsessed with safety.

Webb C Ball, a jeweller in Cleveland, Ohio, was the first in the city to use time signals from the US Naval Observatory following the adoption of Standard Time in 1883. A collision between two trains at nearby Kipton in 1891 caused by a stopped watch prompted local rail bosses to install Ball as Chief Time Inspector, and in the years after his appointment he introduced a raft of measures to ensure that the Kipton disaster would never be repeated, and ultimately came to oversee 125,000 miles worth of track in the US, Canada and Mexico.

The watches he made were renowned for their accuracy and reliability, and these remain the hallmarks of the Ball brand today – which makes *perfect* sense of Ball's association with BMW; there are more jokes about the German fondness for punctuality than grains of sand on Ninety Mile Beach, and only slightly fewer about BMW's preoccupation with precision.

The latest product of the relationship between the two companies is the Ball for BMW Timetrekker, a sleek bit of kit built around Ball's automatic RR1102-C movement. Conceived, like the BMW pieces before it, by Magali Métrailler, it picks up on elements of the car manufacturer's design language – textures, finishes and dash details – and feels as solid as anything that has rolled out of Munich in recent years.

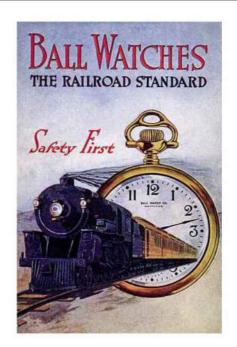
In fact, it will probably stand up to far rougher treatment than a 3 Series, boasting as it does a patented Amortiser anti-shock system. The 44mm stainless steel case is water-resistant to 200m, too, and anti-magnetic to 4800A/m. Webb Ball would be surely be proud – even if he might not approve of Hembel, Néry and Honnold's risk-taking...

www.ballwatch.com

Right

The latest Ball for BMW creation, the Timetrekker, follows in the proud tradition of Ball's earliest watches, revered in the 19th century for their accuracy and reliability.















PEQUIGNET

Pequignet's first dive watch surfaces

IN OUR LITTLE corner of the universe there have been few cheerier stories over the past couple of years than that of Pequignet. The Morteau-based manufacture succeeded where so many other companies failed, hauling itself back from the brink following the global financial crisis, and has since won deserved acclaim for its impeccably tasteful collection.

Among the most recent additions to that collection is the Royale 300, Pequignet's first foray into the realm of dive watches. Those familiar with the brand will twig from the name that the 43mm stainless steel case houses the famous Calibre Royal automatic movement (see below), a mechanical delight consisting of 318 components.

Happily, the face of the Royale 300 is as clean and simple as the movement is complicated, with a small power-reserve indicator at eight o'clock, a sub-seconds counter at three o'clock and chunky LumiNova hands and hour markers to ensure legibility in murky conditions down to 300m.

Very few people, we suspect, will ever test its capabilities to the full, but with its rugged good looks the watch will appeal even to those who never venture any deeper than the shallow end of the local swimming pool. Contributing to the 'tool watch' appearance are a notched, elongated crown guard and rubber strap with double-folding clasp.

The Royale 300 is available in four colours, and while the standard black-on-black version will doubtless age very nicely indeed, we're partial to the orange variant – rather more ostentatious, for sure, but jolly rather than gaudy, and a ray of sunshine in Pequignet's ever-brighter world.

£3260 www.pequignet.com www.chisholmhunter.co.uk



New watches









(1) HERMES SLIM D'HERMES

Hermès might be best known for its luxury leatherware, but it is extremely serious about watch making, too – so much so that it now owns its own case and dial manufacturers as well as a chunk of movement maker Vaucher. And now everything has come together to create the lithe 'Slim d'Hermès', which is so thorougly 'in-house' that even a bespoke typeface was created for the numbers around the dial. The top model is the 39.5mm rose-gold, perpetual calendar job. £24.200

www.hermes.com

(2) BAMFORD WATCH DEPARTMENT SONAR

We're fully paid-up members of the Rolex Milgauss fan club, so this custom piece from Bamford, inspired by battleship and submarine radar screens, is right up our street. We love the sparsely populated matte black dial with light blue numerals, but should you feel differently, Bamford will happily customise a watch to your own specification. Sonar £11,500; custom watches vary www.bamfordwatchdepartment.com

(3) APPLE WATCH

We were quite prepared not to want an Apple Watch. There was never any doubt that it would be a useful tool for those who have embraced the 'always-on' age, but we really didn't expect it to be this beautiful. Put aside for a moment all the ways in which it promises to change your life with phone functions and fitness apps; the perfectly proportioned stainless steel case and wonderfully simple magnetic straps are worth the price of admission alone. This 42mm model with Milanese loop bracelet is as desirable a piece of wrist candy as any watch that has appeared in the past year.

www.apple.com

(4) CHRISTOPHER WARD C70 GRAND PRIX CHRONOMETER

The affordable, British-based brand Christopher Ward has refreshed its popular Grand Prix line introduced in 2007 with a new range of four models, each of which celebrates a historic motor race. The watches, which respectively mark the 1906 French GP, the 1921 Italian GP, the 1925 Belgian GP and the 1926 British GP, are each finished in the traditional racing colours of the relevant country and have case backs inset with a round, ceramic flag beneath a sapphire crystal window. The lefthand sides of the 42mm steel cases, meanwhile, carry a plate bearing the name of the race winners and their finishing times. Each watch is chronometer certified, too.

www.christopherward.co.uk

RAYMOND WEIL

GENEVE



Special Edition - freelancer

aviation manufacturer Piper Aircraft Inc.

(5) CITIZEN ROYAL MARINES COMMANDOS

Celebrity endorsements are all well and good, but we're unsurprisingly more impressed by testimonials from chaps who spend their lives working in some of the harshest and most dangerous conditions imaginable. Sign us up, then, for the new limited-edition, Royal Marines Commandos watch – an unkillable Super Titanium timekeeping weapon powered by Citizen's Eco-Drive technology and presented in a neat military-inspired storage case.

www.citizenwatch.co.uk

(6) DEWITT ACADEMIA 'OUT OF TIME'

Also entered for the Only Watch charity sale in November is this one-off version of DeWitt's Academia model, powered by an in-house-designed movement with a 'dead-beat' seconds hand (which serves as both a regulator and an indicator of the seconds function) and a 'free' seconds hand. Between them, according to DeWitt, 'the functions symbolise the contrast between real time on one hand, and, on the other, virtual time, which cannot be controlled, measured or recovered.'

www.onlywatch.com

(7) BULGARI DIAGONO MAGNESIUM

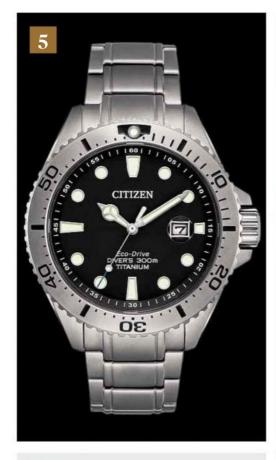
Magnesium has long been considered a great material for engineering thanks to the fact that it is light, corrosionresistant and relatively easy to drill and machine - the only drawback being that it has a propensity to burst in to flames in the face of excessive friction. But that didn't stop Bulgari from choosing magnesium for the cases of the new Diagono models, which also incorporate other high-tech materials such as Polyether ether ketone (let's call it PEÉK), ceramic, and a grained coating called Motorlac. The latter is normally used to coat engine internals and enables the dial and parts of the case to be finished in a choice of copper brown, silver, anthracite grey or deep blue. But not only is the Diagono Magnesium tough and good looking, it's something of a bargain, too, considering the work that went into developing it. £3120

www.bulgari.com

(8) FIYTA

The reputation of Chinese brand Fiyta is growing almost as quickly as its range, which now includes several new Extreme Roadster models, including the 42mm ref GA866003.WBW. With its honeycomb dial, racing-wheel-shaped detail and bright yellow highlights, it adds to a traditional recipe a welcome dash of Fast & Furious excitement. This and the various other models are available via watchshop.com in the UK. £389

www.watchshop.com











New watches









(9) MONDAINE HELVETICA No 1 REGULAR HAND WINDER

The brand best known for selling wristwatches designed after its world-famous SBB Swiss Railways clock has jumped aboard the smartwatch train with a new version of its Helvetica Bold that uses the hot technology of the moment, Power Motion X, to make it connectable with a mobile phone or tablet in order to monitor sleep patterns, provide alerts and so on. The data is shown in analogue format on a dedicated sub dial at the 6 o'clock position. Equally 'smart' - in the sense of just looking rather good - is the new Helvetica No 1 Regular Hand Winder, a 40mm hand-wound version of the Helvetica watch launched in 2014. The mechanism can be admired through a display case back. £8NN

www.mondaine.ch

(10) ROAMER SUPERIOR DAY DATE

You'd hope a brand that has been around for well over a century would have learned a thing or two about watchmaking, and Roamer, founded way back in 1888, has created in the Superior Day Date a piece with the sort of easy elegance that speaks to a certain level of experience. We particularly like the ref 508293 41 15 05, with an electric blue seconds hand that leaps off the muted silver dial.

www.roamer.ch

(11) RAYMOND WEIL NABUCCO GIBSON SG EDITION

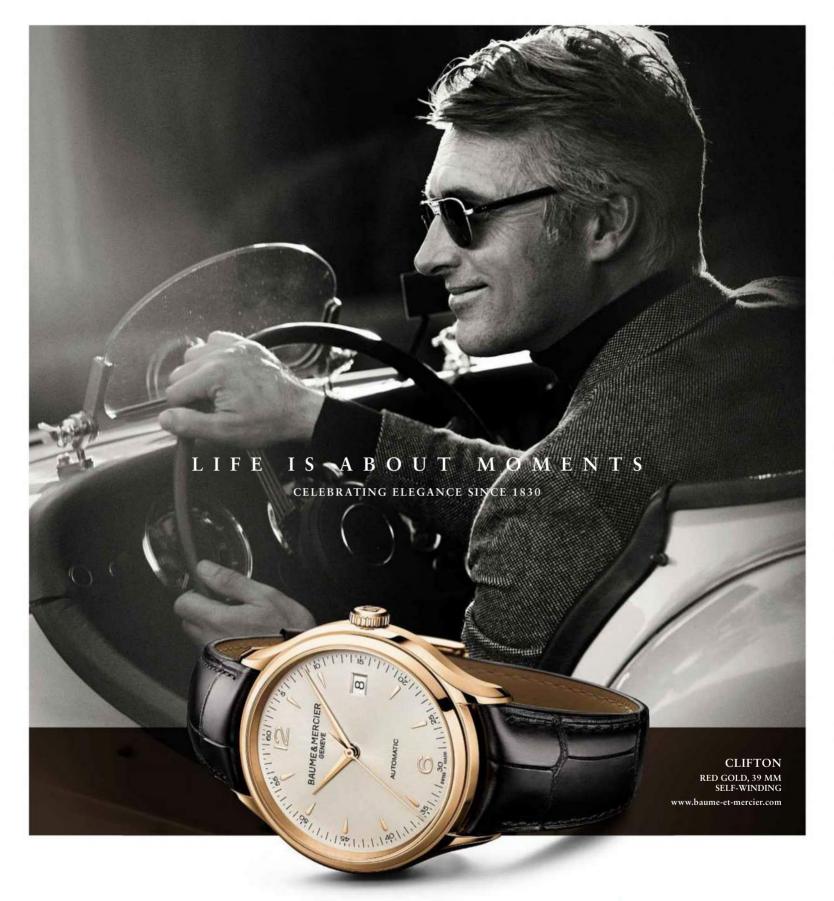
Raymond Weil has associated itself with music ever since its founding back in 1976, and this year it has teamed up with the legendary American guitar maker Gibson to create a special edition Nabucco chronograph inspired by the iconic SG Standard, played over the years by everybody from Eric Clapton to AC/DC's Angus Young. The 46mm steel and titanium watch features a grooved dial symbolising the guitar's six strings and features the Gibson logo and a miniature version of the SG's headstock inlay at 12 o'clock. Just 200 examples will be made. £3495

www.raymond-weil.com

(12) JUNGHANS

You could spend all of eternity studying the watches Max Bill created for Junghans and not find a thing to criticise. The Swiss polymath's designs are being offered in a variety of new colours for 2015, but we don't think you can do better than the Automatic ref 027/3501.00 with black leather strap, based on a watch first seen in 1962 and yet still as fresh an Alpine morning.

