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# For the grown-up boy racer



I THINK WE'VE ALL FELT the frustration of rising values sometimes, when that car you've lusted after remains tantalisingly out of reach, whether that car is a Ferrari 250 or a Fiat 500. Just look at Porsche 911s, which have gone stratospheric recently, beyond all logic.

There are plenty of others that, while hardly 'cheap', seemed reasonably priced for what they were. Like the

Miura or, much further down the scale, the Alfa Romeo Montreal. And then you look away for a few moments, look back, and they've started to go crazy.

Why do I mention this now? Because finally it felt like the right time to do justice to the greatest of the first-generation hot hatchbacks, which in the UK and Europe in particular changed the face of the enthusiast motoring scene forever, relegating sports cars to a niche interest.

Now hot hatches produce twice the power of those early models but they weigh twice as much too, so much of the delicacy of feel is lost. They're bloody good, of course, considerably safer and more comfortable, and not blighted by cheap, brittle plastics throughout their interiors, but, all the same, there's nothing quite like a Mk1 Golf GTI, a 205 GTI or one of their more accomplished rivals. *Octane* writer John Simister, who tested those models when they were new and has tested every generation since, is still adamant that the originals are best. Read his opinions, starting on page 66.

This takes me back to my original point: the Golf has been heading up in value for some time, and the 205 is now following, though the rest of the pack are quite a way behind at the moment. So, not for the first time, I'll end with a cliché: now is the time to buy!

David Lillywhite Editor

#### Featuring...



JOHN SIMISTER

'I tested the Golf and 205 GTIs when they were new, and have owned two of the latter. A decade ago you could buy either for a few hundred pounds, but now these genre-defining hot hatchbacks are hot property again. For me, revisiting this pair was pure joy.' Find out what else John has to say on pages 66-76.



#### JAMIE LIPMAN

'I love the honesty of raw aluminium, and in this form it's just sensory overload. There's no question – this car is art. Very good art.' Top photographer Jamie is talking about the Shelby Cobra Daytona Coupe we feature on pages 82-90 of this issue. And from behind the lens, he made some art of his own, too. Very good art.



#### ANDREW ROBERTS

'The Bentley was an experience I shall never forget, partly because my PhD thesis was on the subject of post-war British cinema and I am currently writing a book about stardom in the UK film industry. But above that *The Fast Lady* helped to inspire my love of motor cars.' Read about this special 3 Litre Red Label on pages 118-124.

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

#### **OCTANE MERCHANDISE**



Christmas is just around the corner – need some gift ideas? From prints to magazine binders, *Octane* might have just what you need for the petrolhead in your life. See www. octane-magazine.com.

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#### ONE FOR BOND FANS



Look out for the new issue of Octane's sister magazine Vantage, which features a cover story that celebrates the relationship between Aston Martin and James Bond – including the DB10 from the new film Spectre.

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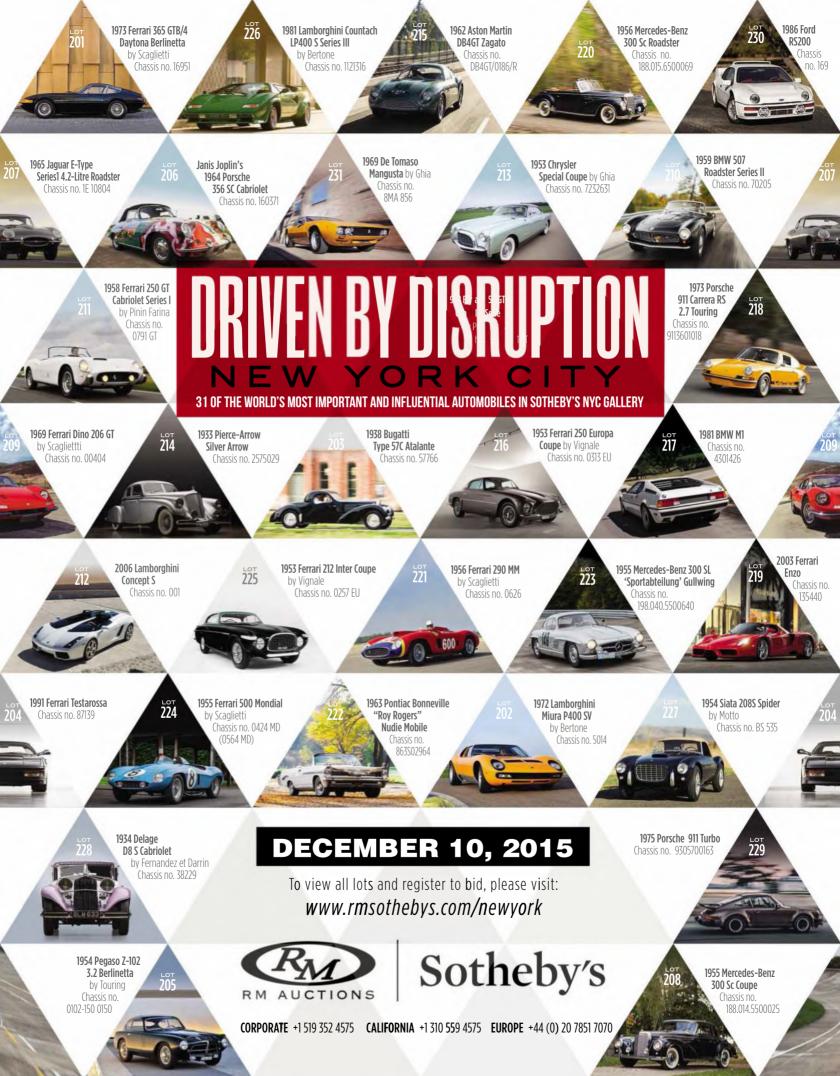






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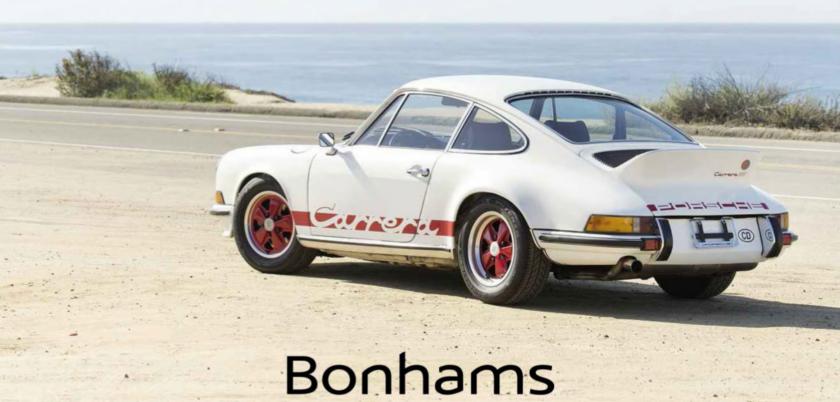
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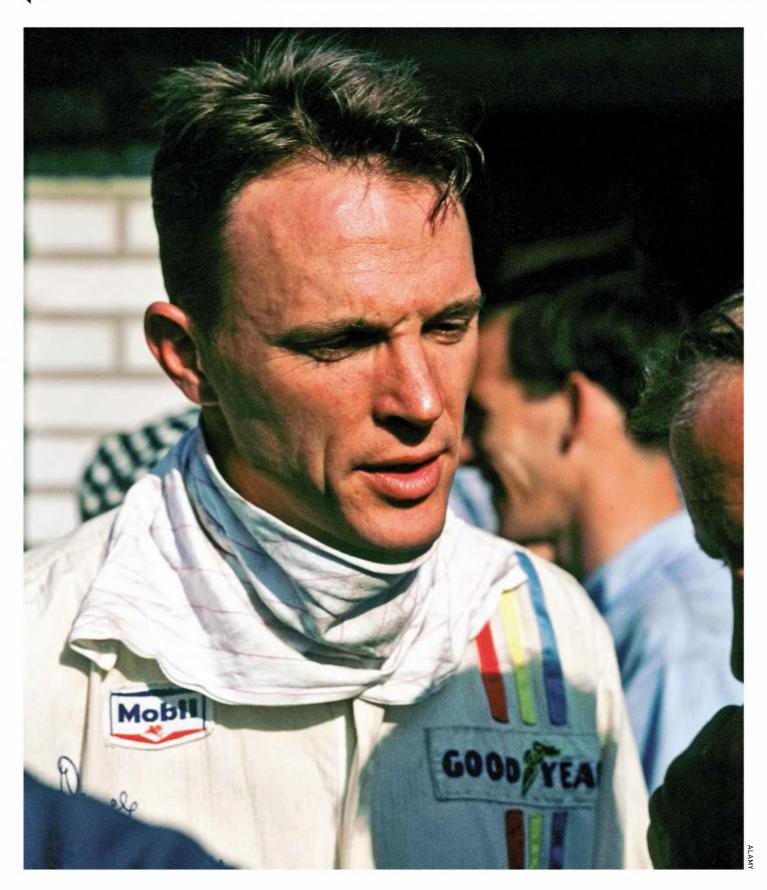


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# IGNITION

■ NEWS // EVENTS // DIARY I







#### LONDON TO BRIGHTON Full story and pictures from this year's veteran car run p26



#### SUPERCARS GALORE

Testing McLaren, Honda NSX, new 911, Ferrari F12tdf... p42



# Dan Gurney wins... the top IHMA award

The International Historic Motoring Awards honour the American racer and many others at their annual ceremony

Words Brett Fraser

**THE VETERAN RACING** hero Dan Gurney was honoured with the Lifetime Achievement trophy at the 2015 International Historic Motoring Awards.

The affable and modest American was applauded by a packed house at the glamorous St Pancras Renaissance Hotel in London for his prodigious driving skills, inspiring sense of sportsmanship, and life-long passion for innovation, both inside and outside of motor sport. Handing over the award, former racing team-mate Sir Stirling Moss spoke of his great respect for Gurney.

Gurney's accolade was the centrepiece of an evening during which the great and the good of the historic car movement were celebrated, and while not everyone could pick up a trophy, all nominees could truly be considered winners. Doing the honours on stage was the television sports presenter Steve Rider. For the full list of awards and their recipients, see the panel (right).

Some of the names will be familiar, others less well known, but all of them were chosen after a painstaking selection process conducted by a 21-strong international judging panel comprising experts from all areas of the historic car world.

The evening once again proved to be as much about good conversation, reviving old friendships and making new ones as it was handing out trophies. And forming a spectacular welcoming committee at the entrance to the St Pancras Rennaissance hotel was a traffic-stopping squad of historic cars – the ex-Dan Gurney 1964 Brabham BT7, the incendiary Fiat S76, a continuation Lister-Jaguar 'Knobbly', and William Medcalfe's million-mile Bentley Speed Six.

Also in attendance were key members of the *Octane* team, there to put their hands together for the winners – and to remind everyone that the shortlisting process for 2016 has already begun.

Clockwise from far left Dan Gurney; Fiat S76; Mercedes-Benz Museum; RAC 1000 Mile Trial; Julius Thurgood (in cap).

# AND THIS YEAR'S WINNERS ARE...

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#### MUSEUM OR COLLECTION OF THE YEAR

Mercedes-Benz Museum

#### PERSONAL ACHIEVEMENT OF THE YEAR

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Julius Thurgood, HRDC

#### PUBLICATION OF THE YEAR

SPONSORED BY HORTONS BOOKS
The Magnificent Monopostos: Alfa Romeo
Grand Prix Cars 1923-1951 by Simon Moore

#### RACE SERIES OF THE YEAR

SPONSORED BY LISTER CARS Classic Endurance Racing

#### RALLY OF THE YEAR

Royal Automobile Club 1000 Mile Trial

#### RESTORATION OF THE YEAR

1971 Porsche 917, Porsche Historic Motorsports, Weissach

#### SPECIALIST OF THE YEAR

3D Engineers

#### TOUR OF THE YEAR

2015 Highland Tour

#### CAR OF THE YEAR

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Fiat S76 'Beast of Turin'

#### LIFETIME ACHIEVEMENT AWARD

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Dan Gurney

### **The British Motor Museum**

New name and huge expansion for the UK's Heritage Motor Centre



**THE HERITAGE MOTOR CENTRE** has announced more details of its expansion, along with a name-change to the British Motor Museum to reflect the improvements and its new Arts Council 'Designated' status, which confirms the national and international significance of its collections.

There are two distinct projects underway, the first to the main museum area, utilising a £1.1-million investment from the British Motor Industry Heritage Trust. This will see a complete transformation to the museum, starting with an introductory gallery in the new visitor entrance, which will then flow into a revamped display area split into themed zones, including movie cars, prototypes and sports cars.

Some of the cars will be displayed on plinths but the museum staff are keen to point out that the current ethos of allowing visitors to get close to the exhibits won't



change, and visitors will be able to look under open bonnets and to try out new interactive exhibits as well as stroll along the 'Time Road'.

The second part of the expansion project is the all-new Collections Centre, which will store around 250 vehicles from the reserve collections of the British Motor Industry Heritage Trust and the Jaguar Heritage Trust. The £4-million cost of this has been supported by the Heritage Lottery Fund, Jaguar Land Rover and the Garfield Weston Foundation, as well as the trusts already mentioned. Tours of the new Collections Centre and the museum workshops will be included within the museum price.

The museum will be closed from 30 November for the final stages of the revamp until its grand reopening on Saturday 13 February 2016.

More information on www.britishmuseum.co.uk.



#### Meanwhile in Los Angeles...

The Petersen Automotive Museum prepares to reopen

**THE REOPENING** of the Petersen Automotive Museum in Los Angeles, after a radical exterior and interior refit, was due to take place in the first week of December as *Octane* went to press.

'It's the largest project being done in this short a time anywhere in the US,' museum director Terry Karges told *Octane*. 'No-one believed that it would be finished in time, but what's happening now is that people are saying the reality is even better than the artist's renderings.

'It will be one of the two most iconic structures in Los Angeles [the other being the Walt Disney Concert Hall], and tourists will come just to see the exterior. The interior had to match the exterior though, so we've doubled the size of the lobby, and there are 25 new galleries, including the Pixar Mechanical Institute, a motor sports gallery, the Rolling Sculpture gallery, BMW Art Cars, the Mullin Grand Salon containing some of the most important cars in history, and – one of the most exciting things that's happening – the Art Center of Design Studio, a real working classroom of car design.'

The revamped museum will feature in the next issue of *Octane*, and there's more on **www.petersen.org**.



#### In brief



#### 1896 SHOW RE-ENACTED

The De Dion Bouton Club UK is to re-enact the original London Motor Show at Imperial College in Kensington on 7-8 May 2016, exactly 120 years since it was held at the venue, using De Dion Boutons and other vehicles of similar age. The club is also hoping to close a section of Exhibition Road, to demonstrate the vehicles to the public. www.dedionboutonclub.co.uk



#### 2016 GOODWOOD TICKETS

Tickets for the 2016 Moving Motor Show on 23 June, the Festival of Speed on 24-26 June and the Revival on 9-11 September are now on sale from the Goodwood website, or on +44 (0)1243 755055. Tickets for the Members' Meeting on 19-20 March have already been released to GRRC members. Members' Meeting tickets may be released to non-members on 1 January, subject to availability. www.goodwood.com



#### **NEW TRIUMPH BONNEVILLE**

Triumph has released a new range of Bonneville motorcycles, with an all-new water-cooled twin-cylinder engine (though it looks like an air-cooled unit, and the radiator is the size of the old oil-cooler), and 470 accessories and options, to appeal to the burgeoning café racer and custom market.

www.triumphmotorcycles.co.uk

#### **CAR CONCIERGE SERVICE**

Classic Motor Cars (CMC) has launched a new car concierge service. Owners will be able to arrange for their cars to be collected by CMC in a covered transporter, to be kept in the company's new storage facility in Bridgnorth, or to be attended to by CMC for anything from valeting to restoration. Delivery and collection can be arranged to or from anywhere in the world.

# RICHARD MILLE

A RACING MACHINE ON THE WRIST

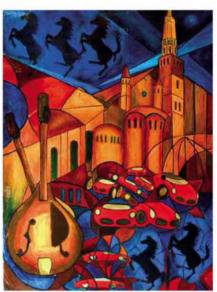


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Left and below
Chris Rea and some of the 92
paintings he produced for his new
La Passione project; the package
of 72-page hardback book, film
DVDs and soundtrack CDs.



## Chris Rea releases new Ferrari work

La Passione project re-worked 20 years after the original film release Words David Lillywhite



**THE MUSICIAN** and songwriter Chris Rea has re-made his 1996 film *La Passione*, and released it as a series of short films on two DVDs with two accompanying soundtrack CDs and a book of related archive images, film stills and paintings.

The original film told the story of a boy growing up in the north of England obsessed by Ferrari and Wolfgang von Trips. Chris wasn't happy with the film and has wanted to remake it ever since, though much of it did reflect his own story.

'When I was 11 I watched the coverage of the 1961 Monaco Grand Prix on our black-and-white TV,' he says, 'and I remember being told by my Italian uncles that the cars behind Moss were called Ferrari Sharknoses. I never even saw one because they were static cameras in those days, so you just saw the leaders and then it would cut to the next camera. But I went to bed an official Sharknose driver!'

This time round, *La Passione* is much more about Chris's personal passion for racing and Ferrari in particular. We joined Chris at the famous Abbey Road Studio 2, where he'd laid out the paintings themed around Ferrari and the Prancing Horse that he's produced for the project.

'There are 92 of them!' says Chris, when asked how many paintings are displayed. 'I started them two years ago. It's always when I get ill [with the side effects of pancreatic cancer surgery several years ago]. I love it, time just disappears – I get an idea for one and six hours later someone's calling me for dinner. You can imagine what my wife thinks of Prancing Horses now, though!'

We then moved into the studio control room to view some of the film footage. Some of the 1996 *La Passione* has been used but, rather than a feature-length production, the 2015 *La Passione* is split into 12 separate short films, the majority shot in the last two years, and all but one introduced by Chris with a short piece to camera. 'We've got rid of all the linear stuff,' he says, referring to the 1996 version. 'The ice cream, Shirley Bassey and all that sh\*t has gone. That was nothing to do with me. The stuff we've done over the last couple of years was everything we wanted to do originally.'

We watched several of the films, many of them simple visual appreciations of the subject matter, set to soundtracks composed by Chris. For example, *Making of a GTO* follows the restoration of a 250GTO, with the soundtrack echoing the



processes shown; synthesisers for the metal-beating and foundry scenes, moving into orchestral compositions as the car nears completion. Another film, *GTO*, is based on a drive of the 250 around Montlhéry. 'We had a wonderful day,' says Chris. 'We arrived in this grotty old industrial estate and met up with an old man who just handed us a key – and we had the place to ourselves all day!'

The Wolfgang von Trips documentary was compiled from footage that Chris found in Germany. 'I was on tour, and we had a day off in Cologne. We passed a building and the coach driver said it's a museum for Wolfgang von Trips. I had a look round and they got out all these canisters: film of von Trips! There's so much there, even an ice cream fight between Fangio and Moss in the pits at Sebring.'

This was a deeply personal project for Chris, fulfilling a long-held dream of composing music to car-themed imagery. 'It's what I'd rather have done all my life, without a doubt,' he concludes.

La Passione is available on Amazon for £28.99, or visit www.chrisrea.com.

# The Green Hell on film in new documentary

Stars of the Nürburgring feature alongside archive footage of the world's longest, and most challenging, man-made circuit

A NEW DOCUMENTARY about the Nürburgring has been released, mixing archive footage with new material, and narrated by Murray Walker and current F1 commentator David Croft.

The Green Hell, produced by Wentworth Media & Arts and Moonlake Entertainment, documents the history of the famous circuit, with interviews recorded specifically for the film with Sir Stirling Moss, Sir Jackie Stewart, Jochen Mass, Niki Lauda, Hans Joachim Stuck, Hans Herrmann, John Surtees, Walter Röhrl and many more.

The variation in opinions and personal anecdotes from the interviewees is fascinating, eye-opening and often quite touching. They range from Sir Jackie Stewart's understandably jaundiced view of the dangers of the Nordschleife, which he christened The Green Hell (though actually he went on to praise the circuit), to the positive and funny comments from Jochen Mass, the unwitting star of the film.

These interviews are combined with some excellent archive material, making for a generally compelling viewing experience. However, the chronology of the film jumps around disconcertingly at times, particularly during the coverage of the early-to-mid '70s. Worse, the last 15 minutes of the 104-minute production seem to drag, perhaps inevitably as they cover the less evocative recent years of the track, but also due to unnecessarily long asides into console games and simulators.

Overall, though, it's definitely worth watching – and further documentaries on Le Mans, Goodwood, Paris-Dakar and the Isle of Man TT are promised from the Wentworth and Moonlake partnership. Details on www.thegreenhellmovie.com.

#### Top and right

Jochen Mass, one of many star drivers interviewed for The Green Hell; Christian Werner's Mercedes-Benz S in the 1927 German Grand Prix on the Nürburgring Nordschleife.









#### DB10 goes back to Blenheim

Spectre film location hosts screening of documentary

**HAVE YOU SEEN** new Bond movie *Spectre* yet? If not, spoiler alert – the scene where Bond pulls up in a courtyard in a Roman *palazzo*, which is stuffed with supercars belonging to the baddies who've gathered for a SPECTRE senior management meeting, was filmed not in Rome but at... Blenheim Palace.

The Oxfordshire stately home, arguably England's finest and still occupied by the 11th Duke of Marlborough, recently hosted another visit by Bond's Aston Martin DB10, together with the *Spectre* Bond DB5 – and a few dozen Astons owned by customers and clients (or, in one instance, lent to *Octane*). The cars were lined up in the courtyard for a special drive-in screening of a new one-hour documentary about the making of the DB10, following a Q&A session inside the Palace with *Spectre* stunt driver and British rally champion Mark Higgins.

It's hoped that the documentary, which was shot in ultra-high definition over an 18-month period and includes amazing shots of the DB10 being 'yomped' on a military test track, may go on general release in 2016.



**OBITUARY** 

# **Ann Wisdom** 1934-2015

#### BMC team manager **Stuart Turner** remembers one-half of a remarkable rally duo

**AS PAT MOSS'S** long-time co-driver in international rallying, Ann Wisdom (pictured on left, with Moss, above, on the 1959 Monte) formed half of one of the most successful teams in the sport, and not only in the Ladies' category.

Pat and Ann were prominent competitors from 1956 to 1962, and it was the duo's success as outright winners of the gruelling Liège-Rome-Liège Rally that made them legendary in motor sport circles. As their long-time friend and team manager, I have always described this as one of the most amazing drives I've ever seen.

Born in May 1934, Ann was the daughter of Tommy and Elsie (nicknamed 'Bill') Wisdom, both of whom were established in European motor sport. Ann Marie Wisdom (who soon became known as 'Wiz') grew up around horses and horse-jumping events, yet it was at a BRDC dinner that she met Pat Moss, who spent her teenage years in the same sport. The two became friends, and Wiz became a groom to Pat's stable of horses.

Almost inevitably, the two took up rallying

together, originally in Pat's own Triumph TR2, with Wiz as co-driver. Although she often suffered from car sickness, she never let it get in the way.

Her first international rally appearance with Pat Moss was in an MGA in the 1956 RAC rally; her first major success followed when Pat and she took fourth place overall on the RAC and Liège-Rome-Liège events of 1958. The duo became European Ladies' Champions at the end of that year, and became one of the most successful teams in the famous BMC works team.

BMC team captain John Gott commented at the time: 'Together, the girls form a team, but apart each is less than half a team.'

Thereafter, the two seemed inseparable in their sport, though both found time for lasting romances: Pat took up with Erik Carlsson, while Ann met and fell in love with rally driver Peter Riley.

When the Moss/Wisdom partnership was at its height, the two drove cars as varied as the Austin-Healey 3000, Morris Minor 1000, Austin A40 and Saab 96, but it was in a Mini-Cooper that

the two won the Tulip rally outright in 1962.

Wiz had married Peter Riley in March 1962 (the wedding service carried out by the rallying parson, the Rev Rupert Jones), and it was immediately after the Tulip that she announced she was expecting her first baby and was retiring from the sport.

It was almost a clean break, although she returned in 1963, to co-drive for Pat in works Ford Cortinas, and a works Saab 96 on the East African Safari, where they finished second. Her last was the Acropolis rally; they finished sixth.

Once retired, Wiz had two children – Jenny and Tim – then showed and evented horses in the 1960s and 1970s, before moving into the breeding of commercial cattle in the 1980s and 1990s. Finally, she established a pedigree Hereford cattle herd in the 2000s, which won numerous prizes, both as a herd and as individual animals.

Her husband Peter, along with daughter Jenny and son Tim, survive her. Backed by the thousands of friends and fans who admired the Moss/Wisdom partnership, they will miss her greatly.







THE SELF-PROCLAIMED 'King of the Kustomizers', George Barris passed away at his home in Encino, California, on 5 November, aged 89. He was the most influential builder the hobby of personalising and modifying American cars has ever encountered, whether for the street, show circuit or the film/TV business. Although he was best known in the UK for creating the Batmobile, that doesn't even hint at his massive and unique contribution to post-war American car culture.

Barris was constantly modifying his toy cars as a child, so it was only natural that he should grow up wanting to do the same thing on a larger scale. With his elder brother Sam, he set up a customising business in Lynwood, LA, after the war, and together they 'chopped', 'sectioned' and 'shaved' countless 1940s stockers,

including the era-defining Matranga 1940 Mercury and the Hirohata 1951 Mercury.

Their notoriety spread throughout the 1950s, aided by Barris's entrepreneurial savvy. He constantly photographed his company's output, getting the pictures regularly placed in magazines such as Motor Trend and Rod & Custom, as well as organising shows to exhibit their latest creations. Barris even started a nationwide car club, Kustoms of America.

Sam left in 1956 and the increasingly ambitious George continued the Barris reign over the world of modified automobiles. Typical of his output was the Ala Kart, created from a Ford Model A and Model T truck, which won the Oakland Roadster show in 1958 and 1959, taking 'America's Most Beautiful Roadster' honours twice in a row. His surname was

Barris's hands. Its metamorphosis into the Batmobile allegedly took George only two weeks, though the series was such a huge success that he had to make five copies for promotional purposes.

Other TV star cars followed, such as the Munsters Koach and Drag-u-la, along with lesser-known ones for films such as Fireball 500 and The Car. and his relationship with the movies carried on into the 1990s, culminating in his work appearing in the Spielberg productions of The Flintstones and Jurassic Park.

However, it's his interpretations of Detroit's finest for which Barris should be best remembered. His creations weren't always successful but, no matter which side of the aesthetic fence they fell on, they were always arresting and his impact on generations of American customisers was, and will continue to be, simply incalculable.



### **INVITING CONSIGNMENTS: AMELIA ISLAND, MARCH 12**

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#### BONHAMS LONDON TO BRIGHTON VETERAN CAR RUN

# A truly veteran occasion

For the 119th time, more than 400 pre-1905 cars braved the 60-mile run from The Mall to Madeira Drive, in the world's longest-running motoring celebration

Words Neil Godwin-Stubbert

**LONDON-TO-BRIGHTON:** the name alone conjures up a variety of wonderful images – falling autumn leaves, steam and smoke billowing from exhausts, and drivers and passengers dressed in tweed and aged leather as they brave the earlymorning chill and head off at daybreak for the 60-mile trip down to Brighton.

The remarkable sight of 400 or more like-minded enthusiasts from all over the world, driving down the start on The Mall in London and then out via the suburbs into Surrey and Sussex – in every type of veteran car made – is an experience like no other.

Up to half a million people line the villages en route to cheer on the hardy souls in cars with names such as Panhard et Levassor, De Dion Bouton, Clement, Darracq, James & Brown; in fact the early history of motoring is represented here, not as museum pieces but as living, working machines.

The run always takes place on the first Sunday in November, and commemorates the Emancipation Run of 14 November 1896, which marked the passing into law of the Locomotives on the Highway Act. 2015 celebrates the 119th anniversary of the very first run, which means it is the world's

longest-running motoring celebration. The Royal Automobile Club, which organises the event, works hard to keep the essence of the Veteran Car Run as pure as possible, with only vehicles built prior to 1905 being allowed to compete.

Despite it not being a race, there is always an element of first-to-the-finish-line on Madeira Drive in Brighton for some drivers, as several of the Benz and Panhard cars are very quick for their period. Go to the bottom of Burgess Hill in Sussex and watch them take a spirited run up the hill to experience the maximum noise and spectacle.





Left, right and above Misty, moisty morning start along The Mall; 1900 Mobile steams away; Chris Evans – with the red flag – drove a (non-veteran) bus.

















# 'As a motoring event the London-to-Brighton is unsurpassed – an example of British eccentricity and determination against the chills and hills of Britain in November'

In recent years the Veteran Car Run has come at the culmination of Motoring Week, also organised by the Royal Automobile Club and during which forums, dinners and award ceremonies, the Bonhams Veteran Auction, and the Regent Street Motor Show (held on the day before the run) all give the Capital the chance to see what many people never get to experience close up: veteran cars.

This year's run also featured some high-profile participants. BBC Radio's Chris Evans and Ken Bruce, along with Alex Jones from *The One Show*, drove down the whole route in classic buses filled with Children In Need charity bidders, raising more

#### Above

In contrast to last year's appalling weather, bright sunshine marked this year's finish on Madeira Drive, along Brighton's seafront.

than £330,000 in the process. Evans was heard to say: 'It was the best motoring event I've ever taken part in.' High praise indeed. Formula 1 team founder and engineer Ross Brawn OBE returned this year with his 1904 Wilson-Pilcher (as featured in *Octane* 143) and, in spite of the flywheel coming adrift part-way along the route, the car made it to the Madeira Drive finale on time.

The determination of drivers to get their aged

cars to the finish is highlighted by Harold Pritchard in his 10hp De Dion Bouton, the gearlever of which detached itself early on the Sunday morning, leaving him to spend the best part of the day in South London trying to find a garage with welding gear to affect a repair. By 1.30pm it was fixed and he triumphantly headed off to Brighton to beat the 4pm deadline and a earn a coveted finisher's medal.

As a motoring event the London-to-Brighton is unsurpassed – an example of British eccentricity and determination against the chills and hills of Britain in November. To find out about next year's event, visit www.veterancarrun.com.

# SCOTTSDALE

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FRIDAY Jan. 29 SATURDAY Jan. 30



1931 BUGATTI TYPE 49 GRAND SPORT

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1952 ALLARD J2X

331 Cadillac V8-Powered, Concours Restoration Chassis 3062



1960 FERRARI 250 GT SERIES II CABRIOLET

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1965 ALFA ROMEO GIULIA SPRINT GTA

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**THE FIFTH AND FINAL** Rally of 2015 from the Endurance Rally Association (ERA), the Sahara Challenge, was a ten-day blast from Toledo in Spain down to Marrakech in Morocco. Billed partly as a shakedown for the upcoming Peking to Paris Rally in 2016, the Sahara Challenge was run as a non-stop, press-on event that gave the 36 crews a taste of what adventure rallying is all about.

Complete with a transcontinental border crossing and a night under canvas, the route, set by map maestro Anthony Preston, was certainly a challenging one, taking in twisting Tarmac, high altitude Alpine plateaux, gravel pistes and deep desert sand. There was something for everyone in this rally, which even included two tests on a closed-road circuit on the last day.

From the misty olive groves of the Iberian Peninsula to the scorched date palms of the North African desert, the crews were required to keep themselves on the right route and on the correct schedule through soaking Spanish rain and plenty of burning Saharan sunshine. The mountains and hairpin bends of the Sierra Morena and the Sierra Nevada quickly disappeared beneath the wheels of

Clockwise from top

Bill Cleyndert and Jacqui Norman's class-winning 1928 Ford Model A; the Mercedes-Benz 280S of Mike Valesco and Peter St George; Classic Up-to-2.0-litre class-winning Lancia Fulvia Coupé of Gianmaria Aghem and Rossella Conti; Joe Robillard and Matt Peckham's 1939 Chevy Coupe.

the Rally before the Moroccan Rif, the Atlas and the Anti-Atlas took their place testing brakes, steering and suspension to the limit. The clock was ticking and, with Atlas sections timed to the minute, the pressure was on every single day.

Down at the 'gateway to the Sahara,' in Erfoud, the rally found itself cheek-by-jowl with some pretty serious hardware of a slightly more modern vintage. This is desert rally testing territory and, amidst the high-powered and high-wheeled monster trucks, Dakar buggies and motorbikes, the Bentleys, Ford Model As and a Lagonda (which comprised part of the Vintageant category) cut a slightly incongruous sight as they crested dunes and ploughed through the many rocky oueds of Erg Chebbi on the way to the tented camp.

Perhaps the most unlikely car on the whole rally, however, was also the leader for the first three

days: the Austin Mini driven jointly by Rachel Vestey and Owen Turner, both Peking to Paris and London to Cape Town veterans, who managed to finish the rally despite two separate incidents of collapsed suspension.

Gianmaria Aghem and Bill Cleyndert, both long-term ERA competitors, scored maiden wins with their wives and better halves: Aghem and Rossella Conti took their well-campaigned Lancia Fulvia to the top of the Up-to-2.0-litre Classic podium in Marrakech, whilst Cleyndert and Jacqui Norman piloted the Vintageant Silver Bullet Ford Model A to perhaps its finest moment in the legendary Jemaa el-Fnaa Square.

Praise was lavish from all of the crews, whether or not they managed to take home some silverware. 'We're loving it,' said Joe Robillard from the seat of his big yellow Chevy. 'We just came for the experience. We're total rookies. You could come here in a Range Rover and drive the same roads but it just wouldn't be the same. Being in a classic car, there's more of a connection with the country and the people. Having this much fun shouldn't be legal.'

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#### BUND CLASSIC

### From little acorns...

China reveals a newfound passion for classics

Words and photography James Nichols

IN A COUNTRY which has little in the way of classic-car tradition, the Bund Classic is a highpoint in the Shanghai social calendar. This was the third running of China's premier classic car event and there can be few better settings than the Bund, the iconic old finance centre, which is now home to high-class restaurants and boutiques.

The location for the 2015 Bund Classic was the beautiful Waitanyuan Villa, the former British Consulate and Consul's residence, set in magnificent gardens with ancient trees, and a suitable gathering point for Shanghai society's crème de la crème.

The show boasted 35 classic cars and supercars, with 15 taking part in the cavalcade along the famous Bund and 13 in the Concours d'Elegance. More than 50 exhibitors and sponsors included Taittinger, Vacheron Constantin, Michelin and the reprised motoring apparel brand Suixtil. Meanwhile 12,000 guests graced the lawns, which have changed little since the days prior to the Revolution.

This was a serious event: opening night was attended by 1000 VIP guests, Saturday evening featured a black-tie dinner for 300, and the Sunday saw a chic picnic on the lawn. A further indication that China's classic car scene is on

the rise came in the form of the judging panel, led by Pebble Beach's Sandra Button.

For the first time at the Bund Classic, all of the cars entered into the annual Concours d'Elegance were owned by Chinese collectors - and it's fair to say that the quality of the vehicles on display wasn't quite of the order one might find at, say, Villa d'Este. Sandra and her team of judges - Dr Adolfo Orsi, of Maserati fame and chairman of Historica Selecta; former chairman of FIVA, Derek Drummond Bonzom; F1 driver Ma Qinghua: Carl Yuen of the Classic Car Club of Hong Kong; Horacio Pagani of the eponymous car manufacturer; and Singaporean motoring historian and publisher of Rewind magazine, Eli Solomon - chose the 1913 Cadillac Model 30 owned by Jason Huang as Best of Show.

The Chairman's Award went to Jin Bian for his 1956 Wolseley 15/50 and other award winners included a 1939 BMW 321, 1958 Jaguar MkVIII and 1932 MG J2. The People's Choice was a 1940 Cadillac Series 75.





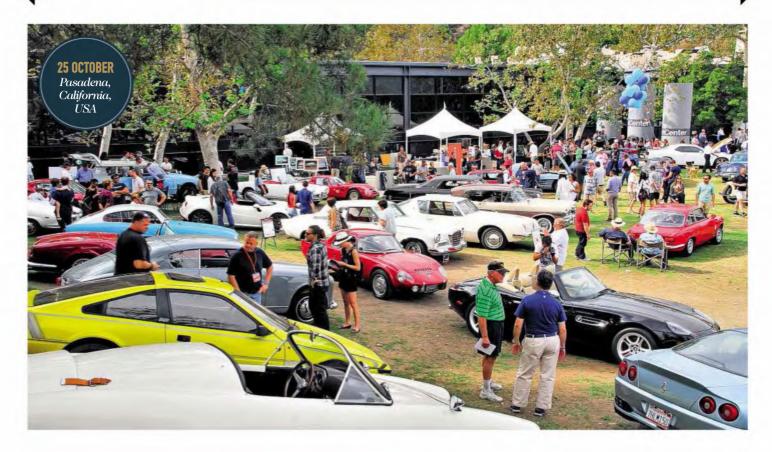
### THE MOST BEAUTIFUL MOTOR CARS IN THE WORLD



#### Illustrated 2004 FERRARI ENZO 'The Devil's Enzo' (delivery mileage)

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1938 Lagonda VI2 Drophead Coupé © 1949 Maserati A6 1500 Pinin Farina Berlinetta 1954 Bentley R-Type Continental Fastback (LHD manual) 0 1955 Mercedes-Benz 300SL Gullwing 1962 Ferrari 250GT SWB Berlinetta (Ferrari Classiche certified) 0 1966 Maserati Mistral Spyder 1971 Ferrari 246GT Dino 0 1992 Bentley Continental Series IV Convertible 2006 Bugatti Veyron 2009 Alfa Romeo 8C Competizione (350 miles from new) Please note that to respect client confidentiality not all motor cars available may be shown



CAR CLASSIC AT ART CENTER COLLEGE OF DESIGN

## Design makes a statement

Designers return to their alma mater to judge the greats

Words and photography Rich Truesdell

THIS IS NOT YOUR run-of-the-mill Southern California car show or concours d'elegance. First, there's the venue, the hillside campus of Art Center College of Design, whose alumni are responsible for many of the most noteworthy automotive designs of the last seven decades. Then there are the cars, from a 1907 Jewel Stanhope to the latest concepts penned by the school's graduates.

In between, attendees were treated to cars from the brass era, interwar classics, noteworthy designs from the post-war years and European exotics to concepts that stretch the boundaries of personal transportation that we'll be driving in the years to come. Then there are the judges, many graduates of Art Center themselves, who read like a *Who's Who* of the last quarter-century of automotive design. They include names such as Chris Bangle (BMW), Freeman Thomas (Ford), Frank Saucedo and Clay Dean (GM), Henrik Fisker (ex-Aston Martin and Fisker Automotive), and Richard Plavetich, general manager of Nissan Design America.

Said Plavetich: 'What I love about Car Classic is the passion for design above everything else. Here you have a great mix of the best of the SoCal design community mixed with many of the true connoisseurs of the vintage car scene, in a venue inspiring the next generation of car designers.





Above
Stand-out cars included Peter Mullin's Dubonnet Xenia; stand-out people included Jay Leno with modified Olds.

As a judge, I love the focus on design achievement, contrasting with many events where restoration or cleanliness are the primary criteria for recognition.'

The process is relaxed for judges as well as participants, with classes that reflect the eclectic nature of the 100-plus cars and motorcycles invited. In the Bold American Design category the winners included a 1952 Peterbilt 280 COE truck, a 1957 Mercury Turnpike Cruiser and a 1963 Buick Riviera.

In the Classic Design class the two cars cited were a 1929 Auburn 8-120 Boattail Speedster and the show's stunner, the 1938 Hispano-Suiza Dubonnet Xenia displayed by the Mullin Automotive Museum.

Other winners included a 1965 Giulia Sprint GTA and David Sydorick's 1967 TZ2, displayed along with its original drawings (Competition Class); a 1975 Lamborghini Countach LP400 and 1984 Ferrari BB512 Boxer (Exotics); a 1923 Ford track roadster and Bruce Canepa's 1932 Ford Fordor (Hot Rods and Specials); a 1947 Tatra T87 and the 30th Tucker Torpedo built, from the collection of the Petersen Automotive Museum (Out of the Box); plus Bruce Meyer's 1955 Mercedes-Benz 300SL Gullwing, a 1967 Ferrari 330GTC, and a 2000 BMW Z8 (Sports and GT). The Students' Choice Award went to Benjamin Chen's 1999 Mercedes-Benz CLK GTR.

Coveted Designers' Choice Awards were presented to a 1932 Auburn Boattail Speedser, 1951 Siata 1500 Coupé Speciale, 1951 Hirohata Mercury, 1965 Alfa Romeo Sprint Speciale, 1967 Jaguar E-type, 1983 Porsche 911SC Targa Reimagined and 2014 LaFerrari.

Octane columnist Jay Leno also brought along a highly appropriate vehicle – his 1070bhp rear-wheel-drive 1966 Oldsmobile Toronado.

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**TAKING PLACE IN** one of the Capital's foremost exhibition spaces, ExCeL in Royal Victoria Dock, the London Classic Car Show promises to be an international celebration of automotive history. February's four-day event will bring together the very best collector cars, dealers, specialists, manufacturers, memorabilia, products and clubs.

A particular attraction is the central Grand Avenue, an indoor motoring 'highway' on which more than 60 classics will be fired up and driven. This will provide a unique chance to see, hear and smell these classics in action, all under one roof.

Last year, the inaugural show was praised for its quality but attracted some criticism for being a little light on content. For 2016, organisers say that the event will be nearly twice as large as the inaugural 2015 London Classic Car Show, at 34,000 square metres. A new hall will be added to showcase

displays from 25 of the UK's top single-marque clubs, with an atmosphere reminiscent of a British motor show from the 1960s. Also new for 2016 is a Classic Corner, an open forum that will offer the chance to engage with dozens of guest speakers and classic car experts.

Octane readers can save £6 by pre-booking two tickets for £40 before 30 November. Quote OCTANE. www.thelondonclassiccarshow.co.uk

#### Rétromobile

## 3-7 February Paris, France

AS THE CONTINENT'S traditional season opener, Rétromobile draws crowds of 120,000-plus enthusiasts from across Europe and further afield. Its home is the Paris Expo Porte de Versailles and, for 2016, organisers boast of more than 500 vehicles, 500 exhibitors, 120 clubs, 45 artists in the Automobile Art Gallery plus exclusive showcases.

Among this year's carefully curated attractions will be a retrospective of French industrial designer Philippe Charbonneaux, who worked for GM, Delahaye, Renault and Citroën. Among the machines he was involved with were the 1953 Chevrolet Corvette, Delahaye 235 and Renaults 8 and 16.

Also on display will be the legendary T34 Soviet tank and the American Chaffee M24, from the Saumur Tank Museum.

In addition, the Rétromobile auction — one of the collector car calendar's most important sales — brings together the world's three leading auction houses. In February 2015, it realised €52 million in sales, Artcurial alone totalling €46 million. Starring this year will be the last-ever Ferrari 250GT SWB Berlinetta built, chassis no 4065.

www.retromobile.com





#### LISTINGS

#### 4.7 DECEMBER AutoRetro Barcelona. Barcelona, Spain

autoretro.es 5-8 DECEMBER

**LeJog.**Land's End to John O'Groats. UK heroevents.eu

19 DECEMBER

#### Wöldinghamring Classic Car Circuit and Gathering.

Warlingham, UK xkeidp@gmail.com

#### 2016

1 JANUARY **Brooklands New Year's** 

Day Gathering. Weybridge, UK brooklandsmuseum.com

3 JANUARY

#### Bicester Heritage Sunday Brunch Scramble.

Ricester UK bicesterheritage.co.uk

14-17 JANUARY

#### Autosport International.

Birmingham NEC, UK

autosportinternational.com 14-17 JANUARY

#### InterClassics Maastricht.

Maastricht, Netherlands interclassicsmaastricht.nl

20-24 JANUARY Cavallino Classic.

Palm Beach, USA

cavallino.com

24-29 JANUARY

The Winter Trial.

Norway and Sweden thewintertrial.nl

27 JANUARY -

3 FEBRUARY

#### Rallye Monte-Carlo Historique.

Monte Carlo, Monaco

3-7 FEBRUARY

Rétromobile. Paris. France

retromobile.com 13-14 FEBRUARY

Great Western Autojumble.

Shepton Mallet, UK

carsandevents.com

18-21 FEBRUARY

London Classic Car Show

London, UK

thelondonclassiccarshow.co.uk 21-25 FEBRUARY

Winter Challenge.

UK/Luxembourg to 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 Goodwood

Members Meeting.

Goodwood, UK grrc.goodwood.com

20 MARCH

Pioneer Run. Epsom-Brighton, UK

sunbeam-mcc.co.uk

26-28 MARCH

Circuit Déià Vu. Killarnev, Ireland

rpm-motorsport.com

6-10 APRIL

TechnoClassica Essen.

Essen, Germany siha.de

#### 8-10 APRIL

La Jolla Concours d'Elegance.

San Diego, USA

laiollaconcours.com

11-16 APRIL

Targa Tasmania Tasmania Australia

targa com au

15-17 APRIL

Flying Scotsman.

England-Scotland, UK endurorally.com

18-22 APRIL

Beach to Bridge

Liberation Rally.

Normandy, France

thetrial nl 18-24 APRIL

Tour Auto Optic 2000.

Paris-Cote D'Azur, France

peterauto.peter.fr

24 APRIL Drive-it Day.

National, UK

fbhvc.co.uk

24 APRII

Bicester Heritage Sunday

Brunch Scramble.

Bicester, UK

hicesterheritage co uk

24-26 APRIL

Scottish Malts Classic

Reliability Trial and Tour.

Scotland

heroevents.eu

30 APRIL - 1 MAY

Classic Days.

Magny-Cours, France classic-days.fr

30 APRIL - 1 MAY Atomic Festival.

Sywell Aerodrome, UK . tomicfestival.co.uk

30 APRIL - 2 MAY

Donington Historic Festival.

Donington, UK doningtonhistoric.com

5-8 MAY London Motor Show.

London, UK thelondonmotorshow.co.uk

6-8 MAY Jaguar Simola Hillclimb.

Knysna, South Africa

speedfestival.co.za

Simply Classics

and Sports Cars. Beaulieu, UK

beaulieu.co.uk

8 MAY

Youngtimer Event. Boxtel, Netherlands

youngtimerevent.com

13-15 MAY

Spa Classic

Spa Francorchamps, Belgium

peterauto.peter.fr

13-15 MAY

Grand Prix de

Monaco Historique

Monte Carlo, Monaco

acm.mc 15 MAY

Classics at Prescott.

Prescott, UK

prescott-hillclimb.com

19-22 MAY

Mille Miglia.

Brescia-Rome, Italy 1000miglia.eu

20-22 MAY

Concorso D'Eleganza Villa D'Este. Lake Como, Italy

concorsodeleganzavilladeste.

com 21-22 MAY

Spring Autojumble Beaulieu, UK

beaulieu.co.uk **22 MAY** Brooklands Spring

Classic Breakfast. Weybridge, UK brooklandsmuseum.com

**Bicester Heritage Sunday** Brunch Scramble

Bicester, UK bicesterheritage.co.uk

Octane makes every effort to ensure accuracy on these pages, but recommends that you conta-event organisers before setting of



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## Scottsdale Car Week

23-31 January Scottsdale, Arizona, USA

**IN JANUARY**, the circus comes to the otherwise quiet town of Scottsdale, Arizona. For many years, the Barrett-Jackson auction company had its home town all to itself, but the sale it held every January on its home turf became so famously successful that other auction houses moved in, followed by associated classic car events.

Now, Scottsdale Car Week also plays host to RM Sotheby's, Bonhams, Gooding & Co, Russo and Steele, Silver Auctions... you get the idea. But Barrett-Jackson is still the big one, and worth visiting just for the spectacle of thousands of classic cars going under the hammer, with showmanship turned up to the max (it's televised too).

Thankfully there is some respite, the best of which should be the third running of the Arizona Concours d'Elegance on 24 January at the Arizona Biltmore Hotel on the outskirts of nearby Phoenix.

For 2016, the concours is planning special classes for Zagato-bodied cars, Duesenbergs and 'Exceptional Cars of Great Britain'.

www.arizonaconcours.com



## Winter Challenge

21-25 February UK/Luxembourg to Monaco

**DEPARTING FROM SEPARATE** locations in the UK and Luxembourg, converging in northern France and finishing in Monaco, the 2016 edition of the Winter Challenge is the 20th running of this exciting regularity rally. It pays homage to the golden era of motor sport and, of course, the original Monte-Carlo Rally. It's organised with emphasis on authenticity.

Competitors will travel through the snow-bound passes of the Alps on France's most challenging and

enjoyable roads. Early in the event will be driving tests and regularities, plus well-earned rest stops at auberges and cafes for refreshments and meals. The final three days will see the action kick up a notch, with adventurous forays into many of the classic mountain routes and cols that form part of today's WRC, and were also used by the Monte-Carlo Rally's forefathers as long ago as 1911.

The Winter Challenge is open to cars built before the end of 1986, although only vehicles produced before 1968 are eligible for overall awards. It's also a qualifying round of the 2016 HERO Cup. Check out HERO's Arrive and Drive scheme if you don't have a qualifying car but still want to take part.



#### **ANTWERP CLASSIC SALON**

4-6 March Antwerp, Belgium

MARCH 2016 WILL see the 39th staging of the Antwerp Classic Salon and Concours d'Elegance. It's a Continental haven for lovers of vintage and classic cars, engines, tuning and restoration supplies, new and used spares and accessories, interior trim, maintenance materials, literature, models, objets d'art and museums. The hotly contested Club Concours is another draw, seeing organisations dreaming up weird and wonderful themes for their show stands, and dressing up in costume to match.