www.junghans.de







(13) HAMILTON VENTURA ELVIS80 AUTOMATIC

Hamilton's latest is a watch fit for a king – for *the* King, in fact. The Ventura Elvis80 Automatic, as the name suggests, was created to mark what would have been Elvis Presley's 80th birthday, and is a dramatically updated version of the famous shield-shaped watch he wore in the 1961 film *Blue Hawaii*. At its heart is Hamilton's own H-10 automatic movement with 88-hour power reserve, and the large black PVD case – 44.6mm across – is available on a robust of watch for the money, in every sense. £1140

www.hamiltonwatch.com

(14) ROTARY 120TH ANNIVERSARY EDITION

Affordable Swiss watch brand Rotary is marking its 120th anniversary this year with the launch of this limited-edition dress watch featuring a skeletonised dial and transparent case back that enables the special, black-coated automatic Calibre R.1000.21 movement to be seen in all its glory. The 40mm case is made from stainless steel with a PVD coating – which is, of course, how Rotary has managed to keep the price sensible. You get an automatic winding box into the bargain, too. £595

www.rotarywatches.com

(15) TW STEEL GRANDEUR TECH TS1

It is now a decade since a Dutch entrepreneur called Jordy Coebelens, then a fresh-faced 23-year-old, launched TW Steel in a bid to capitalise on the growing trend for oversized wristwear. Has it been successful? Well, with in excess of 5000 outlets in more than 100 countries, it's fair to say it hasn't gone too badly... The brand chose its tenth anniversary to give its original Canteen collection a major overhaul, and of the refreshed range the Grandeur Tech TS1 with red dial and black silicon strap is our pick. £425

www.twsteel.com

(16) TAG HEUER CALIBRE HEUER 02T

If you've always fancied a tourbillon wristwatch but never thought you'd be able to afford one, TAG Heuer might change your mind with its new 45mm Calibre Heuer 02T, which, at a starting price of £12,100, is the most affordable tourbillon currently on the market from any major Swiss manufacturer. Equally good value is the new Calibre Heuer 01 chronograph which features a titanium carbide coated steel case, an openwork dial and an in-house movement, all for around £4000. Which makes it the least expensive, Swiss-made 'manufacture' chronograph you can buy. £12,100

www.tagheuer.com











ANU Chronograph Series No. 4241; 45mm, IP black plated stainless steel case and caseback, with crown protection and blockable pushers, unidirectional ratcheting bezel, antireflective sapphire crystal, multi jewel Swiss quartz movement with 8+ year lithium battery, water resistant to 200 meters, signature PU strap and black PVD brushed steel loops, and Luminox self-powered illumination. Swiss Made.



www.facebook.com/luminox

www.luminox.com





TOOL WATCHES

TUDOR tool-watches are designed for the contemporary adventurer. Tested under extreme conditions, they know no boundaries but those of the imagination and courage of their wearers. Brushed finishing, sandblasted touches and matt colour for optimum legibility. High-tech materials—titanium, ceramic or silicone—for extraordinary performance. The ultimate tool-watches, they keep alive the spirit of adventure for which the brand has been known since its involvement in the British North Greenland Expedition of 1952.



FLIGHTTIME

The Breguet family tree includes one of the great pioneering aviators, so it is no surprise that the brand has perfected the pilot's watch

Words Simon de Burton

ention the name 'Breguet', and most watch buffs think of exquisite gold pocket watches made for the likes of the Duke of Wellington, Napoleon Bonaparte and Sir Winston Churchill. But many might be surprised to learn that Breguet also has strong links with aviation and the manufacture of pilot's chronographs.

After Abraham-Louis Breguet died in 1823, his son Louis-Antoine ran the firm. The business remained in the family until the death of ALB's great-grandson in 1882, after which it was taken over by the English watchmaker Edward Brown, who had previously been manager of the Paris factory. His sons subsequently ran Breguet until it was sold to Chaumet in 1970.

During the early years of the Brown era, Abraham-Louis's great-great-grandson Louis-Charles established himself as a pioneer aviator, creating the helicopter-like Gyroplane in 1907 and building his first bi-plane, the Breguet 1, in 1909. The Louis Breguet Aircraft Manufacturing Company (later Breguet Aviation) went on to make notable planes such as the Breguet 14 light bomber and the Breguet 19, which achieved the first non-stop flight from Paris to New York in 1930.

Louis-Charles's influence in the emerging world of aviation made him the obvious choice to advise the Breguet company on its new venture into the manufacture of high-precision cockpit instruments. This led in turn to the creation of the first Breguet pilot's watches, as far back as 1918.

When, in 1954, the French government set about procuring a batch of Type 20 chronographs for supply to the Aéronavale and other branches of the Air Force, it turned to Breguet along with three other firms: Auricoste, Vixa and Dodane. All made Type 20 watches, because the name was not Breguet's but instead the official government designation given to all such pilot's watches issued from 1954 and supplied to the Aéronavale, on and off, for the next 25 years.

The original Breguet pieces have, however, become the most collectable. The especially valuable ones – worth upwards of £15,000 – are from a batch of 500 commissioned in 1958.



Above and below
Louis-Charles Breguet and one of his aircraft, the Breguet
19 Super Bidon that was flown from Paris to New York in
September 1930 by Dieudonné Costes and Maurice Bellonte.







'There was also a bulky gold wristwatch on a well-used brown crocodile strap. It was a Girard-Perregaux model designed for people who like gadgets, and it had a sweep second-hand and two little windows in the face to tell the day of the month, and the month, and the phase of the moon... The story it now told was 2.30 on June 10 with the moon three-quarters full'

o wrote Ian Fleming in the opening to his 1957 James Bond novel From Russia With Love, regarded by many as the greatest of all the 007 adventures. That Girard-Perregaux wristwatch, so carefully described, was the property of one Donovan Grant, aka 'Red' Grant, code name Granit. He was the bastard son of a German weightlifter and an Irish waitress, who, having joined the communists in Cold War Russia, worked his way up through the ranks to become the ruthless chief executioner of SMERSH, the Soviet assassination agency.

Like Bond, Fleming had been a naval commander, and, like Bond, he appreciated the finer things in life. Among these he counted prestigious motor cars – such as the bespoke Bentley he gave Bond for 'everyday use' and the Aston Martin DBIII the agent selected from the 'pool' at HQ for a thrilling chase across France in the novel Goldfinger. Then there were the Turkish-blend cigarettes, the Dunhill lighters, the Savile Row suits and, of course, the quality wristwatches.

The detailed description of the Girard-Perregaux was designed to tell us as much about the owner as it did about the watch. As Fleming earlier stated, it was a typical membership badge of 'the rich man's club', but there's an intimation that Donovan Grant wore it for all the wrong reasons – namely because it looked flashy and had plenty of gadgets.

By the time *From Russia With Love* hit the big screen in 1963, however, Grant's ostentatious yet innocuous watch had been transformed into a lethal weapon: a timepiece that concealed a garrote intended for use on Bond. In the event, of course, 007 turned the tables and used it on his attacker.



JAMES BOND WATCHES

(That watch briefly reappears, incidentally, in the 1969 film of *On Her Majesty's Secret Service*, being handled by George Lazenby.)

Fleming, always prepared to extend the bounds of probability but never one to indulge in the fantastical, was far more conservative in his use of gadgets in his books than was the props department in the films. This is why the most unusual thing Bond's Rolex Submariner ever did in the novels was to kill an enemy guard when 007 wrapped it around his fist to use as a knuckle duster in chapter 16 of *On Her Majesty's Secret Service*, smashing the crystal in the process.

When Bond's Aston Martin DB5, with its ejector seat, rocket launchers and revolving number plates, became as much a star of the 1964 *Goldfinger* movie as Sean Connery (equipped with a standard Rolex Submariner reference 6538), the 007 film producers quickly realised that gadgets were a big hit with the audience. Well, the male contingent of the audience, at least; blokes loved to see cool watches just as much as cool cars.

The result was that Q Branch was put to work modifying one watch after another, as trick timepieces became as integral to the films as outlandish vehicles and supervillains. In *Thunderball* (1965), Q provided Bond with a Breitling Top Time that doubled as a Geiger counter. And in *Live and Let Die* (1973), 007 – now played by Roger Moore – started out bang upto-date by sporting a Pulsar, one of the world's first commercially available quartz digital watches.

Q soon re-equipped him with a Rolex, however, this time neatly modified with a 'hyper-intensified magnetic field' for bullet deflecting and a bezel that doubled as a buzzsaw. Four years later in *The Spy Who Loved Me,* Moore wore a Seiko with a built-in teleprinter, while *Moonraker* (1979) saw the same model return as the hiding place for a small quantity of a powerful explosive that 007 detonated via one of the pushpieces on the watch case.

Seiko watches reigned supreme throughout the 1980s, doubling up as, among other devices, a radio receiver (For Your Eyes Only, 1981) and a miniature television and homing device (Octopussy, 1983). But all that was to change in 1995, when Pierce Brosnan took on the role of 007 in Goldeneye.

By now, the commercial value of placing products in Bond films was truly appreciated, and the world's favourite secret agent was given a BMW car and an all-new watch: an Omega Seamaster, complete with laser cutter and explosive detonator. In *Tomorrow Never Dies* (1997), Brosnan's Seamaster featured a bezelactivated detonator, while the watch he wore in *The World Is Not Enough* (1999) boasted an LED torch and a built-in grappling hook. *Die Another Day* (2002), meanwhile, introduced a Seamaster equipped with an upgraded detonator and laser.

Omega has held the plum job of official 007 timekeeper ever since then. After Daniel Craig made his Bond debut in *Casino Royale* back in 2006, the two different Seamaster watches he wore in the film – the Planet Ocean from the opening sequences, and the 300M diver chronometer he received after becoming 'licensed to kill' – went on to star at an Omega-themed auction in Geneva. There they fetched an impressive SFr 250,250 and SFr 70,800 respectively.

However, Bond fans without such impressive sums to spend on their wristwear shouldn't despair. Since 2002, Omega has produced a range of limited editions to mark each new Bond release, and here they all are...



DIE ANOTHER DAY / BOND AT 40, 2002

This version of the Seamaster Professional 300M featured a blue dial embossed with the 007 gun logo and had the legend '40 years of James Bond' engraved on the back. The bracelet design was also unique. 10,007 were made.



SEAMASTER JAMES BOND LIMITED EDITION, 2006

Fitted with Omega's now-famous Co-Axial movement, this watch had a blue dial based on the spiral of a gun barrel, a 007 logo on the seconds hand and 007 engraved on the case back. Again, 10,007 were made.



SEAMASTER CASINO ROYALE PLANET OCEAN, 2006

A chunky 45.5mm watch, this was fitted with a special rubber strap and featured the words *Casino Royale* on the case back.

The edition was limited to 5007 numbered examples.



QUANTUM OF SOLACE PLANET OCEAN, 2008

Featured the movie's name engraved on the sapphire crystal and a dial patterned to resemble Bond's Walther PPK grip. The 007 logo was engraved on the case back and the bracelet clasp. Again, 5007 were produced.



THE JAMES BOND COLLECTOR'S PIECE, 2008

Supplied in a black leather, silk-lined box that hinted at a Bond-like tuxedo, this black-dialled commemorative watch featured a red 007 logo on the end of the seconds hand. 10,007 were produced.



SEAMASTER PLANET OCEAN 600M SKYFALL, 2012

This 42mm Seamaster used the latest Calibre 8507 Co-Axial movement, seen through the transparent case back. The winding rotor carried the film's name, while the 007 logo was at 7 o'clock. 5007 were made.