Claiming 400 vehicles plus 350 exhibitors and participants from 14 nations for its 2015 event, and attracting nearly 27,000 visitors, the national classic car show for the Benelux countries is staged over 20,000 square metres across four halls at the Antwerp Expo, Belgium.

Entry is 2-8pm Friday 4 March and 9-6pm Saturday 5 and Sunday 6 March. Adult tickets cost €14 in advance and €16 on the door. Children under ten can enter free of charge. www.siha.de



# RALLYE MONTE-CARLO HISTORIQUE

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who yearn for the nostalgia of the iconic Monte-Carlo Rallies of yesteryear should plan a winter break on the Mediterranean shore and in the Alps, for the 19th running of the iconic Rallye Monte-Carlo Historique.

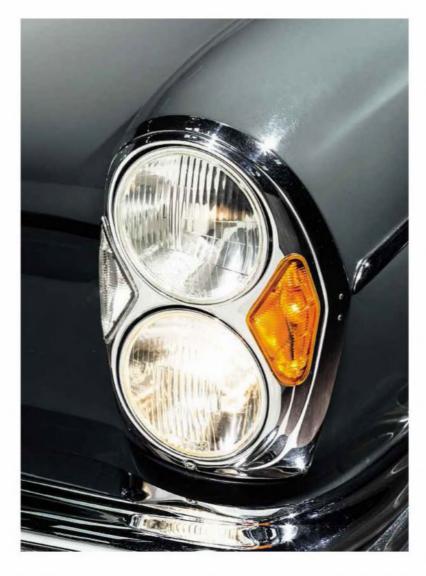
Open to cars that participated in the original event between 1955 and 1980, it will see around 300 competitors set off from Oslo, Glasgow, Bad Homburg, Barcelona and Reims, and travel thousands of kilometres to converge in Saint-André-les-Alpes in France for the first regularity zone. Then expect the Classification Leg from Monaco to Valence, a two-part Common Leg around Valence and back to Monaco, and a Final Leg concluding in Monaco.



Billed new to Shelby America on the 6th November 1966, this car, chassis CSX 3276 was delivered to its first owner Cecil Harris in early 1967. Harris enjoyed the car for a number of years before it was sold to Rolf Versen and imported to Germany. Fitted in 1976 with a set of Halibrand wheels, chrome side pipes, roll bar and a competition fuel cap, CSX 3276 remained in the same collection for many years, during which it was featured in German motoring magazines, before its current owner purchased the car in 2005. Offered today in wonderful condition, with a highly original interior, this original 427 Cobra, fitted with the desirable side-oiler engine is ready to be enjoyed. A rare opportunity to purchase an original, genuine 427 Cobra.

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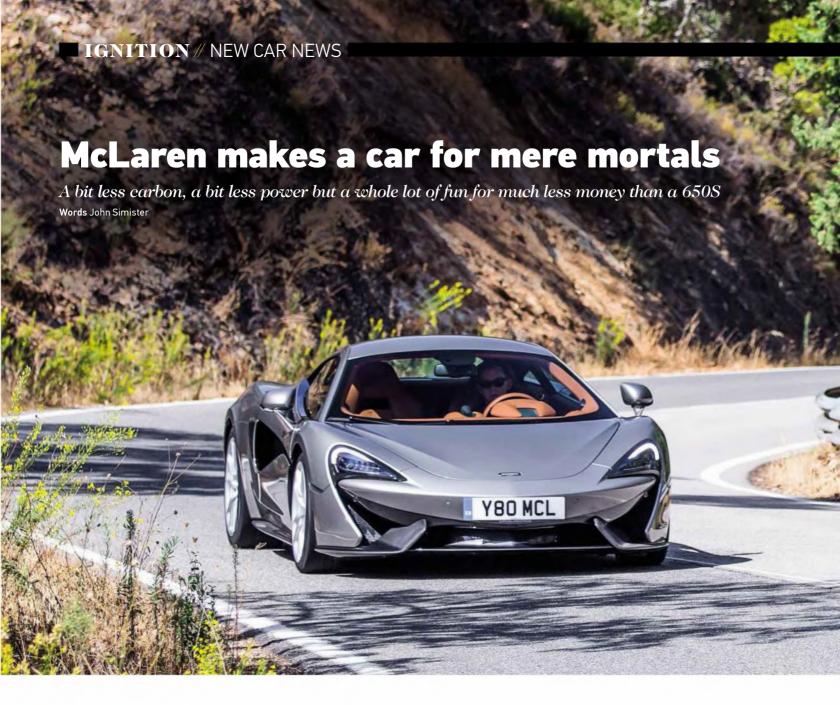


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**QUESTION: ARE PROPER** cars made of metal? Do you ever feel slightly uncomfortable paying a large amount of money for a plastic car, as I did a while ago for the Lotus Elan I no longer own? Perhaps carbonfibre transcends notions of plasticness to reach a rarefied status as the miracle constructional material favoured for F1 cars, aircraft, current McLarens and more, but old prejudices die hard nonetheless.

Which is one reason why McLaren's newest and cheapest models, the 540C (for 'Club') and the 570S you see here, seem suddenly to have entered the real world. Most of the outer body panels are in crispedged, precisely pressed sheet aluminium, with hydroforming used for the ultra-light engine cover. And then there's the stuff they are missing relative to lodestone of the McLaren range, the 650S, which makes them usefully less expensive: £143,250 for the 570S, £126,000 for the 540C. So, what is left out? The active anti-roll system, the movable spoiler and, in the 540C, the carbon-ceramic brakes. And not a lot else. apart from some tyre width and downforce potential.

Already the 570S I'm about to drive is seeming a tempting prospect: metal surfaces, technology closer

to the everyday, the promise of a drive more immediately understandable - normal, even - to a driver of mainstream skill. And should one feel shortchanged with only 570bhp from 3.8 twinturbocharged litres of V8? No.

Ingress is easier than in carbotub McLarens thus far, thanks to an 80mm drop in height of the door aperture's front edge. Extra carbonfibre in the sill ensures there's no loss in stiffness. I fire up the engine; it sounds smoother and less gutteral than a 650S's, thanks mainly to a fabricated tubular exhaust manifold with equal-length pipes instead of the cram-it-all-in cast item of the uprange McLarens. The cylinder heads are new castings with altered ports, and many other engine components have changed slightly.

Burbling along at low speeds the 570S sounds like a small aeroplane. It's completely docile and temperament-free, yet it will let you cover the ground at a stirring pace without ever going much past 3000rpm, double-clutch gearbox performing its psychically well-timed shifts itself or letting you do it as an extension of your nervous system. Already there's a life and a natural flow to the McLaren's

movements, a mechanical reaction to forces resisted by conventional anti-roll bars and damper calibrations. The idea, McLaren's engineers say, is to make this an ultra-agile, road-friendly car rather than a high-q trackday weapon, although it can do that too within its lower (but still huge) grip parameters.

So its electro-hydraulic power steering has a quicker-acting rack than a 650S's, and the whole car is designed to move around a bit, slide even, instead of being nailed to the road. It's a car prepared to countenance fallibility rather than aiming for invincibility. If you exercise all 8200rpm of the rev range it's very fast, of course – 3.1 seconds to 60mph, 6.3 to 100, 204mph all-out - and it sears the air with its soundtrack if you have the optional sport exhaust, but it's always your unintimidating friend. And the super-precise steering feels lovely.

You can spot a 570S (or a 540C, available early next year) mainly by shallow air channels that go right through the doors and over the rear deck under flying buttresses, although there are many detail differences versus the 570S. And you'll be able to spot their owners by their justified smugness, because there's really no need to aspire to a 650S any more.



#### Above and below

New 540C and 570S look similar to the more costly 650S at first glance - the air channels through the doors, just visible on the 570S above, are the clue: entry is easier thanks to lower sills.





# The return of Honda's supercar

Turbochargers and hybrid power replace insane revs and Senna involvement. Can the new NSX excite?

Words Jonathan Burn

**PATIENCE HAS BEEN required** with the new NSX. Honda first promised it would develop a new one back in 2007, and only now, almost nine years later, have we been tossed the keys. During that time a lot has happened.

The second-generation NSX started out as a V10 monster before it was completely scrapped. Then it returned with a hybrid V6 powertrain and was finally developed into a twin-turbo V6 supercar that sees its power output supplemented by no fewer than three electric motors.

It's almost unrecognisable when compared with its naturally aspirated, rev-ravenous predecessor (developed with help from Ayrton Senna and launched against Ferrari's 348tb in 1990). Two of the three electric motors are bolted onto the front axle, developing 54lb ft each, while the third is attached to the 3.5-litre twin-turbo V6, boosting power to 557bhp and providing a maximum 476lb ft torque.

And boosting power is just what the hybrid system is there to do: there is no green-minded intention here to improve fuel economy and reduce emissions: the three electric motors are there simply to make the NSX as fast as possible - rather like LaFerrari and the McLaren P1.

That's obviously something Octane loves to hear. From a standstill it will hit 62mph in less than three seconds before topping out at 191mph. Because the NSX is, in essence, four-wheel drive and the electric motors fill the gap when the turbos are spooling up, there's virtually no hesitation off the line. Acceleration is eye-widening and relentless, the only disappointment coming from the rather characterless engine note. It certainly lacks the metallic howl of the Audi R8's 5.2-litre V10.

Having said that, the NSX has a different trick up its sleeve. The electric motors can also shuffle power between the two front wheels in order to give maximum traction, making it feel lithe and agile, though the rather portly 1725kg kerbweight often feels as if it's blunting the cornering reflexes slightly.

Because of its simplicity, the original NS-X almost singlehandedly gave birth to the idea of an everyday supercar. The newcomer has the same end goal, but goes about it in completely the opposite way. It's the ultimate example of analogueversus-digital, but with such a rich pool of rivals the impact of the latest one - at £120,000 - is unlikely to be as great.

# **Evolutionary force**

Turbochargers for all: latest Porsche 911 goes blower-only

Words Kyle Fortune

**THE PORSCHE 911** is as Darwinian as a sports car can get. The consummate all-rounder, it's evolved from slim-hipped, air-cooled 130bhp '60s sports car to buxom, water-cooled and far more powerful supercar. Early-Volkswagen DNA sees even today's 991 retain its rear-mounted flat-six, an evolutionary cul-de-sac if ever there was one, but Stuttgart stubbornness and ingenuity has made its curious engine position work.

Visually you might be wondering why the 991 is on these pages at all, but this latest version has just been significantly revised. The changes to its styling – new bumpers, revised lights front and rear, and, er, new door handles – follow Porsche's evolutionary norm. Inside, there's more connectivity and minor revisions to infotainment and driver control systems, but nothing too radical. This is a Porsche, after all.

It's under that now-vertical-straked rear engine cover where the real differences are, revisions that are as significant as when Porsche added a water jacket to its famous flat-six motor when it introduced the 996. Porsche's mainstay 911 Carrera is now turbocharged, the 3.4- and 3.8-litre flat-sixes of the Carrera and Carrera S respectively being replaced by a twin-turbocharged 3.0-litre. In

both that equates to a 20bhp increase to 363bhp in the Carrera and 414bhp in the Carrera S, torque rising too, by 44lb ft each. Significantly, their 331 and 368lb ft peaks are delivered at some 3900rpm less, peak twist arriving at just 1700rpm.

That, more than anything changes the 911's character. Corners once requiring second are easily despatched in third, the engine's greater early potency not entirely at the expense of high-rev antics, though they're just not a necessity. Both the Carrera and the Carrera S are about as fast as you could want a sports car to be, but the S's more forceful punch is difficult to ignore. Add the PDK automatic and Porsche's Sport Chrono pack and you'll have a Carrera that reaches 62mph in 3.9 seconds, all while able to emit only 174g/km on the official combined cycle. It'll just reach 190mph, too, in its homeland.

Choose that and you'll be entirely happy, Porsche's changes to the PDK making it shift even more quickly than before, and helping with its efficiency. Thing is, Porsche still offers the 991 with a manual transmission, and like the PDK it's had some attention lavished on it to the point that it's nearing the sweetness and accuracy of the 997's old six-speed unit.

Best save yourself £2388 then by forgetting PDK, bin the unnecessary Sport Chrono pack and opt instead for PDCC (Porsche Dynamic Chassis Control), a Sports Exhaust and the lower (by 10mm over the already 10mm-lower-than-previous 991) Sports Chassis. Add the rear-wheel steering system too; it's available for the first time on the Carrera S after making its debut on the GT3 and Turbo.

Do all that and, while you won't have the fastest 911 Carrera to 62mph you can buy, you won't care. If you've just flung it down the sort of got-everything-you-want driving Nirvana road that we were let loose on in Tenerife you'll have the most engaging, supple-riding and faithful Carrera money can buy. A lot of money, mind, the Carrera S starting at £85,857 before all those options, but it's worth it.

The steering has a level of detail that's new to the 991 and, while the engine's character might not be quite as visceral and intoxicating as its naturally aspirated predecessor, once it's charging it's very difficult to find fault. There's real charm to its tune, too, with the odd crackle on overrun and a flat-six undertone layered with the occasional gasp or chatter of those turbos. That optional rear-wheel steering, along with fatter rear tyres, means traction and turn-in are in the otherworldly league, yet for all its agility, grip and go, it retains its classic 911 user-friendliness.

Evolutionarily this is a far greater leap than it looks – but one achieved while retaining what made the 911 so successful in the first place.



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# Not for the faint-hearted

Ferrari creates an F12 for those who demand a bit more edge

Words Jethro Bovingdon Photography Dean Smith

**COMPLACENCY DOES NOT** exist at Ferrari. You suspect that it could creep in and yet that badge and its heritage would still see profits soaring. However, Maranello just won't hear of it in this new golden age for the margue. The lighter, faster and more extreme version of the F12 - called the F12tdf in reference to the old Tour de France road race pulsates with Ferrari's ambition and ruthless pursuit of ever-sharper dynamics. Only 799 will be built at £339,000 apiece, around £100,000 more than the 'normal' F12.

The numbers tell some of the story but not all. Extensive use of carbonfibre cuts weight by 110kg to 1415kg (dry). Downforce is increased by 87% to 230kg at 124mph and, of course, power is up, too. The 6.3-litre V12 features new variable-length intake trumpets, mechanical tappets, a new exhaust system and myriad other detail changes to produce 769bhp at 8500rpm and 520lb ft at 6750rpm (up 39bhp and 11lb ft). From rest the F12tdf reaches 62mph in 2.9 seconds, 124mph in 7.1 seconds and will run on to 'over 211mph'. Remember that when Autocar tested a McLaren F1 back in 1994 it did 0-120mph in 9.2 seconds.

Amongst all these extraordinary figures, perhaps the most significant at first seems by-the-by: the F12tdf wears 285-section P Zero Corsa front tyres, up from 255s. This bigger front footprint - and the extreme reactions it allows – pretty much defines the whole car. Such is the agility afforded by the change (admittedly supported by much stiffer dampers, retuned electronics and e-differential) that Ferrari had to adopt a rear-wheel steering system to mitigate the instability that would otherwise arise. Evocatively, this new system is dubbed 'Virtual Short Wheelbase'.

The rear steering direction matches the front wheels at all but parking speeds, so its purpose isn't to create even greater agility but rather to make the tdf's inherent responsiveness manageable for those of us without Seb's reactions. Virtual Long Wheelbase, if you like. No matter, the goals are simple and enticing: extreme agility married to easy on-limit characteristics and rock-solid stability anywhere below those giddy heights.

In practice it's not so simple - but the good stuff is life-changingly so. What an engine! Smooth and with a heavy punch at lower speeds, and serrated and furious when you find the space and the nerve to extend it to the 8900rpm limiter. The performance is extraordinary, the soundtrack is pure savagery

and the revised seven-speed paddle-operated gearbox offers pure intensity and precision. However, the four-wheel steering system can only do so much to tame the F12tdf. This car demands respect and requires patience to understand.

There's huge mechanical grip to back-up the initial almost startling response, but there's also a disconcerting moment or two as the front tyres lock into an apex and you're not guite sure what the rears are up to. On Ferrari's Fiorano test track, each corner is negotiated in a series of inputs and counter-inputs, never a measured single motion. And despite the promised stability, the F12tdf's total lack of understeer means the rear is always teetering on the edge of a slide if you push hard.

On the road the uncertainty is less pronounced and you can revel in that powertrain and the car's scintillating athleticism, but still it's a physical, extreme experience. The electronics do a remarkable job of ensuring all 769bhp is exploitable, but there's always a nagging feeling that you're not quite good enough for the F12tdf. An endless challenge then, but not for the faint-hearted.



Above and left Louvres in rear wings evoke memories of the original 250 Tour de France but help with downforce rather than heat dissipation: don't expect to relax much here.

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# Renault's rare-groove racer

The RenaultSport RS.01 works so well, it will have to be detuned for mainstream competition

Words Steve Sutcliffe







IT SPORTS ONE of the biggest tail wings you'll ever see and looks like a bizarre mix between an Audi R8 and a Renault Twizy. Yet the Renault RS.01 is undeniably drop-dead gorgeous. Its proportions are nigh-on perfect from every angle, and if you took the sponsorship logos away and reduced the size of that rear spoiler a touch, it wouldn't look out of place wearing numberplates, rumbling down your local high street, rotating heads wherever it went.

Despite this, the very beautiful RS.01 is not destined to become a road car any time soon, say RenaultSport bosses. It *might* form the basis of a GT3 racing car in the fullness of time, although at the moment its only function is as a racing car that supports the one-make World Series by Renault, one of the more lucrative feeder formulas into F1.

What's perhaps most curious of all about the RS.01, however, is that beneath its jaw-dropping carbonfibre bodywork it is, in fact, a very serious racing car indeed. At its core sits a bespoke carbonfibre tub with double unequal-length wishbones at each corner, just like a Le Mans car.

In its tail is a 542bhp twin-turbo V6, lifted straight out of a Nissan GT-R road car, but then fitted with a dry sump to improve its lubrication at high revs. The seven-speed paddleshift gearbox is bespoke too, built specifically by Sadev. The RS.01 weighs just over 1100kg, but maybe its single most impressive

technical feature is its aerodynamic package – because, at its top speed of 190mph, RenaultSport claims the RS.01 develops a cheek-bending 1200kg of downforce. That's more than twice as much as a McLaren P1 manages; more even, says RenaultSport, than the single-seater World Series cars that the RS.01 provides the support act to.

Some support act. I was lucky enough to drive the RS.01 at Jerez for ten laps, and I came away astonished, not just by what it could do (it sticks like the proverbial you-know-what above 100km/h and goes very hard indeed in a straight line) but also by the way it in which it did what it did.

In reality it feels a bit like there's an 8.0-litre V8 beneath your right foot, such is the absence of lag, and the gearbox works brilliantly in tandem with the GT-R engine to produce a very fast but surprisingly effortless driving experience.

That effortlessness disappears when it comes to going around corners, because the grip it produces means it is also a deeply physical car to drive. Not so much in the way it steers, because the power steering itself is ultra-light, ultra-precise. Instead it's the sheer *g*-forces the car is capable of generating in high-speed corners that leave you feeling dazed and more than a little confused when you climb out.

It also stops incredibly well for such a relatively heavy racing car, and it features five-stage anti-lock,

#### Above

RenaultSport RS.01 has been developed to support the Renault Word Series and offers more than twice as much downforce as a McLaren P1 at its top speed of 190mph.

a huge carbon ceramic disc at each corner, plus eight-stage traction control, a brilliant anti-stall system, excellent all-round visibility for a closed racing car, and a noise beyond 5000rpm that will make your heart skip a beat every time you hear it.

It's some machine, the RS.01. In a way it seems a tragedy that RenaultSport has invested such a vast amount of time and money to produce a car that, for the foreseeable future, will only be enjoyed by so few people. But that's RenaultSport for you.

There is, however, a glimmer of hope that the RS.01 may yet find a broader purpose in life. In its current state the car would be far too quick to be accepted globally into GT3 racing, but there is a kit that RenaultSport has developed that reduces the downforce, cuts back on horsepower and increases the lap time by around five seconds. That's the version of the RS.01 that RenaultSport hopes will be accepted into the GT3 racing fraternity. Eventually.

It's a bit mad, though, building a racing car that you then have to remove bits from in order to make it slow enough to be able to go racing. But then they never take the predictable road at RenaultSport.

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# Japan's riposte to Germany

Lexus's V8-powered GS F treads its own path to greatness

Words Steve Sutcliffe

**AS A READER** of this publication you will inevitably tend to warm towards a car like the new Lexus GS F. Beneath its dramatically styled new bonnet it features a delicious old thumper of a 5.0-litre V8 engine, with not an electric motor nor even a turbo in sight to help it generate the goods – in this case 464bhp and 391lb ft of torque.

Likewise, its chassis may well have been stiffened compared with that of the regular GS and then equipped with an electronic diff that can send torque to whichever rear wheel can deal with it best – but it's still a traditional, front-engined, rear-drive thundersaloon at heart.

As for the noise it makes, there really is nothing quite like it nowadays, not since BMW, Mercedes et

al have gone down the turbo route to mix economy and emissions with vast power and torque.

Truth is, the GSF isn't all that potent on paper, despite its He-Man exterior. It weighs a not-inconsiderable 1865kg, it doesn't surpass the magic 500bhp mark, and therefore in a straight line its performance is merely strong rather than ridiculous.

But guess what? The GS F turns out to be a really rather lovely car to drive, one whose chassis ability is mated almost perfectly to the amount of energy it has to deal with. There is more than enough performance on offer – zero to 60mph takes 4.5sec and the top speed is 167mph – even if the torque available is mildly disappointing for a 5.0-litre V8, especially below 4000rpm. Whatever the engine can



Left

Lexus's naturally aspirated V8 produces 464bhp and 391lb ft and makes a thoroughly appetising old-fashioned noise with it, though its chassis set-up is the real star of the package.

produce, however, the rear tyres can always deal with, even if they are aided in their cause by the subtle intervention of the car's electronic aids (all of which can still be turned off if you're feeling tasty).

It also rides extremely well for such an aggressively styled sporting saloon. Lexus claims the GS F is '80% sports car, 20% luxury saloon'. Even with the required pinch of salt that such claims must always be consumed with, it is as surprising as it is impressive to discover that the GS F has such crispness and composure to its steering and handling while at the same time retaining such a high quality of ride comfort.

Don't be put off by the fact that there are four different drive programmes to choose from, either, because in any of its modes (Eco, Normal, Sport or Sport+) the GS F retains a refreshingly intuitive feel on the move. The throttle response may change slightly, as does the steering's weighting alongside the shift quality of the excellent eight-speed auto gearbox, but the car always feels analogue rather than digital beneath your hands and backside.

Conclusion: on paper the £68,995 GS F looks expensive and lacks potency beside its most obvious rivals, but in reality it's one of the more appealing sports saloons money can buy at this level. For the 100 people who Lexus GB hopes will buy one next year, it will offer a unique driving experience. As ever, faster doesn't always mean better.

## It's a gas, gas, gas...

Toyota's new electric car is hydrogen-powered

Words John Simister



**AT OCTANE MAGAZINE** we major on interesting old cars. But we look to the future, too. Here's a piece of it with not a single octane molecule in its function, nor any other hydrocarbon. Just the hydro.

This is the Toyota Mirai. Its beauty isn't in this particular beholder's eye, but it certainly flaunts its differentness. The Mirai – 'future' in Japanese – is electric, but you don't plug it in. It's a fuel-cell car, a technology reckoned to be the solution once the oil has gone, so it reverse-electrolyses hydrogen into electricity and water, the only substance to emerge from its plastic exhaust pipe.

Fuel-cell cars have inhabited carmakers' R&D departments for a while, and some have been replicated to production standards – Honda's FCX Clarity, for example. You can, however, actually buy a Mirai if you have £66,000 to spare, or contract-hire one for £750 a month including fuel. The snag is that only six 700-bar hydrogen stations are open so far. More are on the way, their hydrogen coming from industrial by-products or electrolysed using wind or solar power.

To drive, this roomy, luxurious saloon feels like an outsize Prius with a Lexus flavour. Distant whines and whirrs combine under power to create a part-synthesised V6-like burble. The surprise is that it feels so normal, a torquey saloon with a particularly smooth power delivery. It goes 300 miles on a tank of liquid hydrogen and takes five minutes to refuel.

The future has to start somewhere, and it's probably here.

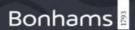


# The spirit of the Coupe des Alpes

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The first two days are based at the Domaine de Divonne Hotel, which is set in 60 hectares of private parkland, facing the magnificent Mont Blanc. The hotel's art-deco interior harks back to the heydays of the original Coupe des Alpes. We return to the Hotel l'Imperial Palace, Annecy, for the finish and gala prize-giving, after three days driving the finest of Alpine roads.

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# JAY LENO

#### THE COLLECTOR

**RE YOU LIKE ME** when you see automotive things in a movie or TV show that just don't fit? Maybe it is just me. But I doubt it. I am sure you have your own bugbears. Let me know. Anyway, here are a few of mine.

I remember watching *The Bourne Ultimatum* a number of years ago, and a new Audi A6 had just come out. Audis are some of the most sophisticated cars available. Then Jason Bourne comes along – somehow jimmies the door open, reaches under the dash, pulls down a bunch of wires, takes the red one and the blue one, touches them together and the car starts and drives off. Ferdinand Piëch, when he saw the movie, must have just pulled his hair out...

I was watching an American TV show the other day that had

a brand new Ferrari 488 in it. The handsome male lead gets in the car and he's outrunning some bad guys. Now, as far as I know, Ferrari hasn't made a manual shifter for a number of years. Well, they'd show the car going round corners – and then cut to this guy's hand shifting. And not even a Ferrari shift – apparently Ferrari had somehow learned how to put a mid-Sixties Mustang gearbox into a 488, because I recognised the shift lever with the lockout.

This is not a new exercise for me. But I am always amazed that these things happen in films with good car pedigree. I was watching a James Bond film as a boy. Sean Connery is driving the Aston Martin DB5 and he's being chased by what appears to be seven Koreans in a 190 Mercedes. And he's got to use smoke and spray water and oil on the road. The fact that amazed me is, how bad a driver is James Bond? He can't outrun a 190 crammed full of bad guys, in a DB5.

Some films get a pass. No one seems to mind mistakes in *Bullitt*, which is is meant to be one of the most iconic car films ever. But it is full of mistakes. You're not hearing a Ford Mustang change gear, you're hearing a GT40. And count the number of times the same VW shows up in Steve McQueen's rear view mirror. That has to be the fastest VW in America. Because after racing through San Francisco it's behind him again. And again!

Sometimes I feel forced to take action. I was enjoying *The Da Vinci Code* until the director Ron Howard crashed a Citroën DS. And I know Ron Howard and I actually called him up and I said: 'Really? Did you really have to crash a DS to get this movie?' And

he kind of hummed and ha-ed and said something about it being not a very good one, but there are no bad DSs in my book!

It was the same thing with Francis Ford Coppola. I was up talking with him, and other people want to know about the lighting and the cinematography – and I ask him, in *Godfather II*, did you really blow up an Alfa? And Francis (who is named after Henry Ford) is a real car guy, and he goes: 'Well, it wasn't a very good one, it was pretty much rotted out.' So I cut him some slack on that one.

James Cameron I know a little bit, because I had him on the show with me. And he invited me to a very special showing of his new movie *Titanic* before it opened. I loved the movie. And I said to him: 'I was watching, you know the scene with the car, where they're in the old Renault? Down in the hold of the ship.' He said,

'Yeah.' So I said, 'The Titanic went down in 1912, right?' He said, 'Yeah.' So I continued: 'Wasn't that a 1913 or 1914 Renault?' And he was: 'Ow! Nobody noticed that. Keep your mouth shut!' Which I have until now. He said I was the only one who noticed. I know it really bugged him.

I'm probably the worst offender. Because I once did one of the worst movies ever, called *Collision Course*. In it Pat Morita – Mr Miyagi in *The Karate Kid* – comes to

America to take back a special turbocharger the Japanese have developed and has been stolen. So here's the scene...

Pat and I are racing down a road. He's got the turbocharger in a bag. We're being chased by the bad guys who want it. The director tells me: 'OK, pull off to the side of the road, open the hood – Pat, you put the turbocharger on, slam the hood, and you guys take off with all the extra power the turbo gives.'

I said, 'You can't just pull off to the side of the road and stick a turbo on.' He goes: 'Just do it.' And I go: 'It's ridiculous!' So finally I did it. It's a preposterous scene. We're driving down the road; I open the hood; I somehow put the turbocharger on the engine, shut the hood — and the car takes off at twice the speed it did previously. Before you start nitpicking, I apologise.

#### 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

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# DEREK BELL

#### THE LEGEND

HERE ARE FEW benefits to getting older, but having more time on your hands is one of them. Well, that's the theory. I swear I am busier now since I retired from actively driving racing cars than ever I was when I was competing most weekends. That's how it seems, anyway, but then these days there is no off-season. As this column is being put together, I have just returned to my home in Florida from Hong Kong, having travelled there via the Netherlands. I was there participating in the fabulous Zoute Grand Prix, an event which I adore and where I got to drive Bruce McCaw's awe-inspiring Blue Train Bentley. It was a rare opportunity and one that I wasn't about to miss.

My being in Hong Kong for the first time in several decades

was down to a gentleman known simply as TK. He owns the Ferrari 512S in which I made my international sports car debut at the 1970 Spa 1000km endurance race. My sports car experience prior to that stretched to racing my own Lotus Seven and a single outing in a Marcos. The Ferrari, however, was something else entirely, and driving for Jacques Swaters' Ecurie Francorchamps was simply wonderful. Jacques was a genuinely lovely man, and I

have never forgotten that he gave me what in retrospect was my big break in sports-prototypes.

I have written about this car before, but I cannot seem to escape it, so I hope you will forgive me mentioning it again. After that Spa outing, I was due to race the 512S at Le Mans only to be shanghaied into driving for the works Ferrari team.

I subsequently looked after Jacques' car during the making of Steve McQueen's *Le Mans*, where it was repainted red from yellow. I then raced it at Kyalami at the end of the 1970 season. That was it until this year's Goodwood Festival of Speed, where it was one of 23 cars on hand to honour my half-century in motor sport. And what an honour it was.

It was during the Festival weekend that I got to know TK, who is one of Hong Kong's better-known car collectors. He was kind enough to invite me and my wife Misti to spend a week as his guest, and I am glad I took him up on his offer. For starters, I had forgotten just how frenzied life is in Hong Kong, if only when viewed as an outsider: hustle and bustle that typifies the country regardless of where you are on the island.

My host's car collection is one of the largest in Hong Kong and TK also runs a thriving restoration business. In addition to all that, he publishes his own beautifully presented car magazine, while his fantastic cache is housed in the port area. From the outside, the premises don't look terribly salubrious, but once inside you're immediately rendered speechless. Aside from the 512S, he owns countless Porsches and other exotica. The collection stretches into several rooms, the central point of the business end – the Blackbird Drivers' Club area – being a quarter-scale model of the Jules-liveried Porsche 936 in which Jacky Ickx and I won the 1981 Le Mans 24 Hours; the same one that I sold at auction earlier this year! Then there are all the models that line the walls, not forgetting the simulator nearby.

Until recently, I loathed those blasted things. Historically, I

have often rotated at the first corner because of dead steering and a lack of seat-of-the-pants feel, but they have clearly moved on somewhat since I last tried one. That said, there was something slightly surreal about sitting in what was essentially a choppedabout single-seater while 'driving' the 512S. I took it to Le Mans and recorded 320km/h down the Mulsanne if the screen was to be believed! It was just like riding a bike, although I don't recall the

BRUCE McCAW'S AWE-INSPIRING BLUE TRAIN BENTLEY. IT WAS A

'I GOT TO DRIVE

RARE OPPORTUNITY I WASN'T ABOUT TO MISS'

Ferrari ever having a paddleshift gearbox...

There was so much to take in, not least the workshop side of things, which is overseen by ex-Maranello Concessionaires man John Newman. What is clear is that collecting and fettling exotic and super-rare racing cars isn't just the preserve of the west, despite the lack of wider reporting on what's going on in that part of the world. In addition to TK, I met several other enthusiasts and they were all very well-informed.

What I took away from my trip was how wonderful it is that a car I first drove 45 years ago has helped forge a friendship in the here and now. The passion that guys like TK have for cars that, to me at least, were hitherto tools in which to get the job done, is sometimes bewildering but mostly something to be admired.

#### DEREK BELL

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



RICHARD MILLE

**EFG** 



# STEPHEN BAYLEY

#### THE AESTHETE

HE GREAT GOURMET, Brillat-Savarin, had a famous saying: tell me what you eat and I will tell you what you are. That can readily be adapted to: 'Tell me what you drive and I will tell you what you want to be.' For me, cars have always been more than ends in themselves. I am just as much interested in the culture that surrounds them; the journeys, both real and metaphorical, that cars take you on.

This is why Michelin's *Guide Rouge* was so brilliant: it made the connection between cars and travel. And if you want people to travel (in order to use more tyres), what better inducement than to suggest wonderful hotels and restaurants to be enjoyed during their journey? That's a sort of magic that cannot be dispelled.

You might be in a Dacia and arriving at a Formule 1 in a Zone Industriel near Dunkerque, but in your imagination it's a Delahaye en route to the Hotel des Bains.

And tell me what you drive and I will, additionally, tell you what you should be wearing. In its earliest days driving was more an extreme sport than a reliable, rational form of travel, and proper protective clothing was required. When passengers and fuel lines were all exposed to the bitter cold,

chauffeurs (literally: heaters) were so-called because it was their job to warm things up. Mr Toad gives reliable style-pointers to this era. EH Shepherd's illustrations to *The Wind in the Willows* show Mr Toad, a fierce early motoring enthusiast, in robust Harris Tweed jacket and plus-fours, a flat cap and a fur-lined coat.

Another pioneer of car-centric clothing was the splendid Edwardian character Dorothy Levitt who, aged 23, bustled her 8hp de Dion Bouton from London to Liverpool and back in a brisk two days (a feat you'd be hard-pressed to repeat today). Later, brisker still, she became known as The Fastest Girl on Earth. She always travelled with a Pomeranian dog and a recoil-less Colt automatic as companions and, in her 1909 book *The Woman and the Car*, published the year after Toad, she has valuable advice about clothing. Beware, she says, of leather because it does not wear well. Also, the modern motoring woman should avoid 'lace or fluffy adjuncts to [her] toilet.' Instead, like Mr Toad, a sturdy, fur-lined tweed coat is recommended.

As cars became more civilised, elective elegance – as opposed to survival-mandated protection – began to enter the range of

possibilities in the driver's wardrobe. In 1927 Isadora Duncan was undone when a beautiful scarf became trapped in the wheels of her Amilcar. 'Affectations can be dangerous,' Gertrude Stein acidly commented about the resulting fatal accident. Two years later, Tamara de Lempicka painted her famous self-portrait, an image by which the age of Art Deco will forever be remembered. She, the Femme Deco, is in a Bugatti with a natty hat by Hermès.

So that was the car hat. Then there evolved the car coat and, a little later, the car shoe. I think Mr Toad and Ms Levitt can claim responsibility for the invention of the former, although its design was also influenced by the Jeep coats used by servicemen in the Second World War. A car coat is cut to mid-thigh length since that leaves the feet unencumbered to operate pedals. And it became a staple of the male wardrobe in the 1960s, the sheepskin variant

being specially popular in a certain milieu that also drank gin and tonic. In this, the Age of Aquarius, there were even more opulent options than shearling: one furrier, missing the opportunity for tasteless jokes about pussy, advertising the possibility of enjoying 'ocelot in your Jaguar'.

No-one, I think, wears car coats nowadays, not even ironically, but the car shoe has evolved into an enduring design classic. It was in 1963 that Gianni Mostile had the

happy idea of combining the moccasin of the Algonquin Powhatan native Americans, a slipper-like garment of soft leather, with rubber studs on the sole. The car shoe has now become an often-imitated generic, and *gommini* ('rubbers') are in the uniform of a 21st Century fashion crowd who do not, generally, drive.

There's a nice absurdity therein, but car shoes are most pleasing as messengers from an earlier moment in history when an immaculately groomed Italian gentleman would think it barbaric to wear heavy and inflexible 'walking' shoes to control the feather-delicate pedals of his Alfa or Lancia. It is upon such exquisite refinements that civilisation was built. The car coat and hat may be extinct, but car shoes remain as a small, but perfect, reminder of the car's contribution to culture as a whole.

# 'NO-ONE WEARS CAR COATS NOWADAYS, NOT EVEN IRONICALLY, BUT THE CAR SHOE HAS EVOLVED INTO AN ENDURING CLASSIC'

#### STEPHEN BAYLEY

Author, critic, consultant, broadcaster and curator, Stephen co-created the Boilerhouse Project at the V&A, and was chief exec of The Design Museum. His latest book *Death Drive – There Are No Accidents* will be published by Circa Press/Thames & Hudson on 1 March 2016.



# ROBERT COUCHER

#### THE DRIVER

WO HATCHBACKS on the cover of Octane!
What are we doing? Well, the Volkswagen Golf
GTI was launched 40 years ago and was
followed by the Peugeot 205 GTI 31 years ago.
These cars are appreciated for being serious
game-changers in the automotive lexicon,
fabled sporting saloons that turned the motoring world on its
head in the same way as the Jaguar E-type, Range Rover and
Audi Quattro before them. Their engineering ethos has had a
significant impact on how we drive.

By the mid-1970s the traditional British sports car, so successful and relevant in the past, was sadly on the way out. Lack of investment and development, as well as the impact of the oil crisis and looming safety legislation, meant most sports cars

were leftovers from the 1960s. When the Golf GTI was launched at the Frankfurt motor show in '75 you could still buy a brand new Triumph TR6 or MGB.

As with many of the great engineering concepts (Amherst Villiers supercharging a vintage 4½ Litre Bentley, John Cooper tweaking Mini-Minors, 'Wax' Waxenberg shoving the Mercedes 6.3-litre engine into a 300SE saloon), the Golf GTI was a true 'skunk works' project envisaged

and executed after-hours by enthusiastic engineers. Take a simple, light and benign hatchback and give it extra grunt and ability. The result was an 830kg, 110bhp rocket that could be thrashed along the autobahn all day, every day. Peugeot's 205 GTI had engines with 105bhp (later 115bhp) and then 130bhp, making it a properly fast car in its day.

But it was the way these GTIs delivered the performance that was so revolutionary. It's astonishing to realise VW's new Golf was the replacement for the ancient Beetle, a car of character but with pedestrian performance and terrifying handling. Meanwhile Peugeot's nippy 205 replaced the tepid 104. The GTI gang ushered in a whole new level of performance that blew the doors completely off so-called sports cars. A Triumph TR6 or MGB wouldn't even see which way a GTI went on real roads. And GTIs with torquey fuel-injected engines, decent brakes (OK, just good enough in early Golfs) and utterly safe, predictable, chuckable front-wheel-drive handling made every driver feel like an ace.

As with the earlier Mini Cooper, the Golf GTI in particular was a classless car, driven by young tearaways as well as enthusiastic

doctors and stockbrokers. While the 205 was more dashing, the Golf remained sober – an engineering tool that just happened to be capable of embarrassing more obvious pretenders. Oh how we loved the one-upmanship.

The GTIs did morph into yuppie icons, the red braces brigade roaring them up and down the Kings Road from one wine bar to another, but, hey, it was fun and the hot hatches brought real enjoyment back into motoring after the doldrum decade of the 1970s when most motor cars were dreadful, lacklustre and unreliable things. GTIs changed the engineering landscape in the way the first Range Rover did when ushering in the 4x4 genre.

I started driving in 1978 in Cape Town. I'd restored my old Lancia Aurelia (which was a hoot to drive), along with my father's Porsche 356, which he'd lend me when I behaved. I thought I was

doing OK until he came home one day with a silver Mk1 Golf GTI. The Giugiaro design looked so clean, modern and purposeful, especially as he'd had it fitted with wider alloys shod with cutting-edge Yokohama A008 semi-slick tyres. Driving the GTI was unbelievable. It really was like a go-kart. Every corner could be taken at any velocity – just throw it in and hang on. After the tail-wagging Porsche 356 and heavy Aurelia, the GTI was an entirely different proposition.

'DRIVING THE GTI WAS UNBELIEVABLE. EVERY CORNER COULD BE TAKEN AT ANY VELOCITY – THROW IT IN AND HANG ON'

With a tightly packed five-speed gearbox and gutsy, eight-valve, fuel-injected 112bhp engine, the GTI became my favourite car to drive along the winding roads under the lee of Table Mountain. Especially when some optimist gave chase in a big BMW or Merc.

The Golf Mk1 came to an end in 1984, replaced by the bigger but still amusing Mk2. But in South Africa the original Golf Mk1 continued in production until 2009, such was the demand for a simple, effective and fun-to-drive hatch. It was called the CITIGOLF, the final 1.8-litre mustering a decent 122bhp.

My old mother has had a number of them over the years, which she loves because they are so nippy around town. When I go back to visit I rekindle my youth by hopping into the VW for a blast around the mountain – it always makes me laugh out loud.

#### 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.



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# NTERVIEW AND PHOTOGRAPHY BY STEVE HAVELOCK

## Nicolas Minassian

This friendly French race ace came to England in 1996, got married and has lived here ever since

NIC WAS BORN in Marseilles in 1973 and is of Armenian descent. A keen footballer, he only started racing for fun at 16 when his father brought home a kart in payment of a debt and he's never looked back since. He's raced successfully in karts, Clio Cup, Formula Renault, F3, F3000, CART and V8 Supercars. He competed in the 2001 Indy 500 and was 2002 ASCAR Champion. In endurance sportscar racing he's raced in the American and European Le Mans Series and taken 16 Le Mans 24 Hours starts, his first being in 1994. From 2007 to 2011 he drove for Peugeot, finishing second at Le Mans in 2008 and third in 2011. In historic racing, he's participated in the Goodwood Revival since 2004 and is a Members' Meeting House Captain. He's also raced in the Le Mans and Silverstone Classics. He says: 'My career has been full of ups and downs. It's never been easy but I always like to have fun, just like when I started. Otherwise, what's the point?'

- 1 //I love music, especially '60s and '70s rock. My wife Jayne bought me this guitar. I try to be good at whatever I do but I'm not very good at playing this.
- 2 // In 2001 with Chip Ganassi Racing, I qualified for the Indy 500 just after a big crash. It's the only time in my life, as a racing driver, that I had doubt in my head before the start. Indy is much harder than people think. You have got to be perfect and really brave. They gave me this ring engraved with my qualifying speed of 223.006mph.
- 3 // My dad, a semi-pro footballer, and I had Marseilles season tickets when they were one of the best teams in Europe. Later, L'Equipe used to interview me about my racing but it always turned to football. When they produced this book on the history of the club they gave me a copy.
- 4 //I've given away most of my trophies and helmets but kept all my race overalls. They are a constant reminder of what I have done and achieved over the last 25 years.
- 5 // My helmet colours are those of the Armenian flag. I wore this one in America in 2001, which was the first year of compulsory HANS devices in CART.
- 6 //This gearbox bearing and end-plate are from my Peugeot 908. It was a V12 diesel coupé with 800bhp, masses of torque and loads of downforce. It was a dream to drive and really suited me. It was so physical that I'd come out knackered but with a huge smile on my face.
- 7 // I'd finished second in the 1995 French F3 Championship but British F3 in 1996 was a big shock as it was so competitive. I started badly but rose to the challenge and finished fourth in the Championship. The following year I was second. British F3 turned me into a professional racing driver. This model of my car is a reminder of that.
- 8 // I had a bad time driving F3000 for McLaren in 1998. In '99 I joined the new Kid Jensen Racing F3000 team. At Silverstone we got pole and won the race and did well thereafter. It was a pivotal moment that opened doors. For 2000 I joined Super Nova, finished second in the championship and then went to America.
- 9 // Earlier this year I visited Armenia to help promote motor sport for the young. It coincided with the 100th anniversary of the Armenian genocide, when 1.5 million Armenians were slaughtered in horrific ways. My great grandparents fled the country and ended up in Marseilles. I met the Armenian President and he presented me with this commemorative medal.
- 10 //The 2008 Le Mans 24 Hours was one of the greatest races I've done, but also one of the hardest. We led in our Peugeot 908 but, when it rained, the Audis were better. It was a real fight but they beat us by less than a lap. I cried when I crossed the finish line in second, but it's a great memory now.
- 11 // I left school at 16 and became a builder before turning professional as a driver. I still like working with my hands and enjoy DIY, visiting the tool department at B&Q and reading the Screwfix catalogue.







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# TONY DRON

#### WHAT THE HISTORIC VEHICLES MOVEMENT REALLY MEANS TO BRITAIN



out of the exhaust stubs of the Sunbeam 350hp Land Speed Record car in this photograph. For those attending the Beaulieu One Hundred club's annual dinner at the National Motor Museum in October, the deep, thunderous sound that went with it was equally unforgettable.

The first person to travel at more than 150mph was Sir Malcolm Campbell, who took the official record at Pendine in 1925 with this car, achieving an average of 150.87mph. Ninety years later, its mighty, purpose-built 18.3-litre V12 engine was swung into life at the first attempt by two very strong men from the museum's restoration department and, with both banks of the enormous engine firing evenly, the memorable moment grabbed our attention as we took our drinks before dinner.

When, moments later, the lights were turned off for a couple of minutes, the impression was enhanced. What we saw and heard was a match for any production of Wagner at his most imperious best.

This very grand occasion, with a superb meal served within the heart of the museum, was a fitting reminder of the towering works of the late Edward, Lord Montagu, who died in August. Surely nobody else will ever be able to do so much in one lifetime for the cause of historic motoring. The very building we were in, set in the grounds of his home, stands as his greatest memorial.

Nick Mason has described the Beaulieu One Hundred club as '...probably one of the smallest,

## 'I PARTICULARLY LIKED THE STORY OF RECORD-BREAKER SIR MALCOLM CAMPBELL'S ARREST FOR SPEEDING'

yet most distinguished, car clubs in the world'. As a lucky guest at the club's annual dinner, I must say that Nick was spot-on there. Started about three years ago, it's exclusive, it's expensive to join and it will always be limited to 100 members who enjoy a very close personal relationship with the National Motor Museum and share in its aims and objectives, not to mention a calendar of events in which they can take part.

The guest speaker at the annual dinner this time was, fittingly, Sir Malcolm Campbell's grandson, Don Wales, a speed record holder in his own right. His 30-minute talk kept us amused and informed all the way, and I particularly liked the story of his grandfather's arrest for speeding. When he was aged about 13, the police apprehended him for riding his pushbike at 27mph, with his hands on his head instead of the handlebars. When the case came up in court, the magistrate fined him 30 shillings and apparently added: 'Young Campbell, I hope never to hear your name in connection with such reckless speeds ever again.'

Don Wales's speech was followed by an auction, conducted in a lively, professional style by Guy Loveridge, chairman of the Guild of Motoring Writers. The auction raised more than £7000 in aid of restoring this unique Sunbeam's gearbox, which is in a fragile condition nearly a century after it was made.

It was a brilliant occasion, which confirmed that the great work of the late Lord Montagu will continue, as before, under his son and heir, Ralph, who presided over the evening's proceedings.

When you think about it, as enthusiasts we are in a tiny minority. The remarkable fact is that, on average last year, 206,370 new cars were registered every month in the UK. Finding accurate figures on historic vehicles is not that easy but, as far as I can tell, there are probably only about 350,000 pre-1975 cars registered with the DVLA, all of them recognised as 'Historic' and thus exempt from the annual Vehicle Excise Duty.

Anyone with a pre-Second World War car is in an extremely exclusive band because there are probably fewer than 100,000 of them still in use. In other words, that number is exceeded every fortnight by brand new vehicles. The number of cars scrapped each year is harder to pin down but virtually all of them will be post-1975 wrecks that, usually for good financial reasons, aren't considered worth saving. As record numbers of new models are being sold, and they all last a lot longer than cars used to, there are now more than 32 million registered in the UK.

Small in number as we may be, our passion to preserve and use ancient vehicles is of great value to this country (a fact recognised by the International Historic Motoring Awards). People are right to smile, as most do when they see a well-preserved old car. But historic vehicles are more than a moving reminder of our social history, they also represent a thriving industry that earns a surprisingly large amount of money for the UK's coffers.

A survey in 2011 by the Federation of Historic British Vehicle Clubs, of which the late Lord Montagu was a great supporter, revealed that the historic vehicles industry was then worth £4.3 billion a year, bringing in nearly £1 billion in revenue from overseas. Four years on, this thriving industry will obviously be worth considerably more than that today.

#### 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-Fils™ (father & son) in France, HappyFewRacing™ 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

#### Write to: Octane Letters, Octane Media Ltd, 5 Tower Court, Irchester Road, Wollaston, Northants NN29 7PJ, UK

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#### LETTER OF THE MONTH

# Banking on the V12 E-type

TEN YEARS ON from the launch of the original E-type, as described in Octane 150's cover story, history almost repeated itself with the launch of the Series 3 V12. Naturally, everyone at Jaguar was very keen for the new car to exceed the legendary 150mph of the original 3.8 six-cylinder car. At the time, I had been seconded by Bob Knight from Norman Dewis's department, where I worked on the development testing of the V12, to prepare the 20 press launch vehicles. Michael Scarlett of Autocar was also very keen to see a 'max' at least equivalent to their 1961 test but, after several attempts, they were unable to get much over 144mph.

Having had guite a lot of experience testing on the banked No1 Circuit at MIRA, I was asked to go there to assist. After making some basic checks on such things as the ignition timing and that full throttle was actually available on the linkage, we inflated the Dunlop SP Sport tyres to 42psi, got clearance from the Control Tower and made an attempt. Due to tyre temperature build-up on the bankings, three laps were all that was advisable above 120mph, so a couple of gentle laps to get car and driver settled preceded the timed runs. Fortunately, the wind speed was low and steady but, despite three good laps, 147mph through the lights was the best I could manage.