BOND AT 50, 2012

Omega naturally had to mark 50 years of Bond films, and this watch was based on the Seamaster 300M worn by Brosnan when the brand first began supplying Bond in *Goldeneye*. Made in two sizes, 41mm and 36mm, the watch featured a red number 50 on the bezel and a dial diagonally embossed with 007 logos. The case back had the classic barrel-rifling design, and the watches were made available in editions of 11,007 and 3,007 respectively.



SPECTRE, 2015

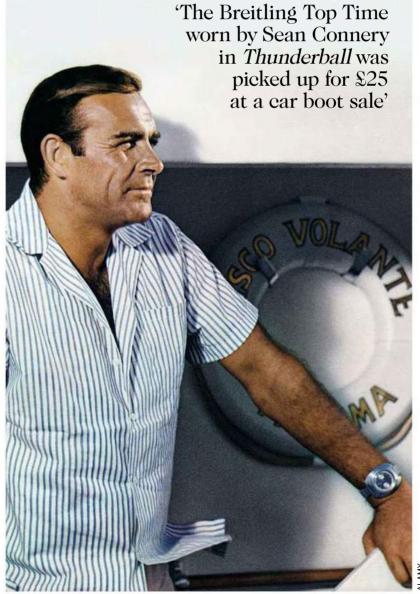
For SPECTRE, the 24th Bond movie, due out this year, Omega has created not one but two limited editions. The first is the Seamaster Aqua Terra, and it was inspired by the Bond family coat of arms, which is printed on the blue dial in an interlocking pattern and added to the tip of the yellow seconds hand. The self-winding weight visible through the sapphire case back, meanwhile, takes the form of a gun barrel. The new watch uses Omega's ultra-antimagnetic Co-Axial 8507 movement, too, making it resistant to magnetic fields of up to 15,000 Gauss. Delivered on a stainless steel bracelet, it will be available in a not-very-limited edition of 15,007 examples worldwide, at a price of £4630. Slightly more exclusive is the £4785 Seamaster 300 SPECTRE, which will be made in an edition of 7007 examples. Virtually identical to the watch worn by Daniel Craig in the film, it features a 'lollipop' seconds hand, a black ceramic bezel marked with a 12-hour scale, plus a black and grey-striped NATO-style strap. Each watch is also engraved with its unique edition number and the SPECTRE film logo.

BOND WATCH BARGAINS - ONCE

It was an undeniably sticky moment for Roger Moore's 007 when he was left tethered to a gantry above a pool full of sharks in the 1973 film *Live and Let Die*. But it was a situation easily rectified: the ever-cool British agent simply sliced through the ropes with the buzzsaw bezel of his Rolex Submariner. Also equipped with a 'hyperintensified magnetic field powerful enough to deflect the path of a bullet at long range', (Bond used that feature to unzip the dress of a woman called Miss Caruso), the watch really was quite something – despite having had its movement removed to enable its modification by the props department of production company Eon.

It was among the lots at a James Bond auction in 1998, when it fetched £21,850. However, it crossed the block again in 2011, this time making nearly SFr219,000.

Almost more impressive, however, was the Breitling Top Time picked up for £25 at a car boot sale. It turned out to be the original watch worn by Sean Connery as 007 in 1965's *Thunderball*. Bond buffs will recall that the story sent the agent on a mission to find two atomic bombs that had been stolen by SPECTRE – a good reason for Q Branch to equip the Breitling with a Geiger counter. The 1962 watch was the first timepiece to be modified by Q and his team, helping it to fetch £103,875 at Christie's in 2013.



ALAM



SPEED & INTELLIGENCE

Introducing the EQB-510 - the next-generation Casio analogue watch equipped with Bluetooth® smart connectivity.

Travel the world at any pace and your watch will keep you updated by auto-correcting to the time on arrival. The dual dial display shows you two time zones simultaneously so you're never out of the loop, all powered by a Tough Solar system meaning you never need to replace a battery.

If that wasn't enough, the EQB-510 boasts 10 bar water resistance for swimming and snorkelling, alarm clock, split timer stopwatch, and a speed meter.

Now that's clever.





IT'S IN GOOD HANDS

Delwyn Mallett explores the high-tech Kent workshop of Watchfinder & Co, where a crack team restores some of the world's most desirable timepieces



Below
Though many of Watchfinder's sales are
made online, the company has opened
two luxury boutiques in recent years.



hoosing a restorer for a classic watch is akin to choosing a restorer for a classic car. If you have no previous experience, it becomes an act of faith based on reputation or word-of-mouth recommendation.

At the risk of incurring the wrath of watchmakers everywhere, as an horological ingénu I have never been quite sure if the anonymous man in the back room is doing much more than taking the back off, giving the whirly bits a prod, dropping in a spot of the watchmaker's equivalent of WD40 and leaving it at that. However, after an hour or two in the Maidstone workshop of Watchfinder & Co, any doubts that one might have are completely dispelled. You understand you are witnessing a highly skilled craft executed in one of the finest repair establishments in the UK. Under the management, guidance and tutelage of Rolex-trained technical director Tony Williams, a state-of-theart facility has been created that will return your classic watch to factory-fresh condition.

Watchfinder will treat your watch to a ground-up – well, 'wrist-up' if you prefer – restoration. This is a complete nut 'n' bolt job, stripping your cherished timepiece into every component part, cleaning, replacing components where necessary from the specialists' extensive stock of spares, polishing the case and bracelet before reassembling, and testing to factory standards.

Despite the high-tech environment, the workshops conjure up an image of an ancient order of monks illuminating manuscripts. Tony's lab-coated team of 'scribes' are intensely focused as they silently beaver away ('No piped music – we're not a garage.') in air-conditioned calm.

Accreditation as an approved repairer for any of the major brands is hard to achieve. When it is granted, the manufacturers habitually slip a timepiece into the system anonymously to ensure no corners have been cut – so the Watchfinder team work to achieve the highest possible standard on every watch they rebuild. Watchfinder carries out work on all the top brands, and is the only officially approved repairer of Audemars Piguet watches in the UK – as well as the world's largest stockist of pre-owned models, usually with more than 60 available at any one time. Subjected to an all-day qualification test at the Audemars Piguet factory, Tony was told, without any hint of humour: 'If you fail, the process is over. We'll never speak again.' It's a statement guaranteed to put your nerves on edge as you're about to reassemble more than a hundred tiny items into a working watch – but Tony did not fail the audition.

During our tour, I asked Tony how quickly he could get a 'rush job' through the system. Before he could answer, apprentice Sarah-Jane King sang out: 'There are no priorities.' Tony elaborated by stating that, as far as he and his team are concerned, there is only one way to do the job, and that's the right way – so there's no rushing.



'A lab-coated team of "scribes" are intensely focused as they silently beaver away ("No piped music – we're not a garage") in air-conditioned calm'

Watchfinder & Co started in 2002, when engineer Stuart Hennell found the hunt for a decent, used Omega Speedmaster to be far more time-consuming than he had imagined it would be. Reasoning that there might be more people like him, Stuart and three friends – TV producer Matt Bowling, IT expert Lloyd Amsdon and software developer Jonathan Gill – set up an online watchfinding service working from a home office.

From these humble beginnings, Watchfinder this year passed the £100-million mark in accumulated watch sales. Although most sales are still done online, Watchfinder has also opened two luxury boutiques – one in the City of London's historic Royal Exchange building, and the other in the Bluewater retail centre in Kent.

Watchfinder's pre-owned watch sales average around the £2500 to £3000 mark, with Rolex, as always, by far the most popular make. However, I had to ask the inevitable question... It turns out the most expensive sale so far was a rather sobering £350,000, for a Patek Philippe Grand Complication.

Given that two of Watchfinder's partners have a background in IT, the company is naturally heavily computerised. Each watch is logged and barcoded as it enters the 'system', both to trace its progress and also for future reference should it return for a trade-in or for another reason. (Most reassuringly, the company offers a buyback guarantee at the price paid.)

Watchfinder produces TWM (The Watch Magazine), too. This quarterly online title edited by Andrew Morgan features articles on the latest developments in the watch world, as well as insights into vintage timepieces.

By the end of the tour, I was so impressed that I placed my own 'vintage', 45-year-old and only-serviced-once Omega Speedmaster in the Watchfinder system for a complete overhaul – 'no priorities'. It's a shame that I won't be there to see it deconstructed and reassembled (you can watch a fascinating video of Tony working on a similar piece on the company website), but I'm confident that it's in the best possible hands.

www.watchfinder.co.uk





PIAGET



DRIVING AMBITION

The career of the watch industry's foremost car guy has been shaped by a passion for racing. Meet Richard Mille

Words Simon de Burton

nyone who recently attended the second edition of the Arts and Elegance concours held at the magnificent Château de Chantilly outside Paris will undoubtedly have noticed the presence of high-end watch brand Richard Mille as the show's main sponsor. Indeed, it was Richard Mille and classic car impresario Patrick Peter who dreamed up the event last year.

Mille, pictured right, is a car guy of the first order. It was his longstanding fascination with automotive engineering that led him along the path to create his now-celebrated 'racing machines for the wrist'. And these in turn can be fairly credited with bringing the concept of the 'car watch' right into the 21st century.

Since the first Richard Mille watches went on sale in 2001, they've always been rich in aerospace-worthy materials. They are usually held together using fiendishly expensive titanium screws, which are exact miniaturisations of what you'll find on the workbenches of any modern F1 workshop. Mille has even made watches featuring a tubular 'skeleton' reminiscent of the framework of the legendary, lightweight Maserati 'Birdcage' racers of the 1960s.

'Cars, at their very heart, utilise the old technology of the combustion engine, combined with modern materials and concepts, today with an added dose of electronics,' explains Mille, when asked about his fascination with that inextricable link between watches and automobiles.

'All advances made with car development are incremental. They don't really change the essence of the beast, which is: you put fossil fuels in and it moves, end of story. Look at high-end watches: totally mechanical, the same as more than half a millennium ago. Everything has been discovered about watchmaking, as well as about the design and creation of engines, chassis and other systems used in cars – yet we're always able to bring things another step forward, each and every year.'

He continues: 'And we discover that although we know everything already, we can still make new developments. Creating a car, creating a watch, is exactly like having a mysterious mountain peak in front of you. You know you can never reach it, but nonetheless you keep climbing, almost continuously, in order to win the challenge.'

But Mille doesn't use exotic materials and working techniques merely to demonstrate that he's prepared to face a challenge. He does so to ensure that the resulting products are both reliable and virtually indestructible. That was made evident in 2009, when Felipe Massa totalled his Ferrari Formula 1 car at 170mph after being hit by a suspension spring from Rubens Barrichello's Brawn during qualifying for the Hungarian Grand Prix. Despite fears for his life, Massa made a full recovery – and his RM 011 remained on his wrist, working perfectly, throughout the entire event.

Mille, however, makes no claim to be a 'watchmaker' himself, and is not interested in his company attaining so-called 'manufacture' status, which implies that the majority of its products are created in-house. Instead, he decides on the latest innovations to include in his timepieces, and then invokes the services of Swiss firm Renaud & Papi – probably the most advanced watch laboratory in the world – to develop and create many of the necessary components for his more complex models.

And it's that level of engineering integrity that has led to Mille's products being lauded by the motor sport fraternity. Also, much to Mille's delight, it's drawn him into its inner circle as a major backer of leading events such as the biennial Le Mans Classic, the Grand Prix Historique de Pau and the Mont Ventoux Hill Climb.

He's also a racer himself, regularly competing in the 1969 Lola T70 that takes pride of place in his car collection. This also includes several F1 machines (among them a 1970 BRM V16 and 1976 McLaren), Porsches 910 and 917; a Ford GT40; and a brace of Lancia Stratos rally cars – which he regularly uses to pop into his local town in Brittany on bread and oyster-buying missions.

'Mille's watches are usually held together using fiendishly expensive titanium screws – exact miniaturisations of what you'll find on the workbenches of any modern F1 workshop'



RICHARD MILLE

















Racers for your wrist

Some recent Richard Mille creations

1. RM 011 LOTUS F1

The RM 011 – as worn by French F1 driver Romain Grosjean – is made using the latest North Thin Ply Technology (better known as NTPT), which is currently the material of the hour for the construction of the ultra-strong, ultra-light components used in F1.

Instantly distinguishable from other forms of carbon composite by its regular 'wave' pattern, NTPT is made from multiple layers of parallel filaments obtained by splitting individual carbon fibres to a thickness of just 30 microns and impregnating them with resin. After heating to 120°C under vast pressure, the raw material is sent to Richard Mille's factory to be precision machined into cases for the RM 011, which has a self-winding movement made from ultra-light titanium. £134,500.

2. RM36-01 TOURBILLON COMPETITION G-SENSOR

Inspired by the extreme, sideways driving antics of nine-times World Rally champion Sébastien Loeb, the RM36-01 incorporates a multi-directional g-force sensor. The high-tech, 47.7mm timepiece is made from carbon and titanium, with black, PVD-coated movement parts – and it's instantly recognisable by the distinctive button protruding from the centre of its protective crystal.

This is to re-set the g-force indicator, which takes the form of a semi-circular gauge on the right of the dial that can be altered via the rotating bezel to record the force of acceleration, deceleration or lateral movement up to 6g. Just 30 examples of the watch will be made – each with a price tag of £475,500.

3. RM58-01 WORLD TIMER JEAN TODT

Capable of displaying the correct time in 24 major cities simultaneously, this world-time watch has a hand-wound, tourbillon movement contained in a 50mm titanium and red-gold case.

Its creation is said to have been inspired by the travels of globe-trotting FIA president (and Richard Mille ambassador) Jean Todt, who's also the co-founder and Vice President of the ICM brain and spinal injury institute. Some of the profits from the 35-piece limited edition will be divided between the two organisations. £495,000.

4. RM 56-02 CHRONOGRAPH

Richard Mille has created two limited-edition watches to mark its decade-long partnership with Felipe Massa. There's the £111,500 RM-011, a flyback chronograph with an all-titanium movement and an NTPT case, but the the ultra-wealthy might prefer the eye-wateringly expensive RM 56-02, which features a titanium split-seconds tourbillon movement with power reserve and torque indicators, housed in a transparent case cut from a single sapphire crystal block. Each case is said to take 1000 hours to construct, hence the fact that only 10 watches will be made – and why they cost £1.5 million apiece...

www.richardmille.com





AMERICA'S CUP. BRITISH TIMEKEEPING.

Bremont has been appointed the Official Timing Partner of the 35th America's Cup — and of the defending champions, ORACLE TEAM USA. To celebrate, we've created four limited edition timepieces. The Bremont ACI and ACII are inspired by the legendary J-Class yachts of the 1930s. While the Bremont Oracle I and Oracle II set new standards in technical innovation, precision and durability. So the question is, which of these fine watches should you choose? Sorry, you're on your own.







CLOCK WORKS

From its small factory in Huddersfield, Sinclair Harding hand-crafts some of the world's finest and most sought-after clocks

Words Simon de Burton



f you imagine the life of an English clockmaker to be one of quiet solitude, you've probably never met Bob Bray, the proprietor of Yorkshire-based company Sinclair Harding, which produces around 120 exquisite, handcrafted clocks every year.

On one occasion, for example, he found himself locked in a Russian vodka factory for an entire week by a client who feared he might try to head home before his newly-acquired timepieces had fully settled in to their surroundings; and then there was the New York buyer who casually began to finger a revolver while Bray was explaining the intricacies of one of his more complex creations.

Yes, it's surprising where the products of this small, Huddersfield-based company end up once they leave the factory. 'We sell them all over the world,' says Bray. 'Japan, the United States, the Middle East and Germany all seem to like what we do. If people know about clocks, then they probably know about us.'

Bray does not come from a horological background, having started his career as a specialist engineer making gearboxes for the aerospace and medical industries. But when his clock-collector uncle told him that the Cheltenhambased firm of Sinclair Harding was for sale back in 1995, he jumped at the chance to buy it and teach himself a new skill.

'The company was started in the late 1960s as a maker and repairer of longcase clocks and, at its peak, was making one or two a week – but then the business went downhill to the point that it was virtually dead by the time it came up for sale.'

When Harding sold the company to Bray, he gave him one, key piece of advice, which was to be sure to attend the Basel watch show.

'I took his advice and drove there with a few clocks in the back of my beaten-up Renault Savanna estate car with a trailer on the back. I had never heard of the Basel show and had no idea that it was considered to be such a prestigious event, so I just parked outside the front door and unloaded,' recalls Bray.

There followed five days where he sold

Left to right
Sinclair Harding's owner, Bob Bray, demonstrates the careful
attention afforded to all his company's creations; traditional
processes and skills combine to make horological masterojeces.

precisely nothing, by which time he had run out of money and hadn't eaten for more than 48 hours.

'I really was absolutely skint. And then suddenly a guy came along with a large entourage of assistants. He looked at my little stand, and went away. But the following day, one of the entourage came back, offered me £24,000 for £30,000 worth of clocks and threw down a 20% deposit in cash. He then walked off without leaving any details, just saying I would hear from him in due course. He was as good as his word, paid me in full – and gave me the means to get the business off the ground.'

Now the firm offers a regular range of 11 different clocks, starting with classic table regulators costing around £7000 apiece up to the

remarkable and complex three-train, chiming skeleton clocks that retail for more than £60,000.

'All our clocks are made to order and, although we do get requests for one-offs and bespoke pieces, most of what we sell comes from the existing range,' explains Bray.

'The fact is, just about everything that can be done in clockmaking has been done; what we aim to do is to bring an exceptional level of quality and finish to the craft.'

And, with his wife, two sons, daughter and five other members of his immediate family making up the bulk of the 15 staff at Sinclair Harding, it seems as though the history of this brilliant British company might only just be beginning...

www.clockmakers.com





MADE OF STRONG STUFF

Mühle-Glashütte's tool watches are built to keep ticking in the toughest imaginable conditions – and for some of the world's toughest people

Words Simon de Burton

he Mühle-Glashütte brand has existed since 1869 when it was set up by toolmaker Robert Mühle as a manufacturer of precision measuring instruments for the then-thriving horological industry in the Saxony town of Glashütte. But the firm almost disappeared after it was expropriated in 1972 under the socialist East German regime and absorbed into the state-owned Glashütte Uhrenbetriebe (better known as GUB).

GUB produced relatively nondescript watches in huge numbers but, following reunification in 1994, Robert Mühle's great-grandchild, Hans-Jürgen Mühle, decided to re-launch the company as a maker of marine chronometers, marine timing systems and, from 1996, wristwatches.

It has since established a reputation for its tough, reliable tool watches, which have become popular with the military and other groups routinely working in extreme conditions.

One such is the German Maritime Search and Rescue Service (DGzRS). Mühle-Glashütte has supplied specially developed watches for the brave crews of its 56 rescue cruisers since 2002. And, to mark the DGzRS's 150th anniversary this year, a special edition of 150 pieces has been produced that can only be obtained direct from the organisation.

Featuring a four-millimetre sapphire crystal capable of withstanding 100 bars of pressure, the £1620 watch also has Mühle-Glashütte's 'double shockproof' mechanical movement with patented





'The anniversary model incorporates a nifty adjustable display with facts about the DGzRS, which, since its founding, has saved almost 82,000 lives'

Clockwise from far left

The timekeeping equipment of the DGzRS has come just as far in 150 years as the boats used to effect daring rescues; the beautifully designed and seriously capable Kampfschwimmer watch, issued to Germany's elite frogmen commandos.





'woodpecker neck' regulation. In addition to the usual hacking seconds, fast date correction and ultra-high luminosity of the standard issue watch, the anniversary model incorporates a nifty adjustable display detailing facts about the DGzRS, which, since its founding, has saved almost 82,000 lives.

Mühle-Glashütte watches are also popular with aviators, not least the German Navy's rescue pilots, for whom the brand developed its S.A.R. Flieger-Chronograph with urgent orange markings and the winding crown and chronograph pushers mounted on the left (the 'start' pusher being anvil-shaped to make it easy to operate with the thumb). Typically of Mühle-Glashütte's sportier offerings, the 44mm, £2940 watch is chunky, tough and

functional and uses its own, customised MU9413 automatic movement.

The firm has also created the £2450 Seebattalion GMT watch for the marine protection forces of the German Navy Sea Battalion, which is tasked with protecting the soldiers, ships and premises of the German Navy in harbours and waters both inside and outside the country's jurisdiction – hence the inclusion of a GMT function to provide a second time zone indication.

Designed to be easy to read in harsh conditions, the watch features double indices at 3, 6 and 9 o'clock and a split triangle marker at 12 in order to optimise areas of luminosity. There's also a 'minimalist' countdown bezel for enhanced legibility, a skeletonised GMT hand that has been designed not to obscure the minute graduations,

and a winding crown at 4 o'clock to reduce the possibility of it catching on weapons or other kit. And, being made from titanium, the 44mm watch is ultra-light and salt-resistant.

Our favourite here on the front line at *Chrono* HQ, however, is the *über*-cool watch designed by Mühle-Glashütte for the elite (and long-established) 'Kampfschwimmer' unit, which carries out special ops on land and in the air as well as at sea. A unique feature of the watch is its saw-tooth bezel, which has been designed to indicate three-minute intervals because the Kampfschwimmers are trained to cover a specific distance in that exact amount of time, using a combination of the £2455 watch and a special compass board for underwater navigation.

www.muehle-glashuette.de

THE FINAL COUNTDOWN

The seconds are ticking until the next big Harry Winston launch, but in the meantime there's plenty to keep watch lovers entranced

Words Simon de Burton

orophiles are looking forward to 27 October. That's when Harry Winston is set to unveil its Opus 14, the latest, long-awaited masterpiece in a line of avant-garde watches that began with the Opus One back in 2001.

The brainchild of Maximilian Büsser, who went on to found the highly successful niche brand MB&F, the Opus project exists to push the boundaries of haute horlogerie through collaborations with some of the most imaginative minds in the industry. Over the years, therefore, Harry Winston has worked with such star independent watchmakers as François-Paul Journe, Antoine Preziuso, Vianney Halter and Christophe Claret to come up with ever-more remarkable ways of displaying the time.

And although the production of Opus models is extremely small, the project has done much to put Harry Winston on the map – as well as those people who have contributed their talents to it. Refreshingly, the brand has always been keen to share the credit for its most extraordinary pieces; speak to anybody within the company and you'll be told that there is great joy to be had in working with those who can help to elevate the craft of watchmaking.

Even in its more 'mainstream' range, Harry Winston offers some pretty unusual methods of telling the time. Its Histoire de Tourbillon models, for example, are limited-edition collectors' pieces that celebrate the tourbillon mechanism with a variety of extraordinary dial layouts.

The most recent, the Histoire de Tourbillon Six, combines two independent hour indications with its asymmetrical case – one regulated by a tri-axial tourbillon and the other by a 'karussel'. Just 20 examples will be made.

More affordable are the Project Z special editions, which have cases made from a sci-fi-sounding material called Zalium, a dark grey alloy that is ultralight, non-allergenic, non-corrosive and decidedly tough.

This latest addition to the Z range, the £17,700 Project Z9, is a sporty-looking flyback chronograph powered by a super-accurate, high-frequency movement, parts of which can be viewed through the open-worked dial.

Especially neat is the way the date disc changes from white to blue as day turns to night, while the back of the watch looks good, too, thanks to a visible, white-gold oscillating weight in the form of the Harry Winston motif.

www.harrywinston.com





DREYFUSS & Co.

HAND MADE - SWITZERLAND



Dreyfuss & Co is delighted to introduce the Series 1924 Duo Timezone – a perfectly balanced, precision engineered collection of exquisite gents' timepieces. Ideal for the international traveller, the Duo Timezone effectively contains two watches in one.