The attached photo shows the car, WHP 203J, on the long banking that preceded the timing straight, with a slightly worried-looking Michael Scarlett in the passenger seat. Being the true gent he was, he never said a word, even though I was trying quite hard at nearly 130 on that banking, which was pretty much the limit. As you came off the banking, there was less than a quartermile to the old timing light position, which did not give much of a run at full throttle to reach the maximum before shutting off for the next banking. No helmets were required but you did have to get clearance from Track Control and other traffic was warned if you were to exceed 120.

In 1971 there was no other suitable UK venue and any attempt on a public highway to prove such a high speed would have been too risky for Jaguar to be associated with. Sadly, we never did get 150mph with the V12 press cars but they were absolutely standard examples with road tyres on a far-from-ideal track. Had we possessed the later steel breaker tyres of the XJ12 we would have sailed past 150 because the tyres retained their uniformity much better. To my mind, the V12 E-type was, without doubt, a 150mph production car.

Funnily enough, in 1972 we used what sounds like the same bit of 'autobahn to nowhere' that you chose for your feature. We were testing the high-speed durability of the XJ12 tyres and spent three weeks with two pre-production XJ12s doing 1000 miles a day on each car at 100mph-plus. Happy days! RICHARD CRESSWELL WARWICKSHIRE

(FORMER EXPERIMENTAL TEST DRIVER, JAGUAR CARS)



#### **BOGUS BUGATTIS**

I EXPECTED a slew of letters from your UK readers on the subject of your news story on the DVLA and period registrations in Octane 148, but to date only one has appeared from an Australian gentleman, so I felt it wouldn't be inappropriate for me to respond from sunny Argentina, in order to dispel a few myths.

The first myth is that this issue centres around Pur Sang cars. As you rightly pointed out, 'specials' have been at the heart of the UK's classic car culture since the '30s. Regarding 'built up' Bugattis, of the 150 cars recognised under the DVLA's former scheme that was run in conjunction with the Bugatti Owners' Club and dates back to the late 1970s, Pur Sangs number just three! The problem is that the DVLA have now retrospectively reneged on this arrangement after 30 years and have no suitable scheme to replace it.

Your Australian reader admits to not even owning a classic car, and this is perhaps why he shares something of the limited understanding shown by the DVLA, in which there exist only two kinds of car: modern or old. Clearly it is not as simplistic as that and, as your magazine has aptly demonstrated over the past 150 issues, there are many shades of grey within the classic car community, from the aforementioned specials and bitsas to hot rods and recreations.

This demonstrates the other side of the problem, wherein the DVLA are obliged to investigate cars whether there is just cause or not, and therefore it can be cynically used to play out personal vendettas. So it would appear in this instance, when a self-described 'concerned ethusiast' turned the DVLA's attention to the Pur Sang car and also to virtually every other Bugatti in the club. With fellow enthusiasts like these, as they say, who needs enemies?

The fact is that there has to be a place for all of these kinds of cars to co-exist if the classic car community is to have a future. The FIA has already acknowledged this with the introduction of the Historic Technical Passport for 'toolroom copies', which will sustain the historic grids of the future. If the FIA can't rely solely on 'genuine cars', as many are now too old or too valuable to race, then neither can we as enthusiasts. or our roads will be empty.

Unfortunately the DVLA is not the FIA, and can't be relied upon to reflect the interests of this community, and therefore there is a real danger that without debate and a strong lobby you will sleepwalk into a bureaucratic nightmare. Your Australian reader should take note and be careful what he wishes for.

#### JOHN BOTHWELL

ARGENTINA



#### **SAVED FROM STOKES**

THERE IS AN important part of the Rover-BRM story in Octane 147 that has never been written or publically spoken about: the fact that Sir Donald Stokes (later Lord Stokes) sent a formal letter to Mr Jackman ('Buster' Jackman), the managing director of Rover at the time, ordering him to have all the gas turbine cars destroyed, including the BRM, '...to avoid the Rover engineers wasting time playing with gas turbines when they should be building more cars'.

It was only the secret intervention organised by Mr Jackman and myself that saved the BRM and the majority of the other gas turbine cars from being cut up. I drove the BRM and T3 from Solihull on consecutive Sunday mornings to the Herbert Museum store in Falkland Close in Coventry; the T4 and the development prototype were transported on the museum's trailer. The cars were quietly placed on loan and a year later I staged a special exhibition of the cars at the museum in the mid-1970s, including JET 1, which was loaned by the Science Museum in London. The cars were returned to BL in 1978 to form part of the collection at Gaydon.

The spare turbine engine that was used for the rebuild I obtained from Noel Penny in exchange for a Spen King special edition Range Rover.

Incidentally, I was working at the Science Museum in London and was there when JET 1 was driven down Exhibition Road and presented to the museum, and set fire to the museum in the process.

PETER MITCHELL COVENTRY (FOUNDER PATRON, BRITISH MOTOR INDUSTRY HERITAGE TRUST)

#### **PUPPY LOVE**

I MUST THANK Tony Dron, not so much for reminding me about my Costello MGB GT V8 (Octane 150) but for ticking another box – my first published quote requiring ast\*\*\*sks!

Being at the time something of a callow youth where cars were concerned, I really wasn't ready for that lurid 'B' (having failed to learn my lesson from an earlier, very brief dalliance with an even madder TVR Griffith 400). But the Costello served me as a daily driver for a year or so - with a new gearbox, of course, courtesy of a very disgruntled Mr C.

It later had a second moment of, er, glory at the gates of BBC TV's White City studios where, arriving to record Top Of The Pops, we were briefly besieged and pawed (just the car, sadly) by a cluster of near-hysterical young ladies who mistook me for Donny Osmond. I shared their palpable disappointment when they realised their mistake.

But by the time OPEC had turned the world upside-down the following year, you couldn't get arrested with a V8-engined sports car - as I discovered when I tried desperately to swap it for something with less of a drink problem. It was rather a relief to return to my Italian roots with a frugal 1.2-litre Alfasud.

SIMON PARK OXFORDSHIRE

#### **BAN THE BACON BAP!**

NOW THAT IT has been proved beyond a shadow of a doubt that bacon 'causes cancer', can we please see an end to every Octane report of any race meet, concours, tour, or autojumble starting off with 'the nourishing bacon butty', continuing halfway through with 'the sausage and bacon sarnie' and finishing off with 'a nice juicy bacon and HP Sauce bap'?

What could be better after ten gruelling, death-defying laps of Castle Combe than to sink one's teeth into a nice bowl of lentil soup with a piece of tofu on the side?

DR GRAHAM BARKER MD FRCS FRCOG SURREY

#### TAKE IT TO THE TRACK

THANK YOU, Mr Dron, for your great column in Octane 149 regarding wannabe rally drivers on Alpine roads.

This summer I drove across several Alpine passes, the Stelvio included. and the number of reckless drivers and motorcyclists really surprised me. I fully understand that a challenging road through the Alps might cause a desire to drive fast and feel famous, but I also think that it will lead to closures and strict limitations on these wonderful roads.

For drivers that want a challanging mountain road with plenty of corners and without speed limits, I can only recommend a good blast around the Nordschleife.

FREDRIK WIGH COLOGNE, GERMANY

#### TRIGGER'S BROOM

I READ THE ARTICLE on the Baillon Ferrari in Octane 149 with great interest, as I am a person who is obsessed with originality and preservation, not only of vehicles but also as it relates to our heritage of buildings and watches alike.

Throughout my 16 years on this Earth I have always been fascinated by the idea of an item being 'untouched' since new. My grandfather owns a 1932 Morris 10/4, which has never had an oil change, never had new tyres, never had a re-paint, never been taxed (the current tax disc reads 1933) and never had any replacement parts since it left the factory in 1932. It has only travelled 232 miles and being 100% original really gives the car a special feeling. Sitting in it gives you an unbelievable notion of nostalgia.

So, in my view, nothing beats originality and preservation, as once a car has had a ground-up restoration you will no longer have that feeling of 'I wonder who has sat in it during all these years?' All of its history and all of its wonders would have been replaced with brand new parts, and it would be like 'Trigger's broom' from Only Fools And Horses.

ANDREW RAMSAY (AGE 16) GLASGOW

Thanks to everyone who contributed their opinions on the Baillon Ferrari. You can read Grand Designs' Kevin McCloud's thoughts in a special feature, next issue. Mark Dixon

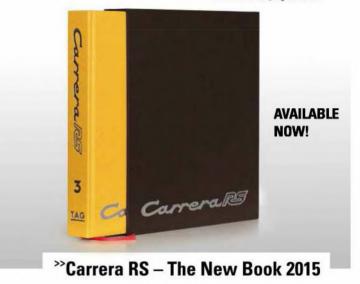




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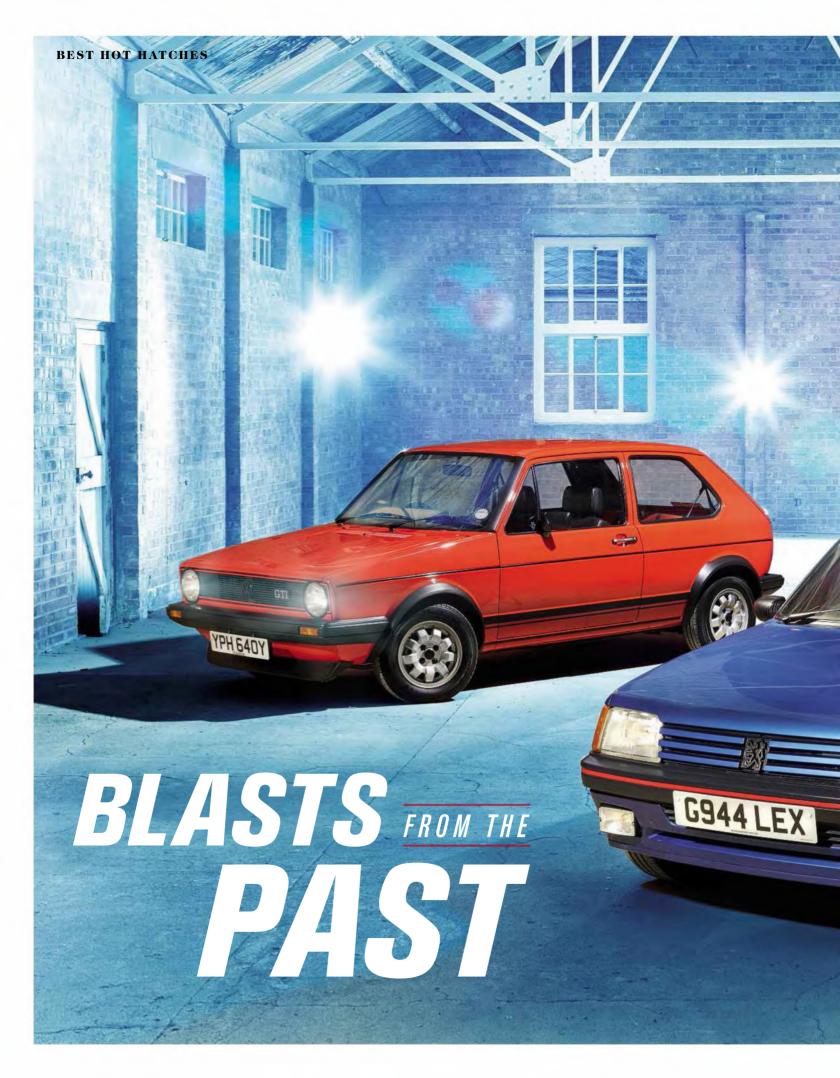


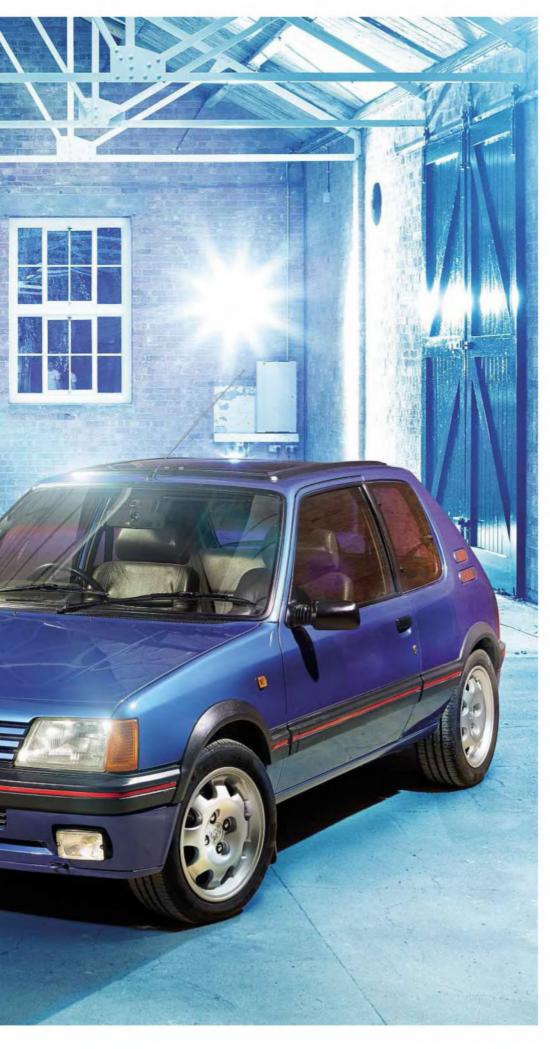
#### **DETAILS:**

434 pages

· 821 color pictures and illustrations . 519 b/w pictures and illustrations Format: 270 x 310 mm







Three decades ago, both VW Golf GTI and Peugeot 205 GTI could lay claim to the hot hatch crown. Can hindsight suggest an all-time winner?

Words John Simister // **PHOTOGRAPHY** Matthew Howell

YOU MIGHT THINK of the two cars here as quite new. They are not. They straddle an age of three decades, old enough to have qualified for free road tax were the original, pre-New Labour concession still intact.

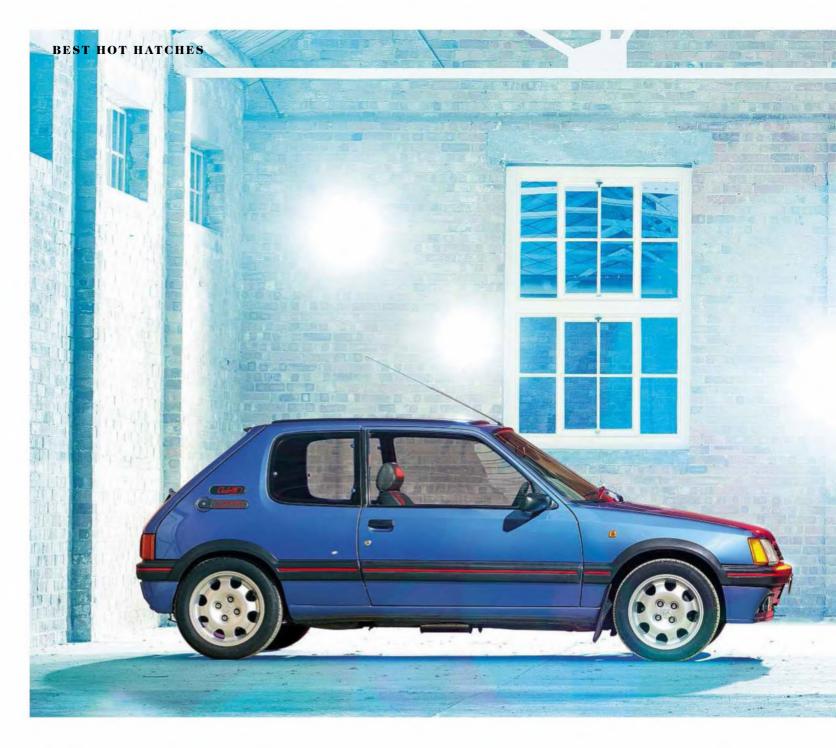
But there's also the matter of the levellingoff of progress in car design, nowadays concerned more with conforming to regulations and embracing the digital age than coming up with radical new architecture, beyond the topological distortion and uglification those regulations demand.

A car of 1955 is much more different from these two than these two are from today's machines. But there are few new machines that we can confidently predict to be Octane cover material in 30 years' time. With these two, their place in history was assured from day one. I was there, and it was obvious.

The Volkswagen Golf GTI and the Peugeot 205 GTI - an upper-case 'I' on both badges, always - are the definitive hot hatchbacks. They won nearly all the magazine comparison tests when current or, if occasionally a 'crown' was lost to some upstart, it was always back in place by the next test. But during the netherworld between currency classicdom, they mostly faded away into the modified-car magazines, occasional oldversus-new stories and the lower-cost end of the classics appreciation massive. In the last year or so, this has changed.

Now, just watch those prices rise. These cars are about to become credible investments, to which the usual rules - originality, condition, provenance - apply. They are proper players, which is partly why they're on the cover of this issue. The other reasons are simple. They represent an era and a culture whose freedoms and automotive optimism now seem more precious than we ever knew. And they are riotously entertaining to drive.

PERMIT ME A flashback or two. Naïve and newly recruited journalist, Motor magazine, May 1984. The first car I drive in my new job, as a camera car for a photoshoot, is the magazine's long-term test example of a Golf GTI Mk1, identical to the car you see >



Above

On the (Miami) blue team, the 205 GTI. On the (Mars) red team, the Golf GTI. They've been sparring partners for 30 years and more, yet never faced each other as new cars.

here, alert-looking and Giugiaro-angular. I've wanted to try the already-legendary GTI since a black one scorched past me with ruthless efficiency on my way to the Holyhead ferry, and a friend took me for the fastest road drive I've experienced to date in his silver one.

Both were 1.6-litre examples, with the fuel-injected version of the engine that powered the Scirocco I'd bought as an older, lower-cost GTI substitute. *Motor*'s red GTI is a 1.8, with an extra 2bhp – still only 112bhp in total – and a heap more torque. The magazine's resident snapper is driving it with such speedy, shift-snatching determination that I assume that's how everyone involved in motoring journalism

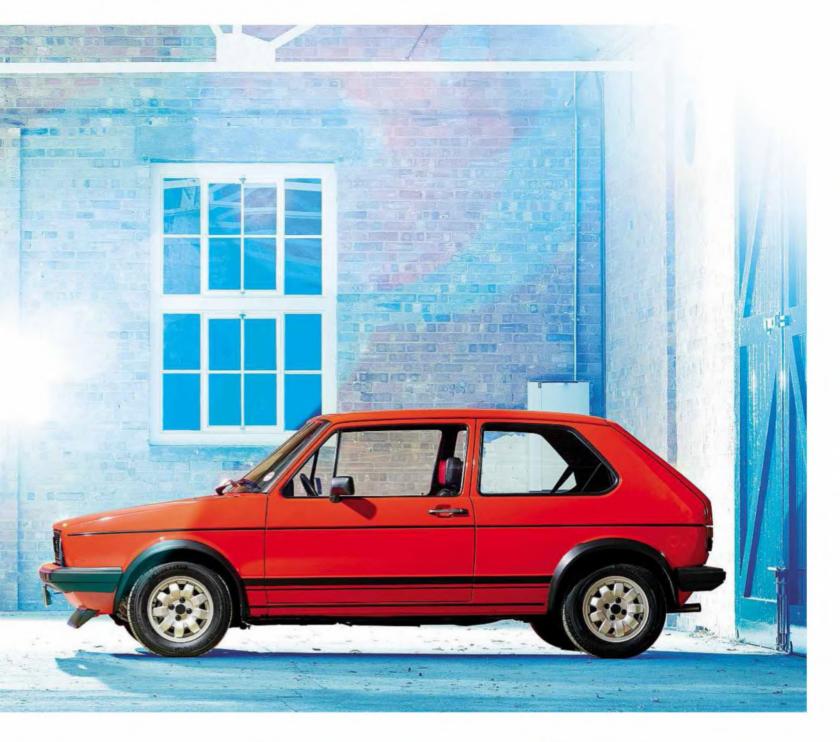
must drive, so I'd better sharpen my act. In fact they don't, but it's a good initiation.

Later I get to drive the GTI back to the office, and it feels like a dream achieved. That easy thrust from engine speeds low to high, the deep, tidy exhaust burble, the engine's uncanny smoothness, never mind the Golf's feeling of taut compactness and get-on-with-it grip. This car feels invincible. Why would you ever want anything else?

The answer comes a week later. By now the Mk1 GTI has been ousted by the bigger, heavier Mk2 (still featherweight by modern standards), and opinion is divided over the evolution. More pressingly, confirmed by the arrival of another *Motor* long-termer, the Golf suddenly has competition reportedly far more deadly than the Astra GTEs and Escort XR3is that have been its opposition to date.

In the car park is Peugeot's new 205 GTI, also in red. I've already read the road test on this very car, published just before I joined the magazine. Technically a size-class below the Golf, it has 105bhp, wears an A-registration (try finding an A-reg 205 GTI now) and looks impossibly pert with the red stripe round its grey plastic midriff, and those pepperpot wheels. The front end signals a new way of shaping noses, sloped back with model-specific headlights and grille-slats in bodywork colour, and inside the carpets are bright red.

Motor's primordial 205 GTI has a canvasweave print on its interior vinyl surfaces, the chunky column stalks from a 305 and a curious, hooked gearlever knob. It also has a jittery ride, but the sharpness and weight build-up of its steering, the slickness of its gearchange and the crisp-edged resonance of its exhaust



note make the Golf, unbelievably, seem a bit grown-up and blurred. The 205 feels as focused as a Caterham Seven, an addictively intimate interface between driver and road. This, surely, is what a hot hatchback should be. Anything else seems almost half-hearted by comparison. Even the Mk1 Golf? Hold that thought.

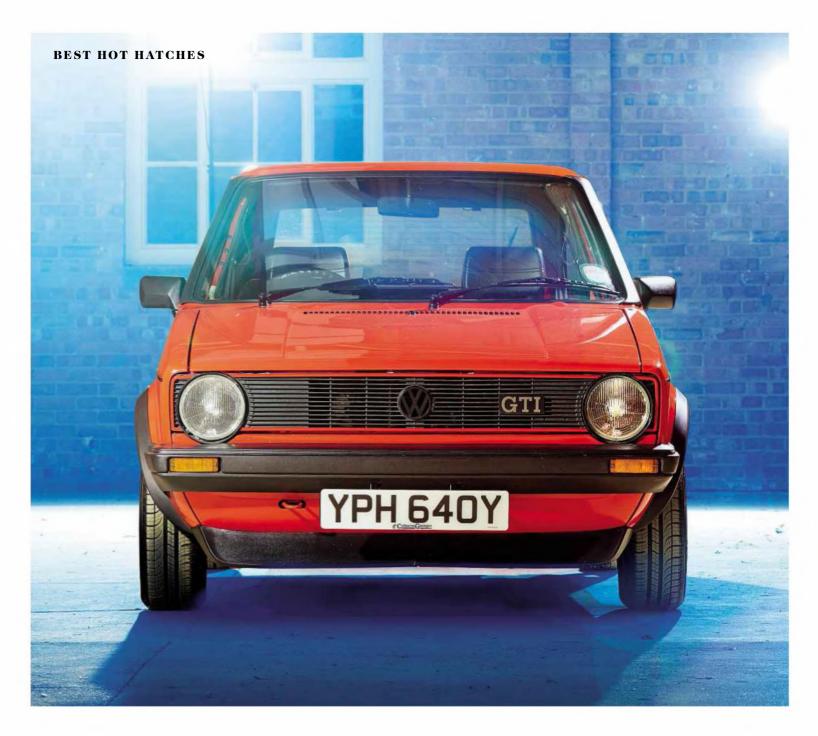
FROM A PAST portrayed as present, and further into the past. Maserati was the first company to use the GTI badge, indicating Grand Touring International in its English translation. A decade and a half later, Volkswagen reinterpreted it as Grand Touring Injection, for obvious reasons. The Golf GTI began as a kind of after-hours, backroom project shortly after the Golf range was launched in 1974, its creators envisaging a 'Sport Golf' but initially generating no

enthusiasm from mainstream management. Too soon after the energy crisis, they thought. And no-one had ever made a car *quite* like this before (Mini-Coopers, Fiat-Abarths and the like having apparently gone unnoticed in Wolfsburg), so the market was unproven.

The prototype turned out rather well, which prompted the marketing people to think of using the Sport Golf for motor sport and making 5000 of them. Between this cautious official approval and the 1975 Frankfurt motor show the new car gained its GTI name, and at the show it went down a storm. It went on sale in 1976, and that it would sell far more than 5000 examples soon became clear.

The UK didn't get its right-hand-drive examples until late 1978, helped by the conversion of a left-hand-drive example by Northern Irish VW dealer and rallyist Robert

'DRIVING THE GTI FEELS LIKE A DREAM ACHIEVED. WHY WOULD YOU WANT ANYTHING ELSE?'