STRESS TEST

The Fast Rider Chrono, created to mark the launch of the Ducati Scrambler, is no mere show pony – as Simon de Burton learned on the Exeter Trial

Рнотоgraphy Amy Shore courtesy of Revolution





e brought you news of Tudor's return to the UK in last year's Chrono – and it appears that Rolex's 'sister brand' has been very well received indeed.

Morgan-driving creative director Davide Cerrato has found a winning formula with his individual interpretations of classic designs. Stylish new models such the Heritage Black Bay and the entry-level Ranger really seem to have hit the spot with buyers who want a tough, good-quality watch from a known name but don't have a fortune to spend.

There's good news for all motorcycle-loving horophiles, too – both because of the brand's tie-up with Ducati as the Italian superbike maker's official watch partner and, on a more local note, because the UK general manager Sven Olsen is a dyed-in-the-wool biker. So much so, in fact, that I had little difficulty in persuading him to join me in taking part in this year's Exeter Trial, the historic, long-distance event for all types of cars and motorcycles that was founded in 1910.

Tudor has a long-established connection with motorcycles. This dates back to the 1950s, when the brand promoted the fact that one of its Oyster Prince watches had been subjected to '1000 miles of merciless vibration' while being worn by a competitor in the Monaco International Trophy for motorcycles.

Naturally, we felt it only right to put a couple of current Tudor models through their paces on the 'Exeter' (which admittedly covers a mere 250 miles or so, but does take place overnight in January and includes a great deal of off-roading).

Clockwise from below
A period advert for the Oyster Prince
referencing the Tudor's impressive
resilience; the Fast Rider chronograph,
your author's faithful companion on
the gruelling Exeter Trial; the Enduro
version of Ducati's new Scrambler.







'Both watches performed faultlessly – despite being subjected to flying stones, mud and rain'

We're happy to report that both the Ranger I wore over the top of my Barbour jacket cuff and the Fast Rider chronograph strapped to the handlebars of my 250 Suzuki for keeping track on the timed sections performed faultlessly – despite being subjected to flying stones, copious amounts of mud and the inevitable dose of rain.

But the latest Fast Rider is directed at an altogether cooler motorcyclists than we two wax-cotton-clad off-roaders, because it's been created to complement one of the hottest urban bikes of the moment: Ducati's retro-cool Scrambler.

A 21st century take on the old, single-cylinder Street Scrambler models produced from 1962 to 1974, the new Scrambler is aimed squarely at the 'lifestyle' sector of the motorcycle-buying demographic, meaning it's been designed to look as funky and individual as possible. As a result, four versions are available – Icon, Urban Enduro (the best), Classic and Full Throttle, each intended to suggest a slightly different image of its rider.

Yet the four base models are merely blank

canvases to which can be added a comprehensive (and suitably expensive) line of bolt-on accessories, ranging from seats to headlamps, and exhaust systems to custom-designed luggage, in order to create a potentially unique machine. You can also spend your money on Scrambler apparel and off-bike accessories, including T-shirts, picnic rugs and coffee mugs.

And, of course, the aforementioned Tudor Scrambler Fast Rider, which is available for £2800 with a choice of dial colours based on the bike's yellow, red or olive green paint options. The rugged, 42mm chronograph has a satinised steel case, a scratch-resistant ceramic bezel and choice of rubber or quilted-leather straps.

I like it so much that I'm tempted to spend £6895 on a Ducati Scrambler just so I've got a reason to buy the watch to go with it.

www.tudorwatch.com

Right

The Fast Rider chronograph is a neatly updated version of a classic design – just like the Ducati bike from which it takes its colour cues.









MAKING LIGHT OF WORLD TRAVEL

Technologically advanced, lightweight and thin, Citizen's new F900 is the perfect addition to the jet-setter's armoury

Words Simon de Burton

s records go, there can't be many much more esoteric than that claimed this year by Citizen for launching 'the world's thinnest multi-functional, light-powered, GPS satellite-synchronized watch with the world's fastest signal reception speed...'

But it has to be said that the new F900 is pretty impressive, capable of synchronising with GPS navigation satellites way out in space in as little as three seconds before its miniscule, twin-coil motor automatically resets the hands to the relevant time zone.

Such 'intelligent' quartz-powered world timers are not new and are in fact becoming increasingly popular (see our piece on the Casio watch designed to work in conjunction with a smartphone on page 72), but the new Citizen is by a stretch the most advanced offering currently on the market.

And, despite the technology that has been crammed into the case, it is just 13.1mm thick – hence the brand's valid claim to make the thinnest watch of its type. The F900 is also remarkably light, thanks to the fact that the case and bracelet are made from Super Titanium, claimed to be five times harder than steel because of a special surface treatment called Duratect.

It is also one of the most eco-friendly quartz watches on the planet: it uses Citizen's Eco-Drive

'It recognises 40 global time zones, even those with fractional differences' technology, which draws energy from any natural or artificial light source, eliminating the need for battery replacement. And now you can see the state of charge the watch is in thanks to the inclusion of a light level indicator that gauges the amount of light striking the dial.

Designed for jet-setting travellers, the watch offers a dual-time display that shows the hour simultaneously in two different zones. With its satellite link, it recognises 40 global time zones, even those with fractional differences, and the wearer can toggle between the displays to choose whether the main dial shows local or home time.

The F900 also features a chronograph that measures periods of up to 24 hours, a perpetual calendar and an alarm. Two finishes are available, with 1700 of the version pictured (£1495) set to be produced, and a further 1300 of its sister model. www.citizenwatch.co.uk





GUCCI TAKES THE PLUNGE

The luxury brand dives with typical elegance into the world of sports watches

Words Tracey Llewellyn

or a watch brand, one of the perks of being part of a large group is the allies this affords. And for Gucci, a relative newcomer to the world of high-end timepieces, the acquisition of Sowind by Kering (at the time called PPR) in 2011 could not have been more fortuitous.

The buy-in made Gucci and Girard-Perregaux – as well as G-P's younger sibling JeanRichard – brothers in arms, opening up new doors to the fashion brand in terms of both watchmaking advice and movement manufacture.

The first fruit of this collaboration was seen in the 2013 launch of the limited edition Gucci XL Diver. Taking more than a smidge of influence from the G-P Sea Hawk, the Diver has a slightly reworked 300m water-resistant 45mm case with a unidirectional rotating bezel and screw-down caseback, featuring the Gucci crest – a knight in

58 CHRONO ISSUE 13

armour carrying a suitcase and a handbag – in relief. The dial showcases a 46-hour power reserve indicator at 5 o'clock, a small seconds at 9 o'clock and a date window between 1 and 2. The piece is powered by Girard-Perregaux's workhorse GP3300 automatic movement and broke the mould for Gucci, taking its watches into a brand-new price bracket – £5700 for the steel version and £8300 for the limited-edition rose-gold version, compared to the average price range of £350-£1000.

Two years on from the success of the original Diver, Gucci has introduced seven new quartz models to the family. Continuing the sporty aesthetic and professional tool watch functions, the pieces are water-resistant to 200m with a unidirectional rotating bezel and lashings of Super-LumiNova on the hands and indices to give maximum legibility in all light conditions. The absence of the power reserve indicator and small seconds (the new versions all feature three hands from the centre) make the dial ultra-clear and allow for additional touches such as the signature green and red stripes and logos on the crown, strap and buckle.

There are now three sizes: two models in 32mm, two in 45mm and three in a middling and extremely wearable 40mm. Available in a range of colours and finishes, the watches are slim and elegant enough to be worn every day, and all dials bear the Gucci logo at 12, as well as the 'Swiss Made' legend and date window at 6. The watch is available on a rubber strap or a bracelet with prices in the range of £650-695. And, as would be expected from a fashion house, the latest addition follows firmly in the footsteps of current trends, with a NATO strap version that retails at £620.

As a first push into the luxury sport market, the Dive is an impressive piece. And, with the support of its Kering stablemates (Ulysse Nardin joined G-P and JeanRichard in 2014) we are sure to see a lot more in terms of watchmaking from Gucci in the coming years.

www.gucci.com







Teutonia II Großdatum Chronometer

A legend returns: With the new Teutonia, our most successful watchmaking family is returning to the roots of its now vastly-diverse family tree. In the year 2002, still simply named "Teutonia", the model with the large date function gave impetus to a success story that has continued to this day. Naturally, this Mühle features several stunning innovations: In addition to the silver-coloured dial with the characteristic guilloche finish, one immediately notices the midnight blue face bearing a grooved finish. Both models are each limited to 250 pieces. In addition, the timepiece is certified according to the German chronometer standard in the Glashütte observatory.



ne of the best things about the Patek Philippe Watch Art Grand Exhibition that took over London's Saatchi Gallery for ten days in May and June this year was the sheer number of watches on display. These ranged from some of the earliest pocket watches made – including pieces from the Patek Philippe Museum collection – through to the all-singing, all-dancing 175th anniversary Grandmaster Chime (a seriously limited-edition chiming wristwatch with reversible dial and 20 complications).

Watches of incomparable rarity were on display, such as those owned by European royal families – including a piece that was commissioned by Her Majesty Queen Elizabeth II and loaned to the exhibition by its owner – as well as some lesser-seen rarities from the *maison*'s vaults. But perhaps the most surprising and lasting impression that the exhibition left was that

Beyond the *pièces uniques*, every type of movement currently made by Patek was exhibited. And while the Royal Room, Napoleon Room, Immersion Room and so on all contained jaw-dropping examples of technical ingenuity, it was the Current Collections Room that gathered one of the biggest crowds of the show – a crowd that lingered as people all chose their favourite contemporary reference.

These were the 'simpler' watches, the ones that lay beyond the exquisite clocks, objets d'art, pocket watches and complicated wristwatches. And while perhaps not the showstoppers, each of these told its own story, and each had something special to say about the history of Patek. Chrono spoke to Thierry Stern, CEO of Patek Philippe, about the company's 'core' models.

www.patek.com

This spectacular piece was loaned to the exhibition by its owner – one Queen Elizabeth II.





NAUTILUS

In 1976, watch-designer-for-hire Gérald Genta (the man behind some of the decade's other big timepieces, including the Audemars Piguet Royal Oak, IWC Ingenieur and the Bulgari Bulgari) created one of today's most sought-after watches, the Nautilus - the enfant terrible of Patek Philippe. Inspired by a ship's porthole, the original Nautilus - ref 3700/1 - was one of the first luxury steel sports watches.

'In the mid-1970s, most luxury watches were both automatic and gold, and everybody was competing to have the thinnest timepiece,' Stern informs. 'So the Nautilus went completely against the tide. Although it wasn't big compared to some watches you see today, back then the original Nautilus was considered huge.' Despite tweaks over the past 40 years, the watch that many consider to be design perfection remains faithful to the original blueprint, from the unique rounded octagonal case to the dial's horizontal embossed bars.

GOLDEN ELLIPSE

Patek Philippe's watch of the moment has got to be the beautiful oval design first launched in 1968, the Golden Ellipse (below). This much-loved wristwatch's perfect proportions - said by the brand to be based on the mathematical 'golden ratio' – are unique to Patek, and no other brand has come close to producing them. Now almost 50 years old, the Golden Ellipse in yellow gold with blue dial was an instant classic at the time of launch, delighting aficionados around the world.

'It was radically different from conventional watches, but also different to the many short-lived fashion trends at the time,' points out Stern. 'The unusual shape was immediately appealing because of its perfect proportions. An instantly identifiable design with its distinctive case shape; to this day it's as discreet as it is recognisable.'

Labouriau in the first three decades of the 20th century.

'The design of this collection takes inspiration from the 1920s and 1930s,' confirms Stern. 'Some pieces are square, others rectangular and still others tonneau- and cushion-shaped – basically anything but round. These are the pieces known in our industry as "form watches"."









Dazzling arrival

Diamond specialist Graff has quickly established itself as a serious dial name

Words Simon de Burton

t has taken just six short years for the celebrated jeweller Graff to establish itself as a serious player in the watch game. It has achieved this with a line of truly original, and often remarkable, timepieces that range in price from a not-exactly-cheap £15,000 or so, to an eye-watering £1-million-plus.

The man who had the vision to make it happen is industry veteran Michel Pitteloud (right). He first approached Laurence Graff in January 2008, with the idea of creating a watch range that reflected the same standards of quality, luxury and exclusivity for which Graff's diamond jewellery has become renowned.

Chrono caught up with M. Pitteloud at this year's Baselworld show, where the firm hosts guests on a glittering stand covering a suitably impressive 500 square metres. We wanted to find out how Graff, a relative newcomer to the haute horlogerie scene, is perceived.

'When we started out back in 2008, we knew we were entering a very competitive market,' Pitteloud explained. 'For that reason, we realised we were going to have to create really special, beautifully made pieces in order to be recognised and to be relevant.'

Pitteloud continued: 'Now, I honestly believe we've brought something new and often revolutionary to the market every year since we



started making watches. I can't think of any other jewellery house with such a diverse range of haute horlogerie pieces, especially one with such a wide spread of prices.

'In the early years, we presented our new models at Baselworld in a very low-key way, showing them to a small number of invited guests in a hotel suite. But last year we felt it was time to truly share our achievements with the world for the first time. We set up the stand in the show's main hall, and received more than 500 people – and they all showed real enthusiasm for what we are doing.'

He added: 'Generally, people are really surprised with the range of complications that we've been able to master, particularly in terms of the minute repeater and double-axis tourbillon models. These are specialities that are usually associated with long-established watch manufacturers, but we've been able to create them thanks to having the full support of our Swiss suppliers and the different, high-end horological workshops we use in Geneva.

'And, of course, our watches stand out due to the high quality of the diamonds we use and our exceptional setting skills, which work to great effect in our unique, faceted case design. People who see, for example, the full diamond GyroGraff Double-Axis Tourbillon for the first time seem genuinely amazed by it – but, equally, they're impressed by more sober pieces.'

You could say, then, that Graff's watchmaking future is looking bright. Or, in the case of those painstakingly crafted diamond-set masterpieces, it's absolutely dazzling...

www.graffdiamonds.com



LEFT // MASTERGRAFF STRUCTURAL TOURBILLON SKELETON

Hundreds of hours of work goes into paring down this watch to its most essential elements. The result is a clear view of the Graff Calibre 6 hand-wound tourbillon movement, which features specially designed bridges to hold the mechanism seemingly 'invisibly' within the 46mm case. In a horological first, the bridges of the 'pavéd' model are set with diamonds on both the upper and lower surfaces. For more reserved types, the watch can also be had with a plain 'excavated' case finished in black or brown DLC (diamond-like carbon) or black titanium.

RIGHT // MASTERGRAFF GRAND DATE DUAL-TIME TOURBILLON

Using a specially developed Graff movement called the Calibre 5, this watch achieves an industry first by combining a flying tourbillon mechanism with the complications of a dual-time function and a 'grand date' – all contained within a rose-gold case measuring only 9.5mm in thickness and 43mm in diameter. The date, which changes instantaneously at the stroke of midnight, is neatly located below the 12 o'clock position, with the second time zone dial beside it for easy readability. Assembling each watch requires in excess of ten days of continuous work.



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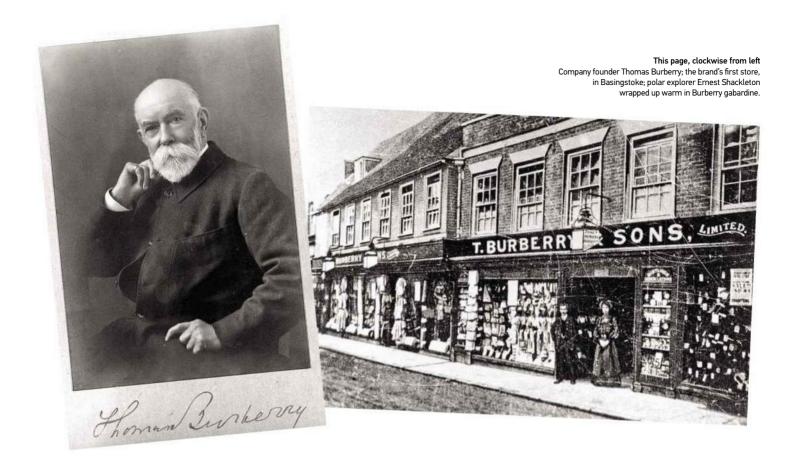


TRAVELLERS' CHECKS

Burberry, the brand famous for kitting out adventurers such as Ernest Shackleton, Roald Amundsen and George Mallory unveils a series of watches of which those heroes would surely have approved. Say hello to The Britain Travel collection

Words Tracey Llewellyn





n the watch world, we always seem to be celebrating milestones. Golden anniversaries, diamond anniversaries and centenaries are all more or less commonplace, which makes Burberry a mere toddler still trying to find its feet among its myriad elders.

Launched in 2012, The Britain represented Burberry's first foray into high-end watchmaking. When it was introduced to the industry at the 2013 Baselworld watch fair, it was done with huge fanfare, the stand representing the scale of the company's commitment to watch production. Spanning two floors and designed under the direction of CEO and Chief Creative Officer Christopher Bailey, the space mirrored the interior of the brand's flagship Bond Street store, taking on its architecture as well as fine details such as solid oak floors, bespoke plaster mouldings, bronze and glass display cases, and signature suede Burberry furniture.

Although Bailey has given no direct interviews about The Britain, it is obvious that the timepiece was – and is – a passion project for the designer and one that he oversees closely. 'When we first began creating The Britain, we knew that we wanted a watch based on the same design principles and craftsmanship as our iconic trench coat,' he has said of his aims for the timepiece. 'Something to unite our heritage and functional design values with modernity and innovation, creating a watch that is as elegant as it is relaxed.'

A mechanical watch by a designer fashion brand is not unique; as well as Chanel, Dior and Louis Vuitton, recent years have also seen pieces by the likes of Bottega Veneta, Davidoff, Versace, Ermenegildo Zegna and Gucci. What is special about The Britain, however, is Bailey's direct involvement and his commitment to creating a watch that truly embodies the core of his brand: innovation, reliability and distinctive design.

Burberry has always been quick to capitalise on its history. Founded in 1856 by former draper's apprentice Thomas Burberry, the brand's first store in Basingstoke, Hants, produced riding clothes and tailoring designed to help coach drivers and travellers resist the elements. By 1900, Burberry was one of a handful of British companies producing insulated outerwear for motoring as well as riding, and in 1879 Burberry introduced gabardine into the collection. A hardwearing, breathable fabric, the yarn itself is waterproofed before weaving, increasing the durability and comfort of the resulting garment. This quickly made the brand a favourite of early balloonists, aviators and other adventurers.

According to Aleksandar Cvetkovic of men's fashion bible *The Rake*: 'By 1914, both Burberry and its British rival Aquascutum were making "trench" coats from rain-resistant cotton, which became standard issue for British and Allied officers in both the First and Second World Wars, jointly supplying the War Office during both conflicts.'

He continues: 'Burberry's focus on outerwear and technologically advanced fabrics also means that the house has a long tradition of dressing explorers, pioneers and aviators. In 1897, the brand kitted out Major FG Jackson for his successful expedition to the Arctic Circle. In 1911, it supplied the clothes and tents for Roald Amundsen's expedition to the Antarctic – the first ever to reach the South Pole. A Burberry gabardine jacket was also worn by George Mallory on his 1924 assault on Everest. By 1920, the brand was dressing the early transatlantic British pilots and it even sponsored AE Clouston and Betty Kirby-Green's record-breaking flight from London to Cape Town in 1937.'



BURBERRY

With such a link to exploration and adventure, it was almost inevitable that the brand would move into travel watches – and 2015 is the year that Burberry has chosen to launch a series of contemporary timepieces for modern travellers.

Influenced by some of Gérald Genta's most famous designs (Audemars Piguet's Royal Oak, Patek Philippe's Nautilus and IWC's Ingenieur), The Britain cleverly uses straight lines and curves to create a streamlined shape. The watches of the

Travel collection are unashamedly large, at between 43 and 47mm, flying in the face of the industry's recent return to more diminutive sizes. The complex cases feature brushed and polished components that refract light at different angles, and the sapphire casebacks magnify the views of the automatic movements (the quartz chronograph having a solid back). All have a screw-down caseback and screw-down crown, giving a generous 100m of water resistance.

Using the standard Burberry colour palette, the watches all feature matte black dials, steel and blackened-steel cases, and dial, strap and bezel highlights in primary colours. A distinctive Arabic '12' and baton indices, along with hour and minute hands, are treated with powerful Super-LumiNova for increased legibility, emphasising the brand's expertise in timeless design and functionality.



THE BRITAIN TRAVEL GMT AUTOMATIC

One of the few really useful add-ons to a mechanical wristwatch – especially in today's age of the jet-setter – is the GMT, the best part of the complication being its ultimate simplicity. With The Britain Travel GMT Automatic, a 24-hour track is set within the standard time markings around the edge of the dial, indicating a second time zone using a 24-hour format.

The watch is available in stainless steel or black-coated titanium with black leather strap and yellow contrast stitching. The matte black dial features yellow highlights and hands, and there is a yellow rubber bezel. A 40-hour power reserve, 100m water-resistance and Incabloc shock-protection system all increase the robustness of this brilliant all-rounder. The Soprod A10-24H movement is customised for Burberry with the company's signature check pattern engraved on the rotor.



THE BRITAIN TRAVEL CHRONOGRAPH

In what the brand describes as 'a fusion of stainless steel and contrast rubber', the simplest model in the Britain Travel collection is the 47mm Chronograph. Made in 316L stainless steel, the bezel is coated in black and yellow rubber reflecting the matte black dial with its yellow highlights. The piece is powered by a Swiss-made Ronda 5040.D quartz movement, and the watch is finished with a stylish but utilitarian black rubber overmoulded stainless steel bracelet with deployant buckle.

As Christopher Bailey says: 'We have tremendous respect for tradition and workmanship – the construction of The Britain requires countless individual processes skillfully performed by hand by incredible craftsmen. It's a combination of beautiful craft with real functionality, mirroring the same attention to detail and passion that goes into everything we do.'





here are few watch brands more redolent of the golden era of the playboy than Piaget. Signature pieces from the 1960s and '70s included its legendary Polo, the first model to feature a bracelet integrated into its case. Then there were the dials made from hardstone such as tiger's eye and onyx; the cushion-cased Emperador dress watch; and women's models featuring watches set within extravagantly wide cuffs crafted from strands of gold.

But there's always been more to Piaget than looks alone. Mechanical prowess has been the firm's forte since it was founded by Georges Piaget in 1874, as a supplier of movements prior to producing its first own-name watches at the turn of the 20th century.

It was in 1957, however, that Piaget made its major mark on the development of horology by creating the slimmest hand-wound watch movement ever seen. A true mechanical marvel, it measured a mere two millimetres thick, and it opened up a whole new world of possibilities for the design of elegant dress watches with

The mechanism was followed in 1960 by an automatic calibre, the 12P – the slimmest self-winding movement of the moment at just 2.3mm thick. Since then, the house has achieved more than a dozen 'thinness' records, culminating last year in the release of the £19,600 Altiplano 900P – the slimmest mechanical watch ever.

The timepiece was three years in development,

'In 1957, Piaget made its major mark by creating the slimmest hand-wound watch movement ever seen' and measures just 3.65mm thick in its entirety – something that could only be achieved by making the case an integral component of the 145-part movement which, despite its miniscule size, still has a power reserve of 48 hours.

This year, meanwhile, the brand added to its list of record-breaking achievements by creating the skinniest, hand-wound, flyback chronograph on the market. Also part of the Altiplano range, it's just over eight millimetres thick – despite containing the complex, 240-part flyback mechanism that can be stopped, set and re-started with a single prod of the 1 o'clock pushpiece.