McBurney, who showed reluctant Wolfsburg engineers that it was not the 'impossible' task they claimed. Those early cars, with their 1588cc engines and 110bhp, had four-speed gearboxes. An extra gear was added round about the time of the Mk1's minor facelift, which rendered the dashboard slightly plusher and less cliff-like and the rear lights larger. The GTI's original tartan seat facings gave way to longitudinal stripes, too.

Then in 1983 the engine grew to 1781cc, and the final production year's Campaign edition gained an extra, inner pair of headlamps and 14in Pirelli P-slot wheels. These wore 60-profile Pirelli P6 tyres, racier than the 70-profile rubber on 13in wheels used up to that point. How tiny those wheels seem today.

The Mk1 Golf GTI and the 205 GTI never quite overlapped in production, but it was a close thing. During 1985 the 205 received an

#### Above and right

Outside and in, the Golf is an exercise in Giugiaro minimalism. Red pinstriping has long been a hot hatch signifier - this is where it started.

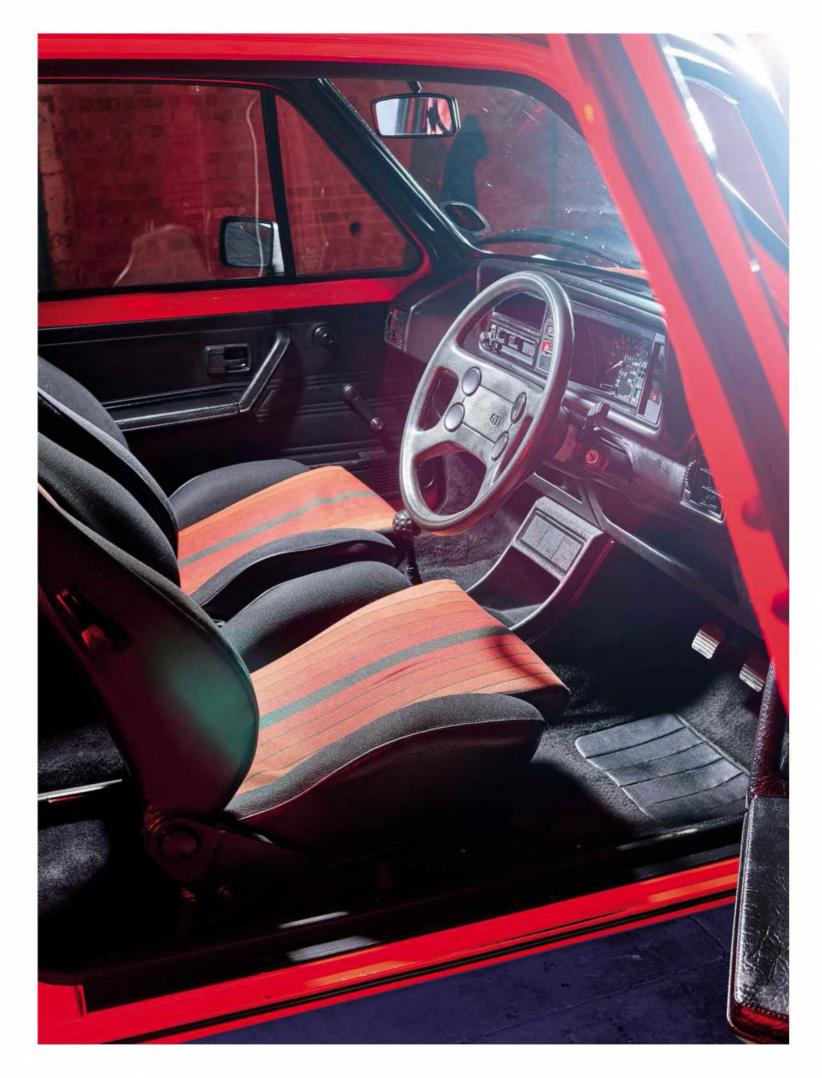
extra 10bhp (making 115), softer dampers, new stalks, leathergrain plastics and a normal gear knob. At the end of 1986, it got an alternative engine choice, the all-aluminium XU unit keeping the same cylinder bore but gaining in stroke to raise capacity from 1580cc to 1905cc. Power rose to 130bhp, with a proportionally greater torque increase to pull longer-legged gearing. Rear brakes became discs, wheels redesigned with fewer, bigger holes grew from 14in to 15in with then-racy 55-profile tyres, the seats gained leather bolsters.

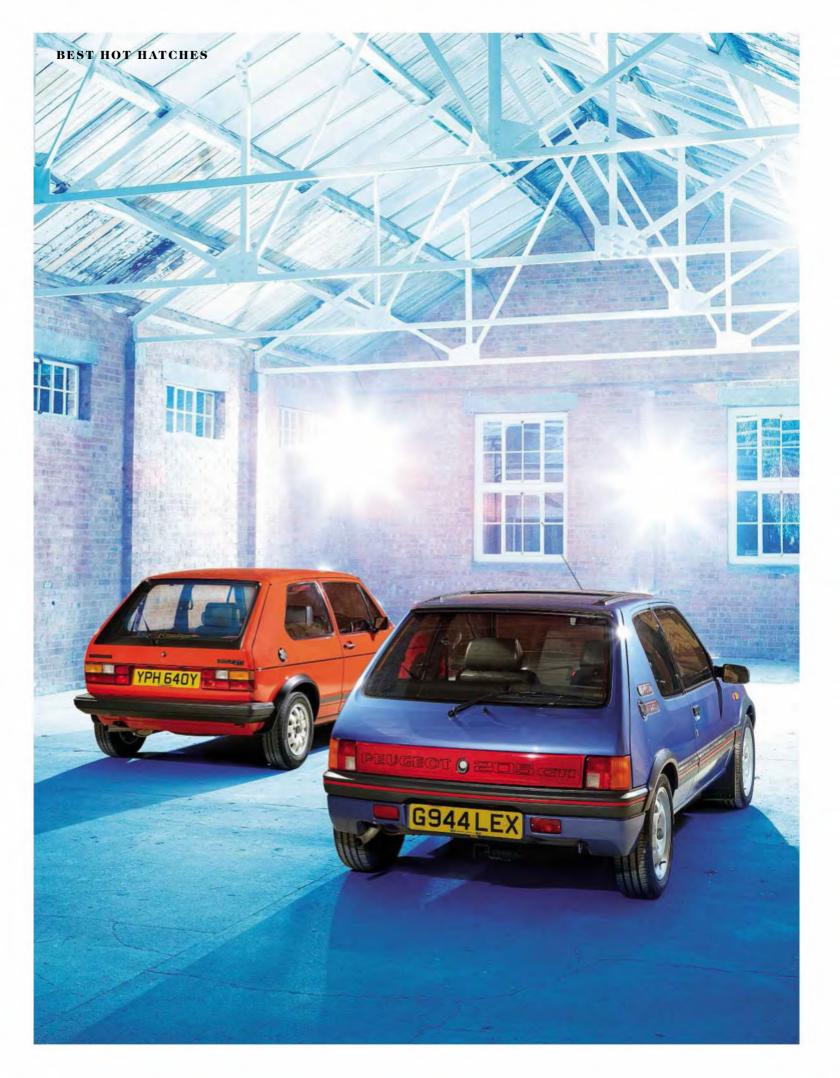
With this lot, the 205 GTI would surely be invincible among superminis - even if Renault's 5 GT Turbo posed strong opposition on the pace statistics. In the class above, the

Golf GTI was joined by a 139bhp 16-valve version in 1987, which also scored approximate parity on pace. But a Mk2 Golf GTI, though ubiquitous transport for junior City types, was not the original breakthrough car that its Mk1 predecessor was. The 205, however, stayed visually almost unchanged throughout its life, bar a revised dashboard. A bigger facelift than that end-of-1987 revamp was planned, but Peugeot wisely canned it, considering that a masterpiece is best left alone.

NOW IT'S 2015, 31 years since the end of Mk1 Golf GTI production, 21 years since the last 205 GTI left the factory in Spain where the breed was assembled in its final years. Before that it emerged from Mulhouse in France, right by the German border. Our two genre-defining hot hatchbacks are bathed in carefully controlled lighting in a Bicester Heritage shed, >







#### 'YOU READ MUCH ABOUT HOW HOT HATCHBACKS AREN'T WHAT THEY USED TO BE. YOU NEED THESE TWO'

to make them look like the artworks they are. Time seems to have stopped.

Mars Red, they called it. The Golf's paintwork – all 1983 original – seems to glow, contrasting with the neat black detailing once so typical of a Volkswagen. Those crisp, angular lines seemed ultra-modern in the 70s, dated by the '90s and exude a simple, brighteyed freshness today. Pundits used to criticise the thick rear pillars for creating an over-the-shoulder blind spot, but the deep windows make the Golf a near-greenhouse compared with claustrophobic, armour-plated moderns.

The big-eyed nose is framed with a thin red line, while the stripes on the lower flanks almost evoke a GT40. More black surfacing surrounds the rear window, making it seem yet deeper and bigger. The windscreen pillars have black fairings intended to improve aerodynamics, perhaps part of Volkswagen's sudden burst of eco-conscience during the acid rain scare. The change-up light, long pre-dating the devices fitted to most new cars nowadays, is another sign of the VW thinking, as is the instant-economy gauge operative in fifth gear.

Along with the rest of the instruments, the tiny domed warning lights, the early trip computer and the minor controls, they occupy a wide, square-cut binnacle that sprouts out of a sloping escarpment, all of it black like the headlining and most of the rest of the cabin. The exceptions are the painted steel that surrounds the doortrims, and the striped seat fabric in a graduated fade from red to almost-orange. And, in a surprising burst of German humour, there's that gearlever knob, a black golf ball.

Next to the folded-paper Golf, the 205 looks curvier, more compact, more as if the outer skin is pulled over its sinews. Opening the bonnet amplifies that thought. Do that with the Golf and you could practically stand in there next to the engine, but the Peugeot's engine bay is jam-packed around an engine inclined far rearwards.

It's a popular misconception that the 205's styling is the work of Pininfarina, although the

Italian design house did apply some final tweaks to Peugeot's in-house concept. The three-door 205s, beginning with the GTI, have the vertical edge to the rear side windows first seen on the 205 T16 rally car, revealed the day before the mainstream five-door road cars were launched in 1983. It's a design motif that Peugeot has since reprised many times.

Our featured 205 GTI is one of 1200 limited-edition models made for the UK market in 1990, 600 in Sorrento Green (a dark metallic with a slight blue tint in some lights), 600 in our car's light-catching Miami Blue (again, the original paint). Half of each colour were 1.6-litre models, the other half 1.9s as here. Their interiors forsook racy redness for dignified grey in both the carpets and the full-leather seats. These new paint colours became part of the regular range thereafter.

This car also has the later dashboard, made of fewer pieces than the Paul Bracq-designed original, which was a shrunken version of the old 305's. No longer did the heater fan run permanently, nor any longer could you have fan-assisted recirculated air. Win some, lose some.

People used to like the later dash because it looked more modern; nowadays it looks more plasticky and lacks the original's retro charm. With the later dash, though, comes complete covering of the doors' metalwork up to window level. It's a fractionally plusher cabin than both the original 205's and the Golf's and, again, very airy.

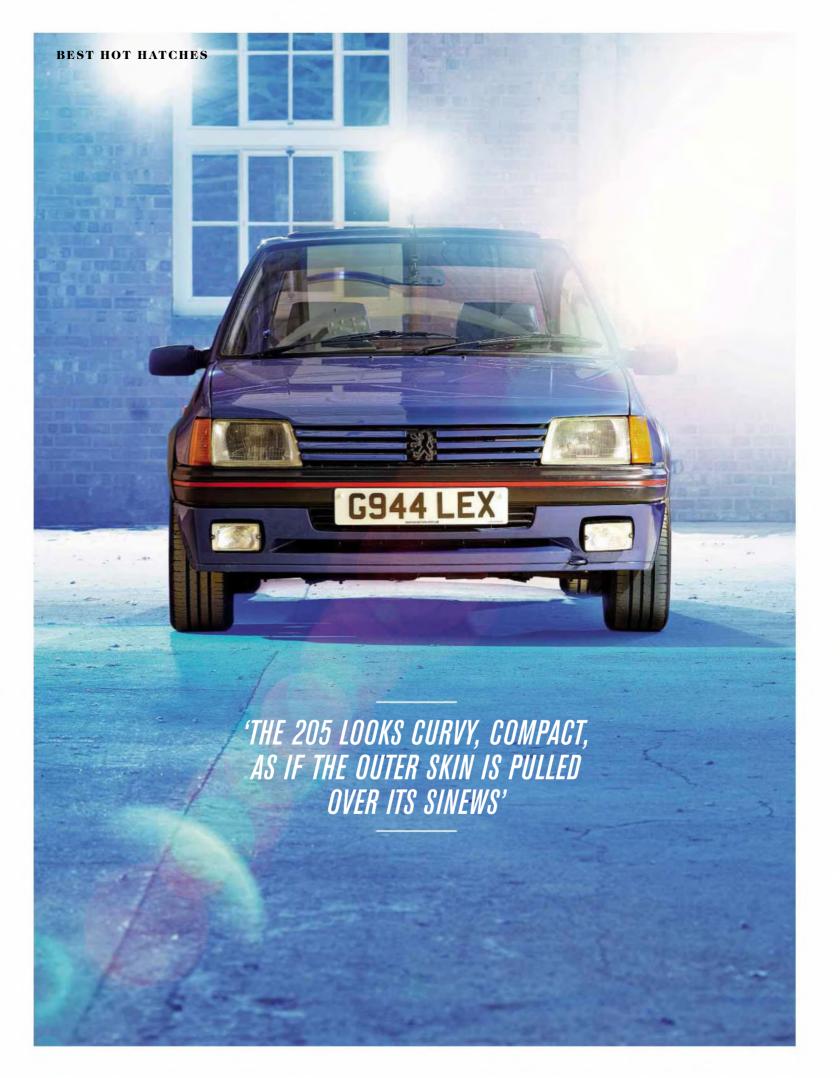
YOU READ MUCH about how hot hatchbacks aren't what they used to be. The new ones are too big, too grippy, too anaesthetised, too stiff underfoot, maybe even too fast with a typical 200bhp on tap. For true transparency you need something compact, lightweight, torquey and able to lean a little in corners so you can feel better what's happening while bumps are properly absorbed. You need these two.

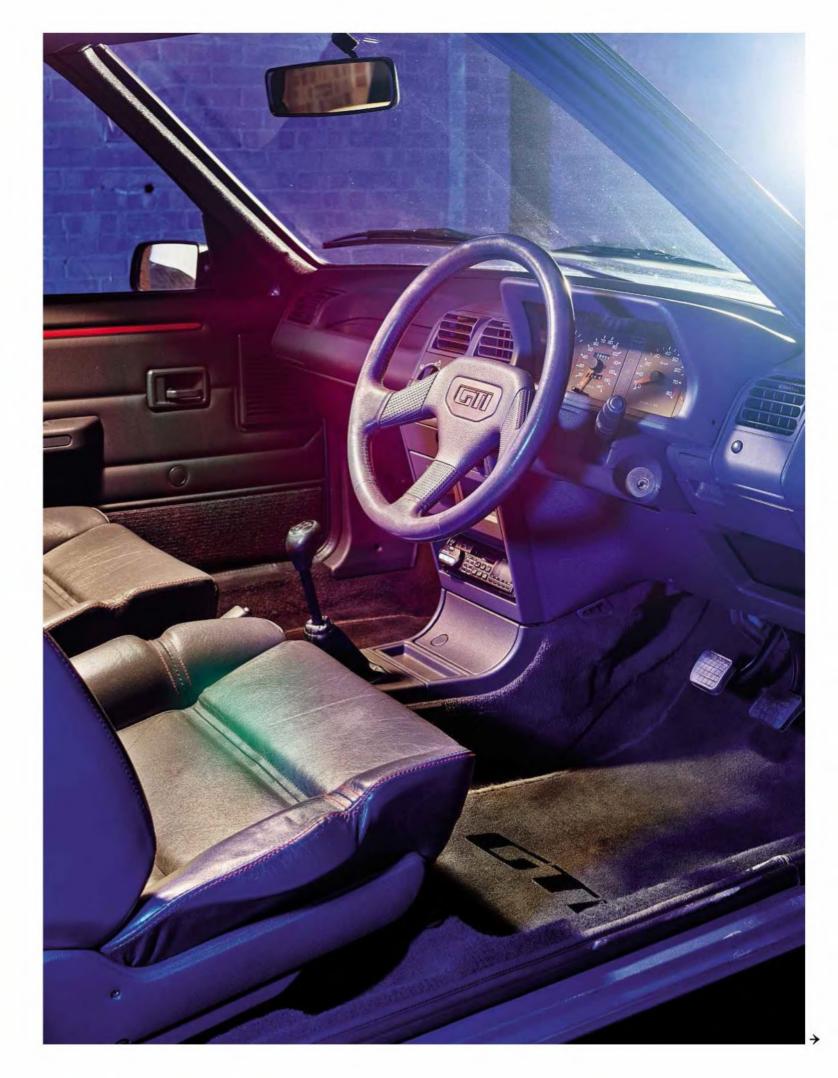
The Golf is the world's first fully formed hot hatchback, nothing less, and the passage of time has barely dimmed its thrills. It may surprise you to learn that the Golf is even lighter than the 205, relying on those crisp angles to add stiffness to the skin panels; its lack of a front subframe, and a torsion-beam rear suspension rather than heavier separate trailing arms and a hefty cross-tube, are partly why. This is how the Golf gains so much go from so few bhp, even to the extent of generating a touch of torque-steer if you accelerate hard on an uneven road.

This zingy, urgent engine looks very dated – its distributor is driven from a jackshaft in the block where a primordial camshaft would be, and it doesn't even have a crossflow cylinder head – but it's legendarily durable and full of torque. The rest of the drivetrain is less accommodating, with a long-travel clutch (its outer cable is well-known for pulling through the flimsy bulkhead) and a loose gear linkage actuating stiff selectors. The brake pedal is long in travel, too, and its action is too springy to inspire initial confidence. A bendy cross-linkage to a left-mounted master cylinder is why; actually the brakes are fine once you learn to trust them.

Also springy is the steering until the Golf has settled into its initial roll angle. After that it's precise and consistent, the gateway to surprising front-end grip even as you pile on the power. Back off and the tail behaves benignly, with just a nose-dip as the cornering line tightens a fraction and the Golf waits for you to decide what you'll do next. With ultra-friendly handling and that everobliging engine, the Golf GTI has always been a car to match your mood rather than dictating terms.

That's not what people used to say of the Peugeot, the car that used to spin you into the hedge the instant you lifted the accelerator pedal in a fast bend. So goes the urban myth; they were never really as tetchy as that, and on good modern tyres they feel very planted indeed. That doesn't stop them from still being brilliantly throttle-steerable, causing you quickly to learn to unwind a little bit of steering in concert with any upward throttle-pedal movement. It's just one facet of the 205's ultra-interactive character.





This interactivity is wholly deliberate, Peugeot reasoning – with an insouciance sadly untenable today – that someone who buys a GTI will have some notion of the physics of driving a fast car. So although the steering is quite low-geared (less so in this car, which has optional gentle power assistance), the tiniest movement has an instant effect because it instantly loads the outside rear wheel. There's none of the springiness you feel in the Golf, just perfect accuracy and a wide-tracked responsiveness, even as the body takes up its lean. That's the signature 205 feeling, and why it's an even better driving machine than the Golf.

The same goes for the brakes, firm and short in the travel, the quick-action clutch, the clonky yet ultra-rapid gearchange, and an even torquier engine able to haul up hefty gradients in high gears while still revving with gusto at the lightest touch of the accelerator. The long-legged first gear is especially good for getaways.

Yet for all the foregoing, it's the Golf that feels the more rigid in the main structure, despite springier appendages. And the better made? No; they're on a par here, although it's the 205 that has proved the more rust-resistant over the years.

#### 1982 VOLKWAGEN GOLF GTI MK1 1.8

ENGINE 1781cc four-cylinder, OHC,
Bosch K-Jetronic fuel injection
POWER 112bhp @ 5800rpm TORQUE 109lb ft @ 3500rpm
TRANSMISSION Five-speed manual, front-wheel drive
STEERING Rack and pinion
SUSPENSION Front: MacPherson struts,
lower wishbones, coil springs, anti-roll bar.
Rear: trailing arms linked by transverse torsion
beam, coil springs, anti-roll bar
BRAKES Vented discs front, drums rear
WEIGHT 839kg
PERFORMANCE Top speed 115mph. 0-60mph 8.1sec

#### 1990 PEUGEOT 205 GTI 1.9 ENGINE 1905cc four-cylinder, OHC,

Bosch LE2-Jetronic fuel injection
POWER 130bhp @ 6000rpm
TORQUE 119lb ft @ 4750rpm
TRANSMISSION Five-speed manual, front-wheel drive
STEERING Rack and pinion, power-assisted
SUSPENSION Front: MacPherson struts, lower
wishbones, coil springs, anti-roll bar.
Rear: trailing arms, torsion-bar springs, anti-roll bar
BRAKES Discs, vented at front WEIGHT 880kg
PERFORMANCE Top speed 123mph. 0-60mph 7.7sec

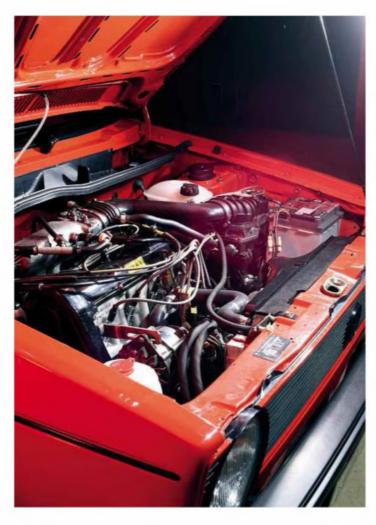
**THANKS TO** David Carauna and the Mk1 Golf Owners' Club for the Golf GTI, vwgolfmk1.org.uk, to Andrew Frankel for the 205 GTI, and to Bicester Heritage, www.bicesterheritage.co.uk.

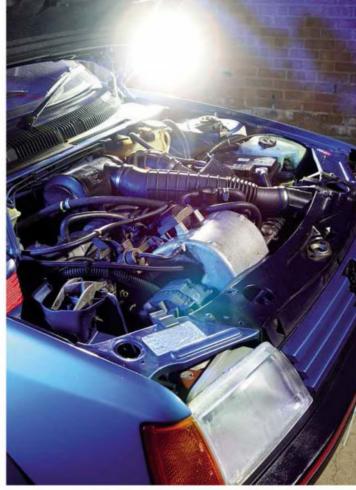
YOU PROBABLY want to know which is the better car. Yet that's an impossible question to answer. Both the examples here are in fabulously original order, both have coincidentally covered 89,000 miles, both are at the top of their breeds' value scales. You'd welcome either into your garage.

Numerically the Golf passed its new-car price (£6500) several years ago; today you'll need around double that, or more for the best, and that's if you can find one that hasn't been compromised by the VW world's mania for modification. The best 205s have also bust the new-price barrier – the first 1.9s cost £9250 – and are still on the up, but finding a good, unspoilt one is slightly easier than for the Golf. They're newer, and more were sold in the UK.

As for specification, the 205's power steering is a matter of taste; it makes parking easier but filters out the fine detail of road feel, still leaving plenty to relish. In both cars, the bigger engines give more thrust, more fun, but the respective 1.6s are still sweet and effervescent.

So, Golf or 205? It hardly matters. Buy either, and you'll rediscover a seam of intense, always-accessible fun you thought had gone forever. History is treating them fondly, as is the market. Their time has come again. What are you waiting for?







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In the 1980s, most carmakers wanted a piece of hot hatch action. Ford perhaps tried hardest, but closest to matching the VW/Peugeot mojo was undoubtedly Renault...

Words John Simister

RENAULT KEEPS THE FLAME ALIVE
WHILE PEUGEOT AND VW LOSE THE PLOT

THE RENAULT 5 GT TURBO posed the biggest threat to the mid-80s order. The original R5 came in an Alpine Turbo version (Gordini Turbo for the UK) but it was the second-generation R5, with a transverse engine and much more positive handling, that made the basis of the GT Turbo. Its 115bhp (later 120bhp) came from a simple but unburstable 1.4-litre pushrod four, able to cope with the turbocharger's exertions and giving the craggily styled, bodykitted Renault the pace to match our established protagonists. It handled beautifully, too, but its cabin was truly a temple to hard plastics. Today they are ultra-rare and surely destined for fiscal stardom.

And so the '90s. Peugeot killed the 205 GTI in 1994, and gave it no direct heir. Instead there

were the larger 306 GTI-6 and its stripped-out Rallye derivative, and the smaller 106 GTI and later its Citroën Saxo VTS cousin. The hot 306s were highly enjoyable cars but were really a belated replacement for the excellent if aesthetically challenged 309 GTI, itself a stretched 205 1.9 under the skin. Peugeot also

Below
Renault 5GT Turbo hasn't aged as gracefully
as the 205 GTI, but what a car to drive.

created the 106 Rallye, a mad little device whose 1.3-litre engine had a huge appetite for revs, intended as a low-cost club rally car.