Made entirely in-house, the 883P movement is positively anorexic at 4.65mm from top to bottom, while the 41mm case itself is also a record-breaker at a mere 8.24mm deep.

It may just be the most elegant lap timer ever created – but, at £21,800, the price tag might be a little heavy for some...

en.piaget.com





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with Bluetooth functions sure to please frequent fliers

Words Simon de Burton



s some makers of traditional clockwork timepieces rush to catch up with the 'smartwatch' revolution, brands that built their businesses on a foundation of quartz are finding it relatively simple to seamlessly integrate new technologies into existing products. A case in point is Casio, which has now enhanced the remarkable range of features found on its Edifice watches - already including everything from solar charging to digital compasses - with the addition of Bluetooth compatibility.

The Japanese brand, which has been an official partner of the Infiniti Red Bull Racing Formula 1 team since 2009, has incorporated Bluetooth into some of its dual-time models such as the EQB-510D-1A. This enables them to be connected to the wearer's smartphone at the push of a button once the dedicated Casio Watch app has been downloaded.

As a result, both the home-time and worldtime displays on the watch are automatically corrected based on the information transmitted from the smartphone. And (although we watch snobs hate to admit it) this is always going to be more accurate than even the most expensive mechanical watch, because it operates using satellite time signals.

The EQB-510D uses tiny electric motors to adjust the hands to show the correct time and date in any one of 300 cities on the 12-hour subdial, which is complemented by an am/pm indicator. The main display, meanwhile, continues to show the time back home.

What is perhaps most impressive, however, is the fact that the wearer doesn't even need to be in a particular city for its current time to be displayed. Simply touching the world map on the smartphone will automatically synchronise the watch with that location - useful, for example, when you want to avoid inadvertently calling someone in the middle of their night.

The smartphone link can also be used for setting alarms on the watch and - perhaps most usefully - finding the phone when you've mislaid it (again). Simply pressing the Bluetooth button will make the handset ring, hopefully reducing the length of yet another frustrating search.

As might be expected, the entire Infiniti Red Bull Racing F1 team is equipped with Casio watches. That includes the pit crew, whose members are said to have provided considerable feedback to the designers of the Edifice models, in order to ensure the timepieces are tough enough to withstand being knocked about during frantic tyre changes and refuelling stops.

Team principal Christian Horner, meanwhile, wears the Bluetooth-equipped Edifice EQB-500, and says he's quickly come to appreciate its functionality, accuracy and ease of use. 'Anything that makes life on the road a bit easier is always welcomed,' he told Chrono.

Throughout the season we travel through quite a few different time zones in a relatively short period. If the items we rely on, such as watches and telephones, automatically update, then it can be a great help.

'We're always working against time at the race track, so having a watch that's tough, reliable and functional is really a necessity - but it's not only a case of practicalities. Looks are important, too, and we're proud to wear the new Edifice watches because they all feature sophisticated design.'

In addition to the standard Edifice models that incorporate the smartphone link, there is also the EQB-510RBM version dedicated to Infiniti Red Bull Racing. It carries the team logo on the dial, and has a case and bracelet made from grey, ion-plated steel with a gold ionplated bezel, crown and pushpieces.

The Casio Edifice EQB-510D with smartphone link costs £300. The EQB-510RBM-1A Red Bull limited edition is priced at £429.

www.edifice-watches.co.uk

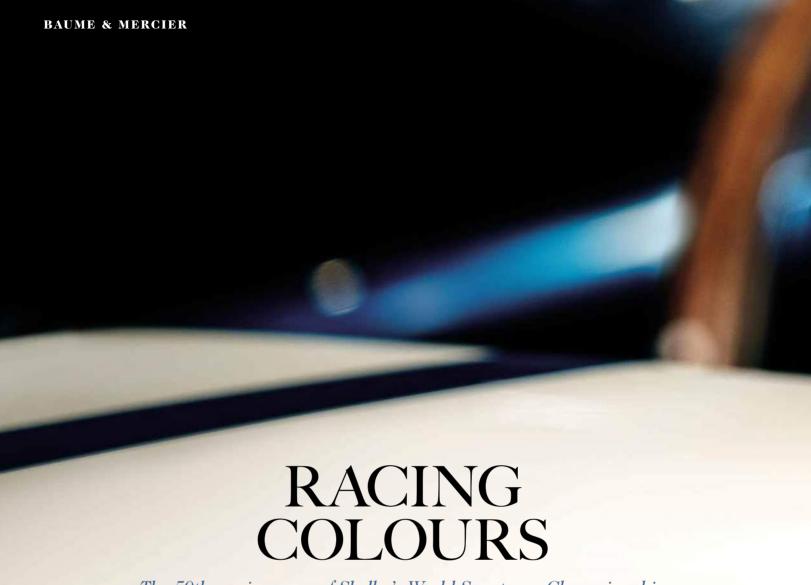
From opposite

The ref EQB510D-1AEF meets with Christian Horner's approval – as it should given that he and the rest of the Red Bull team have provided design feedback to Casio; the Red Bull limited edition ref EQB-510RBM-1A.

'We're always working against time at the race track, so having a watch that's tough, reliable and functional is a necessity'







The 50th anniversary of Shelby's World Sportscar Championship inspires the Cobra Edition of a classic chronograph

Words Simon de Burton

ollaborations between watch brands and car makers are so plentiful these days that it's becoming difficult to get excited about them. After all, one can only remain enthusiastic about tyre-tread rubber straps, cases 'made from materials used in Formula 1 construction' and sub-dials that look like brake discs for so long before a certain degree of ennui sets in.

However, a recent, and unexpected, tie-up has resulted in two of the nicest-looking and best thought-out driver's chronographs we've seen in a long time. The partners in question are Baume & Mercier and Las Vegas-based Shelby

American – two companies that few people could have guessed would ever become bedfellows. But they have, and it works.

The official reason for the collaboration is that 2015 marks 50 years since Carroll Shelby's Cobra Daytona Coupes invaded Europe's circuits and won the World Sportscar Championship – the first and still the only time that the championship has gone to a team of American-built cars.

Nowadays, building and selling so-called 'continuation' Cobras for upwards of \$100,000 apiece represents only a tiny part of Shelby American's business, which is largely concerned with upgrading the current Ford Mustang. Traditionally, the 'Stang has been available only

in American specification. This year, however, the latest model has gone on sale in Europe and is even available in UK-ready, right-hand-drive form – which is partly what attracted Shelby to the offer of a tie-up with Baume & Mercier.

'We are very aware that Shelby American is a name best known in the US, and this year's globalisation of the latest-model Mustang means that we really need to get our brand known to a wider audience,' says Gary Patterson, Shelby's vice president of international sales.

'So the fact that Baume & Mercier already has a well-established communications strategy in Europe and the rest of the world was certainly key in our decision to enter into the partnership.'







'Cobra styling cues include a clever "snake's head" counterweight on the seconds hand'

To celebrate the 50th anniversary of the world championship win, Baume & Mercier has created two watches that have been inspired by the mighty Cobras, both of which are based on the familiar Capeland chronograph.

The entry-level model, which costs a reasonable £3000, features a 44mm steel case and is limited to 1965 pieces in recognition of the championship-winning year. Cobra-inspired styling cues abound, and include a clever 'snake's head' counterweight on the chronograph seconds hand; a dial in Shelby's signature 'Guardsman Blue' with very subtle racing stripes; chronograph counters based on the car's instrument panel; and a sapphire crystal case back engraved with both a facsimile of Carroll Shelby's signature and an edition number.

For £13,300, meanwhile, you can have a version of the watch with a red-gold case and a flyback chronograph movement, this edition limited to just 98 pieces in recognition of Carroll Shelby's famous racing number.

If you're a fan of driver's watches, these two pieces are well worth a look – and if you're a Cobra driver, you simply have to own one. And if you're not a Cobra driver but want to become one, Shelby American can also sell you an anniversary edition of the roadster to mark the 1965 creation of the legendary 427 'big block'.

The 50 CSX4000 anniversary roadsters feature 23-gallon fuel tanks, leather trim, racing brakes and knock-off alloy wheels in the original, '60s design. And there's a choice of either glassfibre bodywork in Guardsman Blue metallic paint with Wimbledon White racing stripes or, if you really want to dazzle, highly polished aluminium.

After that, it's down to the buyer to choose his or her own engine and transmission set-up. In order to be as authentic as possible, this should comprise an iron-block, 427ci engine mated to a four-speed manual gearbox – although other (less terrifying) options are available.

www.baume-et-mercier.com



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SHINING IN THE DEEP

All business, all the time: Luminox's latest Scott Cassell special edition is a singularly purposeful dive watch

Words Simon de Burton

cott Cassell is one of those men who could quite easily make the rest of us feel more than a little inadequate. He trained in the arcane art of underwater welding while growing up as a teenager in California having taken up diving in 1977, and then joined the military where he served as a combat diver for 15 years, during which time he also operated as a sniper, an anti-piracy consultant and a scuba instructor to special operations teams.

Throughout his career Cassell has dedicated considerable time to helping preserve the underwater ecosystem. His work includes studying the Humboldt squid (which grows to more than six feet in length and has few qualms about attacking divers) and close-quarters monitoring of the fall in the shark population of the Pacific. In 2011, he even undertook a remarkable 30-mile-long dive from Santa Catalina Island to San Pedro Harbour to gather shark data. Despite blacking out halfway through following a near-catastrophic equipment failure, he carried on to complete the feat in around 11 gruelling hours.

Like many professional divers, Cassell favours a regular, analogue watch as backup to a sophisticated dive computer; the brand he chooses is Luminox, which has a long history of supplying its ultra-tough luminous watches to the military.

Luminox has offered several Scott Cassell special editions during the time of their extended partnership, including quartz-powered and mechanical, self-winding automatic pieces. The Scott Cassell special for 2015 is among the latter and is probably the most sophisticated model in the range so far, with its 44mm PVD-coated case featuring the Luminox-patented locking bezel and crown protector.

The double-thick sapphire crystal, screw-down case back and helium release valve ensure the watch should remain watertight to the crushing depth of 500 metres. It's sufficiently high-spec to meet the ISO 6425 certification standard for professional dive watches (although Cassell's endorsement should be good enough for most).

Like all Luminox watches, however, its most striking feature is its remarkable level of

luminosity, which comes from the use of a series of microscopic glass tubes containing pure tritium gas. These produce light when the electrons of the tritium come into contact with the luminous phosphors on the inside of the glass, and are said to be capable of glowing for up to 25 years.

The Scott Cassell Deep Dive Automatic Special Edition costs £1595. And, just in case, it is delivered in a waterproof dive box.

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IT IS BIG, AND IT IS CLEVER

SevenFriday's latest oversized watches introduce a raft of smart design touches and some intriguing new technology

Words Simon de Burton

ledgling brand SevenFriday seems to have hit on a winning combination with its range of oversized watches created from an unlikely blend of Swiss industrial design, Japanese mechanicals and a Chinese assembly line. Although only founded in 2012, the watchmaker's products are now available in 88 countries and it has established four standalone boutiques, with a SevenFriday 'lounge' due to open in December.

The brand was set up by Daniel Niederer, a veteran of the luxury watch distribution business, who identified a gap in the market for a wellengineered, standout mechanical watch that didn't cost a fortune – which is why the majority of the offerings in the SevenFriday range fall in the sub-£1000 price range, despite being decidedly well made and, with their layered dials and multipart cases, quite sophisticated in construction.

The line-up currently extends to 11 models, with the original 'P' and 'M' Series pieces now being joined by the all-new (and more interesting) 'V' Series, which offers an alternative case shape

to the 'TV screen' design with which followers of the brand have become familiar.

Like the P and M watches, however, the V Series still has a chunky, industrial-inspired look and, at 44.3mm by 49.7mm, is anything but discreet. But it's certainly unusual, too, with its four-tier galvanic dial and quirky 'additioner' system of showing the time. The latter works through a pair of revolving discs and an indicator showing whether zero, four or eight hours should be added to the time currently displayed.

The V watches also incorporate a clever 'Fast Strap Changer' system, which enables the band to be quickly detached and replaced with an alternative simply clicking a couple of recessed buttons at the top and bottom of the case.

And, in a bid to ensure its watches remain interesting to the smartphone generation, SevenFriday has chosen the V Series to introduce a near field communication (NFC) system, which will enable retailers and private buyers to authenticate the watch they are looking at as a genuine SevenFriday.

The system works in conjunction with a smartphone app that communicates with a chip embedded in the caseback of the watch and programmed with the necessary authentication data. From now on this innovation will be fitted to the entire SevenFriday production.

The new V1/01 and V2/01 watches cost £895 and, in keeping with SevenFriday's love of the industrial look, are delivered in a rather cool miniature wooden crate.

www.sevenfriday.com







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'At Villeret, we employ only 46 people, just eight or nine of whom are watchmakers. They are there to work on really special pieces, such as the Exo Tourbillon, the Metamorphosis and the Geosphere Tourbillon Cylindrique, a €250,000 watch we launched at the beginning of this year.

'Pieces like that tend to be five years in production and are entirely put together by the same watchmaker in a very traditional way. The task of the team there has been to introduce really interesting watchmaking content, and that has undoubtedly intensified the quality of Montblanc's offering.'

And the man in charge of dreaming up such covetable collectors' pieces as the red gold Geosphere Tourbillon Cylindrique (below) – an 18-piece limited edition inspired by the travels of Vasco da Gama, which shows the time simultaneously in 24 different cities – is product development project manager Florian Brossard.

Born in 1978, his mother was a highly skilled régleur whose job was to regulate chronometers to run with the greatest possible accuracy. Being brought up immersed in watchmaking, it was inevitable that Brossard should study the subject



Clockwise from left
CEO Jérôme Lambert has rejuvenated Montblanc, giving key staff
such as Florian Brossard encouragement to create stunning
pieces such as the Geosphere Tourbillon Cylindrique.

for his diploma, part of which involved restoring just the escapement of an historic Breguet pocket watch, a project that took four intense months.

'The idea was to restore it so that it retained exactly the spirit with which it was originally made during the 1820s. And it is that philosophy that we tend to follow at Villeret – to create movements of exceptional quality in a very traditional way, with every part extensively hand-finished.'

And what, asked *Chrono*, is the favourite watch of a man who spends his days inventing ever-more complex and covetable horological extravagances?

'Well, like many people in the watch business, my favourite watch is definitely the first proper one that I ever received. It is my grandfather's pocket watch that was handed down to me when I reached the age of 18. It has a beautifully patinated silver case and a lovely old enamel dial. It is certainly not of great value, but the fact that it has been cleaned and looked after for so many decades by different members of my family makes it something really special.'

www.montblanc.com









UP FOR THE CUP

Bremont pulls off a coup by bagging the job of timekeeper for the America's Cup

Words Simon de Burton

ow did they do that? That was the question on many people's lips following the announcement a few months ago that the small British watchmaker Bremont had been selected from a sea of far bigger brands to be the official timekeeper for the America's Cup. And the answer, quite simply, is that multi-billionaire Larry Ellison – whose Oracle Team USA is the current cup-holder – rather likes what Bremont does.

As a result, the Henley-on-Thames firm has landed the plum jobs of timing partner to both Oracle Team USA and the event itself, which is nothing short of marketing gold, considering the international nature of the America's Cup and the publicity that it generates.

Bremont is, of course, better known for its aviation-inspired watches than for its seafaring ones, although it has touched on the nautical theme before with its marine chronometer, its Supermarine dive watches and a limited-edition piece containing material from *HMS Victory*.

And according to Giles English, he and brother Nick, who founded the company together in 2002, have maritime links that date back to boyhood.

'We were both heavily influenced by our father, Euan English, who was a wonderful aviator, engineer and boat builder,' Giles told *Chrono*.

'He bought the hull of a Sparkman & Stephens-designed She 36 and built it into a seagoing boat in the back garden of our family home in Cambridgeshire. It took him three years to complete the project, by which time I was 11 and Nick was 14, and then we set off with him on a six-month trip where we learned to sail and travelled through France, around the Balearics and across to North Africa.

'After that, all I wanted to do with my life was to design boats, which is why I ended up studying Naval Architecture at Southampton University.'

The brothers' longstanding interest in sailing led them to have discussions with a number of the teams preparing for the 2017 America's Cup, but it was an unexpected call from Sir Russell Coutts, director of the America's Cup Event Authority and CEO of Oracle Team USA, that secured Bremont its two prestigious roles.



'All the teams competing in the Cup are sailing the remarkable new "foiling" AC45 catamaran – yachting's answer to a Formula 1 car'

'We never thought for a moment that we would be able to land the job of official timing partner for the event when huge brands such as Omega were potentially in the offing,' marvels Giles, 'but it turned out that Larry Ellison was already a fan of Bremont and is a very enthusiastic pilot who, among other planes, flies his own MiG-29 fighter jet! That certainly helped to build a relationship, and he wanted a watch partner who could really tell the story of the America's Cup and believes we can can do it.'

Although the America's Cup proper doesn't take place until 2017, the challenge races of the America's Cup World Series building up to it began this summer. As well as drawing attention to the main event, they serve as opportunities for crew preparation and technology development, with all the competing teams sailing the new 'foiling' AC45 catamaran.

Yachting's answer to a Formula 1 car, these remarkable boats are a far cry from the 16 vessels that took part in the Royal Yacht Squadron's annual, 53-mile regatta around the Isle of Wight in 1851. One of them was a 101-foot schooner called *America*, which had turned up from the fledgling New York Yacht Club, and won. The trophy was re-named The America's Cup and remained in the session of the NYYC for a remarkable 126 years, the longest winning streak in the history of sailing.

It was not until 1983 that the Royal Perth Yacht Club's *Australia II* wrested the cup from its long-term holders after a thrilling match against American Dennis Conner's *Liberty*. Since then, the cup has gone back to America five times and been won twice each by New Zealand and Switzerland.

BREMONT'S AMERICA'S CUP LINEUP

To mark its association with the America's Cup, Bremont has produced four special watches and a marine chronometer dedicated to the event. The first pair of watches, named the America's Cup Series, take the form of classic-looking special editions named ACI (£3395) and ACII £13,995). Said to have been inspired by the legendary J-Class yachts of the 1930s, they are respectively a chronometer-certified, three-hand watch in a steel case and a gold-cased, chronometer-certified chronograph.

The second pair honour Oracle Team USA and are more sporting watches, the Oracle 1 (£3995) being a three-hander and the Oracle II (£4395) having a secondary hour hand to provide a GMT function. Each is supplied with a rubber and a kevlar strap. Perhaps the most impressive timepiece to have resulted from the collaboration with the America's Cup, however, is the superb B2 Marine Chronometer, which is being made in an edition of ten and features three time zones, a 30-day power reserve, a 90-day chronograph and a gold-plated movement. It costs £55,000.

www.bremont.com





From top The transparent case back of the ACI reveals its Calibre 13 1/4" BE-36AE movement; Bremont founders Nick (left) and Giles (right) English with Jimmy Spithill, Oracle Team USA's skipper; the B2 Marine Chronometer pictured with the equally beautiful

skipper; the B2 Marine Chronometer pictured with the equally beautiful Auld Mug, which will be hoisted next year by the winners of the 35th America's Cup.



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AT RACE PACE

Young racer and Bulova ambassador Jordan King is rapidly making a name for himself in GP2

Words Simon de Burton

ulova was founded in New York 140 years ago by Bohemian immigrant Joseph Bulova and now belongs to the giant Japanese watch brand Citizen – but that hasn't stopped it recruiting the highly promising young British racing driver Jordan King as one of its latest ambassadors.

Like most successful racers, King began his career in karts but was a mere 15 years of age when he first got behind the wheel for testing in an F2 car back in 2009, since when he has taken the laurels in both the MRF Formula 1600 championship and, in 2013, the British Formula 3 series. And, following an impressive seventh place in last year's European Formula 3 Championship, he is now approaching the end of his first season as a competitor in GP2, the Formula 1 support series, driving for the Spanish Racing Engineering team, which at the time of writing sits in second place in the team standings.

Out of the cockpit, King wears Bulova's latest Precisionist chronographs, which are claimed to be accurate to 10 seconds per year, making them among the most precise watches on the market. The secret of the Precisionist's laser-like timekeeping lies in its unique-to-the brand, three-prong quartz crystal, which vibrates at ultra-high frequency – 262 kHz, which is eight times greater than the speed of a standard quartz movement. The result is a seamless transfer of power to the seconds hand, which orbits the dial in a smooth, sweeping movement rather than with 'ticks'.

It's just the latest of many innovations to have been introduced by Bulova since it launched its Accutron in 1960, the world's very first electronic watch, which used a 360Hz tuning fork connected to a mechanical geartrain.

To mark this year's 140th anniversary, Bulova has marked its reputation for horological breakthroughs with a special-edition Precisionist chronograph featuring dial details in the same distinctive green that was used on the original Accutron. There's also an anniversary logo on the caseback and a carbonfibre dial, while the ultra-high-frequency movement offers the same, 1000th of a second chronograph accuracy as is

now found on all Precisionist models.

'The Precisionist chronographs really have relevance to motor racing,' says King. 'After all, it's thousandths of a second that can mean the difference between losing a world championship and winning it.'

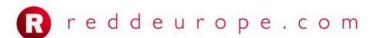
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KEEPING THE LEGEND ALIVE

IWC lends its support to a new historic rally that celebrates the life of racing genius Rudolph Caracciola

Words Simon de Burton

s every Octane reader knows, the synergy between classic cars and high quality timepieces is not lost on the marketeers of watches – hence (for example) Chopard's long-standing support of the Mille Miglia, Zenith's recent affiliation with the Tour Auto and Richard Mille's sponsorship of the Chantilly concours.

And now the IWC brand has become involved in the world of relatively gentle historic rallying as the official timing partner of an event called the Passione Caracciola, which took place this summer and ran from the Mercedes-Benz museum in Stuttgart to the Swiss city of Lugano.

Along the way, participants got to drive the famous Klausen Pass, where Caracciola achieved numerous hillclimb successes, and even had the chance to see Casa Scania, his villa in Castagnola (slated for demolition this autumn). There was a visit, too, to the nearby grave of the 'Regenmeister', who won the European Driver's Championship and the European Hillclimb Championship three times each and won a record six German GPs.

The Passione Caracciola was the idea of an organisation called the Rudolf Caracciola Service which aims to preserve the great man's memory and to maintain his status as one of the truly fine racing drivers of the 20th century. And it was IWC's role as the partner of the Mercedes-AMG Petronas Formula 1 team that led to the presence of an impressive fleet of classic Benz cars and, on day one, a star appearance by none other than Formula 1 driver Nico Rosberg, who covered the first 100 miles of the route in a very pretty 1958 300SL Roadster.

Clockwise from right

F1 star Nico Rosberg helps salute Rudolph Caracciola from behind the wheel of a 300SL Roadster; the man himself on the way to a record 268.9mph; the limited edition Ingeniuer AMG GT.



DAIMLER AG

Chrono was lucky enough to be invited to sit in Rosberg's passenger seat for part of the journey, and he told us about his own classic, an immaculately restored, powder blue Mercedes-Benz 280SL that he uses on the roads around his Monaco home.

He was, of course, wearing the IWC Ingenieur chronograph Nico Rosberg Edition that he helped to design, choosing titanium for the case, a white dial and striking yellow detailing (which recalls the trademark colour of his old racing helmet). Rosberg's Mercedes-AMG Petronas team-mate Lewis Hamilton has also designed an IWC, choosing a more technical look with a carbonfibre dial and titanium bracelet.

IWC has been working with Mercedes-AMG for ten years now, and to celebrate the anniversary created the Ingenieur Automatic Edition AMG GT (right), which was launched at Goodwood earlier this year. It features a case made of boron carbide, one of the hardest materials in existence. Only 25 are being made, at £17,750 apiece.

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