In the late '90s Peugeot came up with a 206 GTI, and a 207 GTI followed in the mid-Noughties; neither came anywhere near to recapturing the 205's spirit and they are destined for obscurity. Volkswagen had already gone down this goose-killing route with the pudgy, unexciting Mk3 Golf GTI and the Mk4 versions, so discreet that you wondered if Volkswagen had succumbed to terminal amnesia. In 2004 this proved not to be the case, the Golf GTI Mk5 being a triumphant return to form that has continued to today's Mk7 – and the best new hot hatchback you can buy today, the Golf R. Peugeot's 208 GTI is a good effort, too, although its looks are hard to love.

After the demise of our two protagonists and their immediate descendants, it fell mainly to







Renault to keep the torch burning and the hot hatchback concept properly focused, beginning with the Clio 16V and its enhanced, biggerengined evolution, the Clio Williams.

Since then, Renault has seldom been without a class-topping hot hatchback of some sort, its RenaultSport wing developing some brilliant Clios and Méganes with all the hard-edged, driver-focused virtues intact, current Clio arguably excepted.

#### FORD UNDER-DELIVERS IN THE '80s BUT HAS MADE UP FOR IT SINCE

The first Escort XR3, and the Fiesta Supersport, looked fabulous. Neat graphics, racy wheels, details that exactly amplified the sporting ethos: they had all of these outside and in. For many buyers it mattered little that these cars weren't great to drive compared with the best of the opposition. Fuel injection and suspension tweaks improved the Escort, but along with its RS Turbo sibling it never truly charmed the critics. And the less said about the pennypinched Mk4 Escorts, the better - rare-groove, Sierra-based RS Cosworth excepted.

The Fiesta Supersport soon became the XR2, and it went downhill from there. An XR2i topped the new-generation Fiesta range in 1989, but still it was trounced in group tests containing 205s and R5s. 'Another duff fast Ford', announced Car magazine on its XR2i cover story. The Fiesta RS Turbo was better, but still pointless given what else you could buy.

Things changed in 1992. Stung by all the criticism, Ford reined in the accountants and put the engineers on top. The Mondeo was the best-driving Ford in years, and the new thinking rubbed off on the rest of the range.



#### Clockwise from top left

Renault Clio Williams took the hot hatch formula exemplified by the Golf Mk2 GTI 16-valve and replicated it in a smaller, even more nimble package - just as VW took its eye off the (Golf) ball; Focus RS brought real talent to Ford hot hatches; XR3 merely looked the part; aero-tastic Vauxhall Astra Mk2 GTE was greatly improved in 16-valve form.

Among the sporting models, highlights were the Puma Racing, the SportKa, the various ST models and, in 2002, the RS version of the excellent Focus. Ford hasn't looked back since.

#### **VAUXHALL TRIES BUT IS SCUPPERED** BY GM'S HANDLING STRICTURES

On paper, the first Astra GTE practically mirrored the Golf GTI in its mechanical makeup. Yet GM had US-influenced obsessions back then, which resulted in cars with inert handling, a slow on-centre steering response and pedals that defied attempts to heel-andtoe. So they weren't much fun to drive, Astra GTE included, Nova GTE and Corsa GSi especially, with almost no throttle-controlled variation in cornering attitude.

This carried on well into the '90s, although occasionally a maverick would break free with the help of enough power to beat the strictures into submission. The 16-valve version of the Mk2 Astra GTE was one such, >



#### BEST HOT HATCHES



and a surprisingly entertaining car. Later, with the arrival of chassis stability electronics, the base set-up could be made more adventurous. This resulted in hot Vauxhalls best described as thuggish; subtlety and tactility have never been Vauxhall's way.

#### THE ITALIAN APPROACH

The Lancia Delta integrale was the big one, of course, a car so steeped in glory that it almost transcends the hot-hatchback genre. However, there were also the earlier HF Turbo and its HF 4WD development, the latter broadly an integrale without the blistered arches. These are very rare but still brilliant.

Fiat's Ritmo/Strada Abarth 130TC was another crackerjack machine, flawed in so many ways (soggy brakes, odd driving position, general friability) but fast and feisty. Better one of these than an Uno Turbo, as sloppy as it was speedy.

Alfa Romeo's Alfasud pre-dated the true hot hatch but was of the genre, even if it didn't actually get a hatchback tail until late life. The early ones handled the best, better than any rival, but as the power went up the finesse went down and the Golf GTI rendered that once-great car an also-ran.

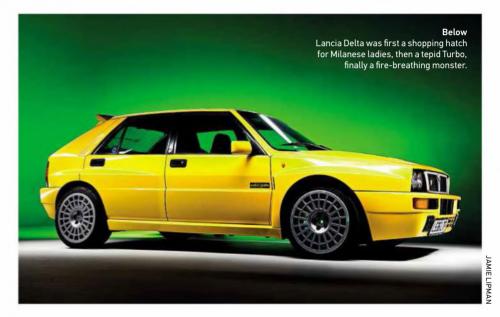
#### **UNSUNG HEROES**

There are plenty of very capable, highly enjoyable hot hatchbacks now largely forgotten, but they deserve a mention here. Step forward, please, the Citroën Visa GTI (with 205 GTI engine) and BX GTI 16V (once often plundered for its 160bhp engine to put in an extra-hot 205).

Then there's the Japanese contingent: Nissan Sunny GTI (yes, really); Toyota Corolla GTi-16 in two generations (plus cult rear-drive AE86); Honda Civics with stratospherically revving VTEC engines. The Mitsubishi Colt 1800 16V GTi, made for just two years from 1990, extremely entertaining and now surely extinct.

And finally the MG Maestro Turbo, a Tickford conversion of the already surprisingly capable MG Maestro 2.0 EFi. For a while the forced-induction MG was the fastest-accelerating hot hatchback you could buy, hitting 60mph from rest in 6.7 seconds. I know, because I was the one who set the time...







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T'S FAIR TO SAY THAT, on looks alone, the Shelby Cobra Daytona Coupe halts you in your tracks. Stops you dead. Those legendary curves, that tarmac-hunkered nose, the sheer devilmay-care attitude of that abrupt tail; 50 years ago those aerodynamic refinements won Shelby the GT III class in the 1965 FIA World Sportscar Championship.

Pete Brock's design work had turned an olde-worlde roadster – one with its roots in a genteel English sports car, let's not forget – into something capable of seeing off Ferraris in sustained high-speed racing. You know, the kind of racing in which reduced drag scores you seconds and greater stability keeps you on the track. Even if, underneath, it was deliberately as unsophisticated as always, running as it did (and still does) on what good ol' Carroll Shelby himself once referred to me as 'buggy springs'.

So, yes, there are transverse leaf springs, a spindly twin-tube chassis and also a big V8 thundering away under this shining aluminium bodywork. So far, so original. Yet this is not one of the six Daytonas created back in the day.

No, earlier this year Las Vegas-based Shelby American – the company that carries on in the name of its founder, following Carroll Shelby's death, aged 89, in 2012 – announced that 50 Shelby Cobra Daytona Coupes would be built, to celebrate the 50th anniversary of that historic Championship victory. It was the only American car ever to win that title, at its second attempt finally toppling

Ferrari and the 250GTO, having been runner-up in its maiden season the year before. With drivers including Dan Gurney and Bob Bondurant, and running with Ford's Alan Mann Racing team, the Daytonas claimed class victories in such races as the Sebring 12 Hours, RAC Tourist Trophy, Daytona 24 Hours, the Nürburgring 1000km – not to mention 25 Land Speed Records at Bonneville. Bondurant won no fewer than seven of his ten races in that season and was promptly snapped up by Ferrari's Formula 1 team!

So, an anniversary worth marking, then. 'The Shelby Cobra Daytona Coupe helped a small American team beat a racing giant,' says Joe Conway, CEO of Shelby American. 'The tenacious Shelby American team fielded six sleek Cobra Coupes against the Ferrari juggernaut, winning the FIA Sports Car Championship on 4 July 1965. It's a critical piece of Shelby American's racing legacy and a big reason why Shelby trounced Ferrari with skilled drivers, like Bondurant, behind the wheel. This limited series of anniversary cars brings the legendary Shelby Cobra Daytona Coupe back to life.'

The first of those is the car in these pictures. It made its public debut

at Gordon McCall's Motorworks Revival during the Monterey Auto Week, before going on display at Laguna Seca. It was then shipped over to the UK and presented at the Goodwood Revival in September – as a reminder of just how Euro-centric the World Sportscar Championship was. After all, there are those who would say this car means more to Europeans than it does to natives of its homeland.

Above and above right It's a Cobra, but not as most of us know it: aerodynamic bodywork made for long-distance race-winning potential; interior is raw.



At Goodwood it shared track space with the six original (and priceless) Daytonas, the only time those cars have ever been brought back together, and was hosted by Bill Shepherd Mustang, the Surrey-based specialist and European distributor for Shelby American who already imports Shelby's Cobra Continuation cars. As the Shelby licensed and authorised Shelby-Mod Shop for the UK and European Union, the British company built the very first of the new Shelby GT Mustangs, complete with its unique Shelby VIN (as tested in *Octane* 150).

'The deal for my business to represent Shelby American in the UK and Europe was put forward to me by Carroll Shelby himself during his last visit to the UK in 2004,' says Shepherd. 'It was Carroll's own personal wish to establish his brand in the UK and Europe, markets he'd overlooked for 40 years, and he asked me to put that right. So I see this as completing a promise I made to a dear friend a long time back. While I only knew him in the last decade or so of his exciting life, he became a friend and was a total star, devoid of any arrogance or self-importance. He was a gentleman and always a racer, to the very end!'

The Daytona travelled over with staff from Shelby American. I meet at Bill Shepherd's place with sales boss Gary Patterson, a man who lives in Las Vegas and likes nothing more than to head out onto quiet desert roads in one of the company's Continuation Cobras. He lets slip a telling anecdote: 'There aren't so many police out there but, if you're going to speed, make sure you go faster than 140. They can't catch you then.'

It's raining hard outside and the Daytona isn't road-registered, so we're biding our time until a later date for what will be an exclusive >

'There are leaf springs, a spindly twin-tube chassis and a big V8 thundering away under this shining aluminium body'





#### SHELBY COBRA DAYTONA COUPE

Right and below
At speed on the test track, the Daytona comes into its own; Octane's Glen Waddington struggles to contain his enthusiasm.

Octane test and photo shoot at a secret location. It's a chance to chat through a few details about the car first, though.

'The body is built off-site in the US, and so is the frame,' he tells me. Any more details about who is actually responsible for the aluminium body construction clearly aren't forthcoming, though the structure incorporates safety improvements and is stronger than the original without sacrificing its integrity as The Real Thing, and they are constructed according to the original blueprints.

Each of the original six cars was slightly different, so one specification – which represents the best of all six – was chosen for the new car; all 50 will carry new Shelby American serial numbers, from CSX9950 to CSX9999. While the aluminium car wears a price tag of \$349,995, a glassfibre version – 'True to spirit though reimagined as if it had remained in production,' says Keith Belair, Shelby American COO – is available for \$179,995.

In each case, that price is without a drivetrain. The cars are delivered as rolling chassis and can be equipped with a choice of Ford V8 and transmissions from Shelby American, an arrangement that neatly sidesteps type approval.

'The body, chassis, steering, leaf-spring suspension, brakes, leather trim, instruments and so forth all come together in Las Vegas,' says Patterson. 'A third party sources the engine. In the case of this car it's a 347ci smallblock, all-aluminium with pushrods, an old-school American V8, based on the Ford 289 and 302. It puts out 450, maybe 500 horsepower; pure in-your-face raw performance,' he chuckles.

'It's got a larger bore, longer stroke; great power-to-weight ratio, great balance. Just a 3in round-tube chassis and transverse leaf springs but the Cobra always proved how nimble that could be. If you want creature comforts, this isn't the car for you,' he adds, with disarming honesty. Transmission-wise, this one runs a five-speed Tremec, though it's possible to spec a more traditional Borg-Warner four-speed.

Much of the Daytona's hardware was obviously already in place as the company had been building Continuation Cobras since the mid-1990s, and still owned the blueprints for Pete Brock's aerodynamic bodywork. 'We'd been talking about it for a couple of years,' says Patterson. 'We wanted to pay tribute with a worthy representation. This is not a replica. This is true to the original.'

Would Patterson be flattered if I compared this creation with Jaguar's recent E-type Lightweight continuation cars? A shrug and a smile is the response.

IT MIGHT BE A COUPÉ that won the GT class but don't go thinking the Shelby Daytona – even a brand new Shelby Daytona – is the hushed and cushy cruiser type of GT coupé. This is very much the toolroom racer, just as raw, focused and lacking in unnecessary niceties as the original six. There's been no temptation merely to make something that looks like its forebear while capitalising on the whims of those who fancy a gorgeous car yet can't live without air conditioning, power steering, something to play tunes on. Nor carpets, doortrims, even sound deadening.

Instead the spec is pure competition car: 35-gallon stainless steel tank, Trigo FIA wheels, a wooden Shelby-branded steering wheel, four-pot Wilwood brakes, heatshields over the footboxes. There are Shelby-branded leather seats too, but they're simple buckets and the steering column and its single stalk are still recognisably 1960s VW Beetle.

Much of the interior is untrimmed aluminium, all beautifully finished and painted in non-reflective black, and the dashboard is a straightforward T-shape with wonkily labelled toggles plastered across the centre console and an array of Carroll Shelby signature gauges with a straight-topped hood above them, more for visibility than style. A duct at each end pours cool outside air in. Hope it's enough.







Fire up the V8 and it's like it's in there with you. A cacophonous rumble fills the cockpit, all anger and spite, yet you respond not with trepidation but a smile. A wide one. The pedals – floor-hinged and AC-badged – are hefty in each case, though their movements turn out to be progressive and their weight is less noticeable once you're carrying speed.

And so I potter out towards the test-track, shifting with a stiff yet short and precise movement into second, bringing up the clutch pedal assertively, not allowing the strength in its reaction to have me kangarooing along. A bit more input with the right foot, a deepening of that growling, metallic clatter, a sudden, forceful shove in the back; noticing there's no play at the wheel yet very little self-centring either. The wooden rim is slim yet broad in diameter and every inch of movement translates directly into action at the tarmac.

And soon we're flying along. There's just so much torque! Ample doesn't nail it, really. The V8 will rev to around 6000rpm and I try it once or twice, but this isn't the Mulsanne Straight so there's not really any point. Instead you lamp it one, enjoy the vicious onslaught of power and extreme noise, feed in precise movements to clutch pedal and gearshift; up a ratio, back on the power, feel-as-much-as-hear that V8 rumble all over again. It's intoxicating, addictive, and a reminder of how good old-fashioned engineering and the concept of big cubes over fancy ideas make a great recipe for entertainment that seems to be hardwired straight into your soul.

Scary, though? Not really. You don't need to hang on tight; hands held lightly at ten-to-three on the wheel is fine, though on more than one occasion I thank my stars it's a dry day as just a touch too much throttle can easily have the tail deciding to rule the day, but it's progressive, and gives plenty of warning.

What surprises is just how little I'm reminded of an open Cobra. Sure, mechanically this car is pretty much identical to the roadster, bar some updating here and there and an engine that's progressed somewhat from the factory 289 spec. But the cabin ambience is entirely different,

#### Above

Twin-tube chassis and leaf-spring suspension are shared with roadster, though driver sits lower and further back. Engine is a stretched 289ci V8. that enclosing roof, the proper doors, sloping tail, wraparound windscreen and race-plain dashboard conspiring to have you believe you're in an entirely different car. One that wraps you up in the noise and ferocity of that V8 rather than leaving you to catch its retreating exhaust note.

Fact is, the Daytona really moved the game on from the Cobra. Intentionally so, of course. The Cobra could gain the

measure of so many rivals over short courses and twisting circuits; it was powerful, agile, light, and had great traction. But Shelby's sights were set on the likes of Ferrari and Le Mans. He needed a car that could be driven flat-out fast in a straight line for a long time. There was no point simply adding power to the Cobra, and that's not such an easy thing to do with the 289 V8 anyway. The answer lay in aerodynamics.

A hardtop Cobra had achieved 167mph along the three-mile Mulsanne Straight in 1963. And so Pete Brock got to work, developing a lower, longer fastback version of the Cobra with a Kamm tail, using cardboard as a template over a roadster chassis and moving the driver's seating position lower and further back for the lowest possible roofline. Despite an entirely new supportive superstructure, the FIA accepted Shelby's new entrant as a bodywork variation on an homologated chassis.

And it got the desired result. 'Back in 1965, the Daytona caught Mr Ferrari by surprise,' says Gary Patterson. Fair point. With the continuation car, there's no surprise at all. And that's a good thing.

THANKS TO Bill Shepherd Mustang, www.billshepherdmustang.com.

#### 2015 SHELBY COBRA DAYTONA COUPE

ENGINE 347ci (5686cc) V8, OHV, four Weber carburettors
POWER 450-500bhp (est) TRANSMISSION Five-speed manual,
rear-wheel drive STEERING Rack and pinion
SUSPENSION Front and rear: lower wishbones,
transverse leaf spring, telescopic dampers, anti-roll bar
BRAKES Discs WEIGHT 1200kg (est)
PERFORMANCE Top speed 170mph (est)



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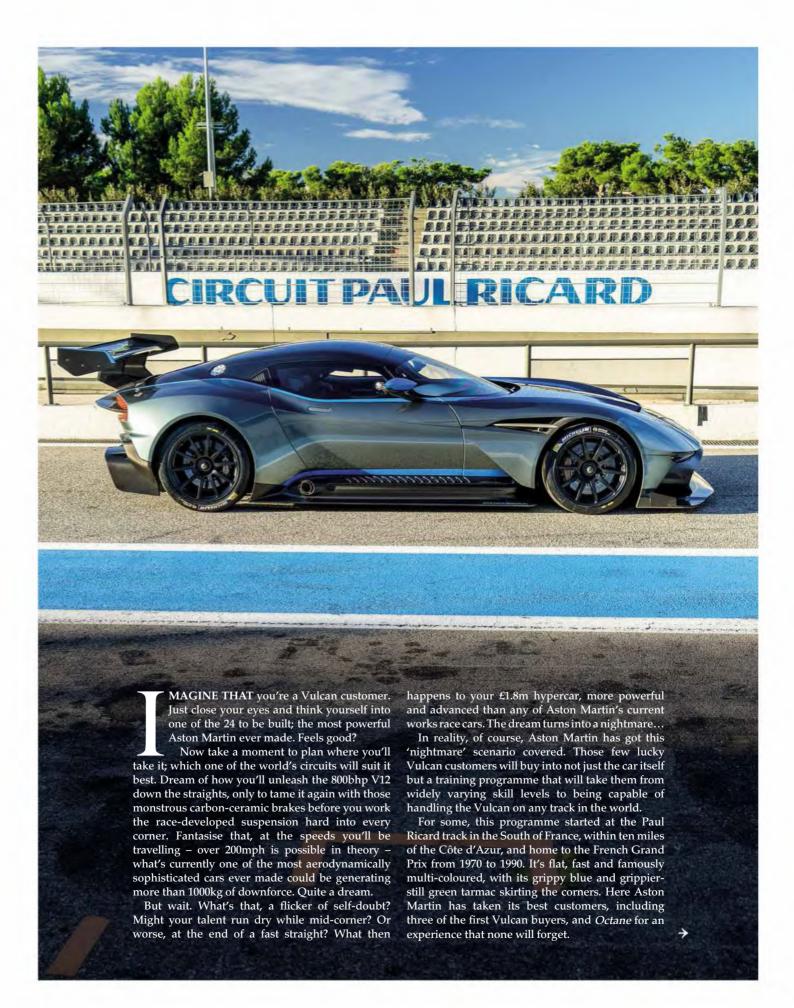
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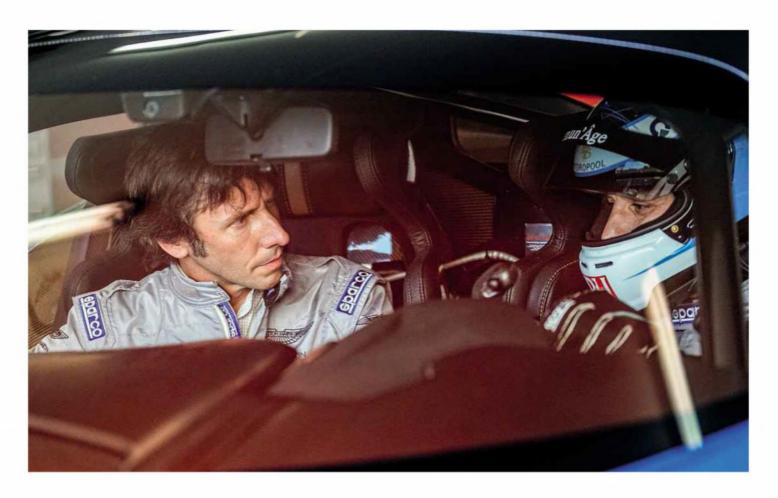












So we're shuttled in from the Hotel du Castellet, an oasis of such calm that it makes no sense to find that it's *right* next door to the circuit. Aston Martin has taken over one of the hospitality suites above the pitlane and, after a quick briefing (yellow flags, red flags and the great phrase 'we want to keep your brains ahead of the car') we're ushered downstairs, straight into the pit garages.

And that's where the excitement really starts. Awaiting us are four V12 Vantage S road cars, two One-77s (yes, really), four Vantage GT4s and a Vulcan.

The plan goes like this: an instructor takes each one of us out for a couple of sighting laps in the V12 Vantage S, commentating on gearchanges, track position, braking and more. It's a lot to take in but the measured delivery helps. Then it's back into the pits to swap places. This is where it gets serious.

My instructor is Nick Padmore, Goodwood lap record holder. He takes the rear-view mirror to keep an eye out for the approach of the Vulcan and calmly talks through each section: brake here, third gear, off the brakes, turn, squeeze, harder, go!, go!, well done (or 'next time try a...' when it hasn't gone quite right). A few laps of this and brain is occasionally managing to stay ahead of car, but Paul Ricard is a tough circuit, with the complex at the end of the Mistral straight a mind-boggling combination of tight and flowing corners. 'I couldn't work out where

#### 'Awaiting us are four V12 Vantage S road ears, two One-77s, four Vantage GT4s and the Vulcan'

to go!' was a common cry after first attempts.

The 565bhp V12 Vantage S feels strong out there, and without other reference points it seems to corner flat and turn-in precisely. It sounds glorious and within half a lap the combination of track and sound-muting crash helmet mean that the seven-speed Sportshift III transmission is changing up automatically as the redline spins into view. Changing just before that point on the paddles makes for a more satisfying experience.

The brakes feel strong and grip is high even on these road tyres. A bit of over-enthusiasm will have the rear end squiggling around but that's not what these early laps are for.

All too soon it's time to go in for a cool-down and a think about those lines before another session in the V12 Vantage S to *really* learn the

circuit – and, already, the S doesn't feel quite powerful, quite racy enough. And this from a car capable of 205mph and a 3.7-second 0-60 time. This is one steep 'n' fast learning curve.

The next step is – wait for it – a few laps in the One-77. So many people have clamoured in vain to drive one of the 77 since the first reveal in 2008, and here sit two, idling, waiting for a session on one of the all-time great circuits. Even pootling down the pitlane, the One-77 feels special, more direct than the Vantage S, with more transmission noise, firmer suspension and a more aggressive bark from the exhaust. For the first lap the Sport button remains untouched, but there's still 560bhp from the 7.3-litre V12 to play with.

Into the first corner and it's instantly turning-in more positively. It's too soon to judge how much grip is available – cold tyres, watchful instructor... you know the stuff – but the One-77 feels as epic as you'd expect.

And then, after a couple more laps, I'm allowed to hit the Sport button, unleashing the full 700-odd bhp. Instantly the acceleration picks up and the exhaust note changes to a yet more scintillating howl. This is quite a machine! It feels racier than the V12 Vantage S, not just because of the increased noise levels and its older, less sophisticated six-speed transmission, more down to the performance (220mph top speed!) and how much more positive is the turn-in on the sharper corners.

One section in particular sticks in the mind:



#### 2015 ASTON MARTIN VULCAN

ENGINE 7.0-litre V12. DOHC, fuel injection POWER 800bhp (max, three settings) TRANSMISSION Six-speed Xtrac transaxle. paddleshift, rear-wheel drive STEERING Power-assisted rack-and-pinion SUSPENSION Double wishbones, pushrodoperated coil-over-dampers, four-way adjustable damping **BRAKES** Brembo calipers and carbon-ceramic discs. adjustable ABS WEIGHT 1350kg **PERFORMANCE** Top speed 206mph, 0-60mph sub-3.0sec

Clockwise from left

Octane's David Lillywhite listens and recovers after the fast laps with works driver Darren Turner; Vulcan, Vantage GT4, One-77 and V12 Vantage S on track at Paul Ricard; interior layout and steering wheel design was by Darren Turner – though he points out that the styling is too good to be his...

after the Sainte Beaume esses the circuit opens out onto Mistral straight, and where the V12 Vantage S felt fast, this thing is simply ballistic, building up speed and then – as the braking board appears out of nowhere only to disappear again in a split second – shedding that speed as though it's hit a brick wall when the carbon-ceramic brakes are applied, to the point that it's easy to lose too *much* speed before the turn-in to the chicane.

After just a few laps in the One-77 we're back in, but the point has been made, and the progression in performance is clear. Only an hour or so previously we were new to this track, and now we've circulated in Aston Martin's most powerful road car ever, guided at every point by professional instructors.

Chief instructor Les explains the next stage: the Vantage GT4 race car on slick tyres. 'It's a big step in mechanical grip, you'll really notice the difference [a smile as the Vulcan tears past, sounding more F1 than GT]; and then it's another step again into mechanical grip and aero,' he says, gesticulating towards the Vulcan, now a distant but fearsome howl away.

For the GT4, we have to tog-up in racesuits and HANS devices, which adds to the sense of occasion. These are proper race cars, and the interior is all FIA cage, tubes everywhere and adjustable struts criss-crossing the loadspace behind the seats. Funny thing is, though, the GT4 looks so much smaller and less aggressive than the One-77 that it's a shock to find a much



livelier, noisier machine right from the first trundle down the pitlane.

Tyres and brakes are cold but, all the same, the difference in the way the GT4 turns-in at the first corner is mind-boggling. Suddenly the road cars seem cumbersome as the GT4 responds to every input, transmission competing with exhaust in the evocative soundtrack. It uses the same 4.7-litre V8 and semi-auto six-speed as the road car, but 300kg less weight, extra aero and stiffer, rose-jointed suspension make a huge difference. By the end of the day, two customers have bought GT4s, to practise in before taking delivery of their Vulcans...

And so to the grand finale: hot laps in the Vulcan with Aston Martin works driver Darren Turner, who has been involved in its development from the start, and who today

has been circulating the track for hour after hour in typically committed style.

It's a phenomenal-looking machine, the Vulcan. Over-the-top, undoubtedly, but there's a beauty to it that doesn't translate entirely to photographs. Darren has been involved with all the testing and development, but the initial walk-around is by Graham Humphreys, an aerodynamist whose credits include Hesketh F1s, the 1999 Le Mans BMW V12s, the Spice Group Cs, the Le Mans McLaren F1s, the Vauxhall Vectra Touring Car, the 1998 Le Mans Viper and the current Bentley GT3.

'This has better aero than any other vehicle I've worked on,' he says. 'The challenge was to make the car benign aerodynamically [to keep it predictable even over bumps or under heavy braking]. That means minimal changes to



#### ASTON MARTIN VULCAN

central pressure, regardless of pitch and ground clearance, and to keep the centre of pressure under control and behind the centre of gravity. There are long diffusers under the car, and where they start [in line with where the exhausts exit] is where the centre of pressure is. Mid/front-engined cars can use much bigger diffusers [than mid/rear-engined cars].

'The secret,' continues Graham, 'is to dial out the front downforce – the vents in the front wheelarches help this by exhausting the air. At the back, the style dictated the duckbill tail, and the flap in the rear spoiler keeps flow attached to the rear wing.'

The body itself is all-carbonfibre, similar but not the same as the One-77's, and with a full FIA rollcage filling the insides. Despite its track-car functionality there are some striking touches, none more dramatic than the 30 individual LED rear light tubes, closely followed by the spaceship-like dashboard.

Suspension is via pushrod-operated coilovers, mounted longitudinally up-front and laterally at the rear, for minimum unsprung weight. High- and low-speed bump and rebound are independently adjustable. The transmission is the same Xtrac six-speed that Aston's World Endurance Championship cars use, and the engine is a new development of the V12, based on the GT3 race engine; a naturally aspirated 7.0-litre, pushing out over 800bhp, according to which of three power settings is selected. Customers start with 500bhp.

Darren Turner, of course, is on full-power maximum attack. He's completed more than 6000 development hours in the Vulcan and

was responsible for the final set-up, and for the layout of the interior controls and steering wheel. But today, he's simply demonstrating how fast the Vulcan can circulate Paul Ricard.

The answer, of course, is *ridiculously* fast. I'm strapped in so tight I can hardly breathe, and yet at the first corner, arrived at alreadytoo-fast for comfort, I'm slammed forward as Darren hits the brake and turns-in, using every bit of the kerb, accelerating hard through the gears, then onto the brakes again, in, foot down, a little slide, faster now, faster still, providing that rollercoaster-ride mix of 'give-me-more!' and 'for the love of God stop now!' lap after lap after lap.

After many, many laps – to be honest I lost count – Darren's line seems to change a little out of the final corner, though we're still

travelling horrendously fast, and we dive into the pitlane, hard onto the brakes again, and then gently cruise down to the pit garage, where Darren engages the built-in jacks, and technicians change the wheels while I recover, and Darren calmly downloads his thoughts.

'You can push it right to the edge of the envelope and it never takes you by surprise. I'll be happy to teach someone from the passenger seat; if it wasn't like this I'd be teaching from the data! I've lost count of how many miles I've racked up, but it's a brilliant thing to drive.'

So this is what Vulcan owners will experience, when they take delivery of their new machines next year at Yas Marina circuit in Abu Dhabi for their first in-car training with Darren. For them, at least, the dream will become one heck of a reality.



Right and below
Darren Turner brings in
the Vulcan ready for its
next victim/passenger; the
aim of the aerodynamics is
to keep the Vulcan stable
in all conditions. Only 24
will be built – compare that
with the 26 DB4 GT Zagatos
made, if you include the six
Sanction II and III models.



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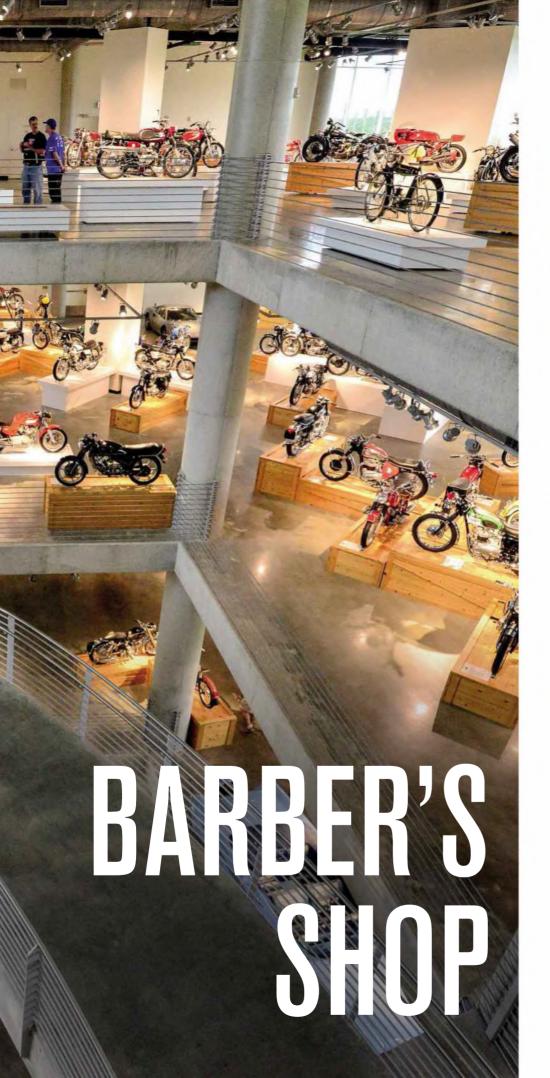
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Octane meets the man behind the Barber Museum, home to the world's largest Lotus collection and more than 1400 motorcycles

Words Rachael Clegg Рнотодгарну Alamy, Erick Runyon

Barber decided to start a motorcycle collection, he got a bit carried away. The dairy processing tycoon – based in Birmingham, Alabama – started collecting bikes in 1989 and has since established one of the world's largest motorcycle collections.

To house his armoury of exotic machines, Barber built a state-of the art museum so aweinspiring it could give the Guggenheim a run
for its money. It's nestled within 740 acres
of beautifully landscaped parkland, which
cuddles Barber's specially designed race
circuit. The track is used by Porsche and
Mercedes-Benz for testing, as well as testing
for the Indy Grand Prix, but on the days when
it's free, around noon, the museum takes one
of its machines out for a blast.

The lobby of the Barber Vintage Motorsports Museum is a sight to behold: an enormous tower of motorcycles dominates, clutching either side of the elevator shaft (which is big enough to accommodate a Formula 1 racing car), while other machines hang on mobiles, rotate on huge discs or stand like statues on massive plinths. If the Barber Motorsports complex is the collector's Acropolis, then this is its Parthenon.

Everything in the museum – so it claims – can 'run within the hour', thanks to a 20-strong staff, many of whom are restorers and mechanics. This team works from a basement complex of glass-fronted workshops. Mouldings for racing bikes hang from the wall like hams in a Spanish bar, while elaborate

machining powers away, returning classic bikes to their former glory. Here, Barber claims, staff can 'certainly build a bike from scratch'.

And then there's the circuit, which was designed by Alan Wilson in consultation with the late Carroll Shelby, and John Surtees, a close friend of Barber.

Barber says: 'While we were designing this track I would send a particular corner to Carroll Shelby or to John and they would say either "Open the kerb up a little bit" or "Give it a little bit of camber there".'

This proved an interesting insight for Barber. 'For me it was fascinating for John to look at a corner and be able to understand how a car was going to behave either by changing the camber or opening up or tightening it up a little bit. He was very helpful.'

The fact that Surtees was a champion on both two wheels and four was also a benefit. 'He looked at it from the perspectives of a four-wheel guy and a two-wheel guy and that was very good.'

The track was formed from rough Alabama terrain and took around two years to complete.

'We moved about two-and-a-half million cubic yards of dirt to make the track and put it in another place,' says Barber. So all those cubic yards of dirt now form the soft undulating hills that have given it its nickname, 'the Agusta of race circuits'.

But there's also a whiff of the surreal to this 2.8-mile circuit. Huge replica spiders and ants lurk around corners, one of which is clutching a motorcycle racer.

'When we first started building this racetrack the so-called environmentalists – they really weren't environmentalists at all – started to attack us. They were people who wanted to stop growth of any kind and they were quite vicious in their attacks, both personal and corporate. Everybody here got kind of depressed and I thought "We've got to do something to get people interested in finishing this job", so I built the spiders, the giant ants and the dragonflies and I put them around the track.'

Yet the grand finale for the environmentalists was much more public than that. 'I called the press and I said "Gosh, look at this – the

# 'I REALISED I COULD PROBABLY PUT TOGETHER THE BEST MOTORCYCLE COLLECTION IN THE WORLD'









#### Clockwise from left

Morgan edges into the Lotus race car collection on the ground floor; the museum in its parkland setting with the track; (left to right) George Barber, Cook Nielson, Eddie Lawson, John Surtees and Dan Gurney; 1994 Lotus 109 F1 car sits atop motorcycle display; giant ant sculptures...



environmentalists were right: these critters came out here and drank this water and look at what happened to them!" The press had a good laugh and realised how ludicrous these attacks were, so the environmentalists finally backed off.

'We got our mojo and our spirit back and went on to complete the project. That's the story of all the critters out there.' Barber still gets satisfaction from his super-sized creatures. In his polite southern drawl, he says: 'We love to tell people about our serious insect problem; we ride along and I'll say "Oh my gosh, look over there - the ants have got another motorcycle rider!"

And all this - the giant, motorcyclist-eating ants, the huge spiders, the Surtees-consulted circuit and the 144,000 cubic-foot museum came about thanks to a fortune gained from dairy products and the rather whimsical suggestion of a Barber employee...

Barber's business - Barber Dairies - was established in the 1930s by his grandfather, also known as George Barber. The company housed its own ice plant, generating enough ice to keep milk, buttermilk and cheese cold in its delivery trucks. This was at a time when only an eighth of white-collar homes owned a refrigerator. And with this edge, Barber Dairies quickly became the state's dairy leader and soon started delivering dairy products to Florida, Mississippi and Georgia. By the late 1940s and 1950s, the current George Barber was delivering milk every day after school and during the holidays.

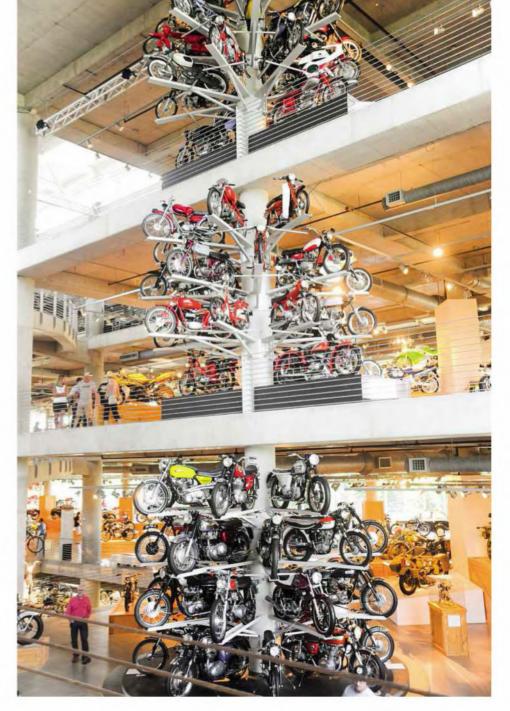
'It was tough, hoppin' those trucks and delivering milk. We'd see up to 200 customers a day. I was just a helper but to a kid a couple of those half-gallon jugs of milk were pretty damn heavy.'

This is what young Barber was doing while his friends were playing. 'My family sure got their money's worth out of me, I guarantee you that.'

But Grandfather Barber wasn't only a shrewd businessman, he was also key in the establishment of the US Public Health Service Grade A Pasteurized Milk Ordinance, as well as introducing the wax-coated carton. And as such, the business kept growing. Soon it even had its own truck rebuilding facility. And it was here that the seeds of the Barber Vintage Motorsports Museum were sown.

'We had our rebuild facility and, as I was beginning to wind that down, the man who was working there said "Let's do a bike or two." The bikes worked out so I bought a couple more and we restored them as well. What fascinated me about bikes compared with cars was the fact you could see the engineering; you could see, for example, how one man did cylinder heads compared with another man on the next bike.

'Then I realised I could probably put together the best motorcycle collection in the world and have a hell of a lot of fun doing it.'



A true Alabamian, Barber wanted to keep the museum in his home city of Birmingham. 'I love my city. In Alabama we have a larger potential for inland waterways than any other state in the Union, we also have miles of frontage on the Gulf of Mexico and mountains to the west. It's a beautiful state.'

His first bikes - a 1986 Honda VF1000, a 1986 Honda VFR750 and a 1986 Honda VF500 Interceptor - were acquired in 1989. 'I guess, traditionally, I was most interested in racing bikes and what people were doing to create the horsepower that came out of these small engines.'

The motorcycle collection spans more than 200 manufacturers from as many as 20 countries. There are some historically significant machines in there too, including the MV Agusta ridden by Surtees in 1956 and the Britten bike built by 'underdog' engineer John Britten in 1991.

'The Britten is a fantastically beautiful machine and we are sad that John has gone. His bike is in the museum and people take great delight in seeing it. Visitors often study it closely and shake their head in awe.'

Barber sees all his machines as 'children' and insists he doesn't have a favourite, but he does get fired up at the mention of his 51-strong Lotus collection. He was himself a car racer during the '60s but surrendered his competition career to take over the family business after his father passed away. And it was while trying to buy one of his former race cars that Barber started collecting Lotuses.

'I think my first Lotus was a 21 with a Climax engine in it. That was back in '61. I started looking for a few of my favourite Porches that I raced. One was a 904 and one was an RSK, and I looked and I looked but, when I finally found them, the 904 was over a million dollars and an RSK was over a million dollars >

Below and bottom Hondas formed the foundation of the museum's now 1400-strong collection; special Surtees display includes the great man's 1956 MV Agusta and 1964 Championship-winning Ferrari 158.



too. I sold my RSK back in the day for \$4000 or something like that. It was almost \$3,000,000 for two little silver cars.

'So I thought, for that kind of money, I could put together the best Lotus race collection in the world, and I have. It's more exciting to have a collection like that than two silver cars.'

But the collection doesn't stop at 51. 'We've just bought three of the "soap box" downhill racers that were used at Goodwood. They are exquisite little cars designed by Lotus and we bought all three of them.'

Apart from the Lotuses, there's another 'favourite' in Barber's collection, and it's another Surtees machine: the 1964 World Championship-winning Ferrari 158. Surtees and Barber first met in the late 1950s, on what turned out to be one of the luckiest days of Barber's life. Barber had flown to the UK especially to watch the British Grand Prix.

'I was on an airplane flying to England, and I was determined to go to Silverstone. Anyway, I was sitting next to a very stately woman on the plane and she asked me where I was going. I said "I'm going to Silverstone" and she asked how I was getting there and I said "Well, I don't know, but if I have to hitch-hike or if I have to crawl, I will." And she said, "Well, I'm going as well and if you would like to have a ride I would love to have you come along.'

Sure enough, next day, the lady collected

Barber from his hotel. 'She told me her name, which really didn't mean anything to me but we got to Silverstone and the guy at the gate looked at this woman and said, "Oh, go right in." I thought to myself, "My gosh, what's this?" We got into the paddock and then she drove up towards the pit area and this guy says, "I'm sorry, you can't go in there without your credentials." But then he realised who she was and said, "Oh, go right in." I thought again, "Who in the world is this?" and it turned out that she was the wife of the co-founder of BRM, Peter Berthon.""

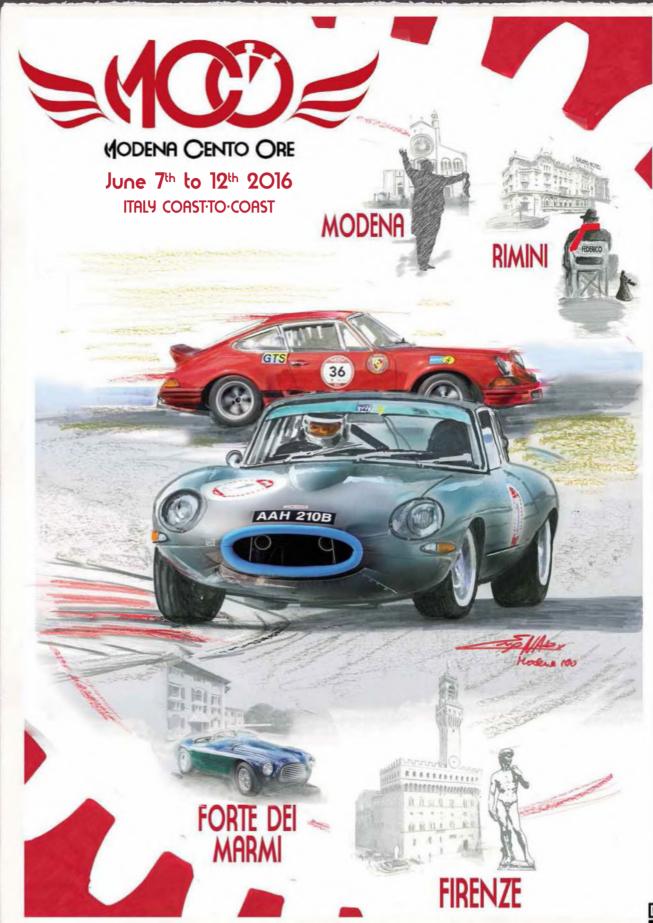
Mrs Berthon then gave the young Barber one of the mechanics' tags. 'She put it on me and said, "You can go anywhere you want and I will introduce you to as many drivers as I can." I was 18 or 19 and I was about to faint.'

And it was here where Barber first met Surtees. 'I ran into John Surtees and said hello; I think he was driving a Lotus 18 at the time. Looking back now, it's funny to think I now own the Ferrari he used to win the World Championship but at that time I would have never imagined that.'

And now that very car sits like a goddess in Barber's very own Parthenon, over in Birmingham, Alabama.

**THANKS TO** The Barber Motorsports Museum, www. barbermuseum.org. Entry costs \$15. Also Renaissance Ross Bridge Golf Resort & Spa in Birmingham, Alabama, www.marriot.com, host to the Porsche Driving School.









### Porsche's second home

Words David Lillywhite // Photography Justin Leighton



When invited to explore the Targa Florio, it seemed wrong to choose anything other than a Porsche – the race's most successful marque – in which to do so



ORSCHE AND the Targa Florio.
The Targa Florio and Porsche.
They're pretty much inseparable.
Think Targa Florio and imagine
Brian Redman in the bonkers
Gulf-liveried Porsche 908/03 Spyder duelling
with local hotshot Nino Vaccarella's Ferrari
512S. Or Gijs van Lennep and Herbert Müller
in the 911 Carrera RSR, snatching unlikely
victory ahead of the more powerful prototypes.

These are the stuff of legend from the little island sat precariously on Italy's toe, where one of the greatest road races of all time somehow survived from 1906 until 1977, when the local police closed it down mid-race – though the last running of the Targa Florio as an international championship event had been in 1973.

In all that time, the Targa Florio was won by a Porsche 11 times, by an Alfa Romeo ten times and by a Ferrari seven times. It might be a little predictable, then, that we're here in a (wait for it) Porsche, but that's surely no bad thing.

In fact, there have been Porsche connections here since 1922, when the Austro Daimler 'Sascha' built by Ferdinand Porsche took first in class in the 1922 Targa Florio. Two years later a Porsche-designed Mercedes took overall victory; three *decades* later, Italian driver Umberto Maglioli gave the then-fledgling Porsche company its first Targa Florio victory, winning the 1965 race in the 550A Spyder's second ever competitive outing.

More Porsche victories followed in 1959 (718 RSK Spyder), 1960 (718 RS 60 Spyder), 1963 (718 GTR), 1964 (904 Carrera GTS), 1966 (906 Carrera 6), 1967 (910-8), 1968 (907-8), 1969 (908/02 Spyder), 1970 (908/03 Spyder) and finally 1973 (911 Carrera RSR).

So you see, Porsche was convincingly the dominant force in what's arguably the most

evocative period of the Targa Florio for the majority of us. But we're heading back much further in time for the start of our road trip, to the Villa Igiea on the Palermo coast. Now it's a five-star hotel but at the end of the 19th Century it was bought by the Florio family, proprietors of a successful wine and spice company – so successful that the family was able to commission leading Art Nouveau architect Ernesto Basile to restore the villa at great cost. Many of the features from that period are still intact, but we're visiting simply because of its Targa Florio history.

The Florios' son Vincenzo was an early motoring enthusiast, and soon became involved in motor racing, first sponsoring the Coppa Brescia (which consequently became the Coppa Florio), before bringing the sport to his beloved Sicily in the form of the Targa Florio while he was still in his early 20s.





Far left and below
The first leg of the circuit, up to
Caltavuturo, is full of fast sweeping
bends – and this magnificent hairpin
– but the terrain becomes more
mountainous further round; the 911
GTS is all leather and alcantara
inside, rather more luxurious than
a Targa Florio race car's interior.











It's an hour's drive through Palermo's chaotic traffic from Villa Igiea down to the most recognisable part of the Targa Florio circuit, Floriopoli near Cerda, where weeds grow between the steps of the grandstands and the pit garages have been bizarrely spruced up with the addition of huge banners depicting the structure as it once was, with sponsors' signs, windows, and even people.

It's an evocative place all the same, the starting point of the race from 1919-on, and showing signs of restoration at least. Round the back, steps lead up to the top floor, where Nuccio Salemi is in the process of starting up a museum dedicated to the race. It's just what's needed to liven up the dusty concrete building.

We park the Porsche in the old pitlane. It's a 2015 911 GTS coupé, not a Targa, even though that very model range was named in honour of the Targa Florio. But the purity of the coupé, and the GTS version especially, seem more fitting here, evoking thoughts of the wonderful 904 Carrera GTS.

The £90,000 GTS is often overlooked, and yet it's a bit of a gem, with all the right bits, including the wide body of the more expensive Turbo, and not too much of the unnecessary stuff. It's not as bone-jarringly extreme as the GT3 and GT3 RS, so it hits a sweet spot between feeling extra-special and being near-unusable on these roads – rather like the 911S of the early '70s.

Anyway, the idea here is to seek out as much Targa Florio history as possible, dipping in and out of the best bits of the various circuits used over the years. We head out of Cerda, and begin to sample the true flavour of the Targa Florio as the roads open out, sweeping dramatically through majestic countryside.

The run from Cerda down to Caltavuturo, via the most fantastic set of hairpins, is the route that the very first Targa Florio racers would have taken. From 1906 to 1911 (and again in 1931), they would have lapped the 92-mile Grande Circuito delle Madonie anti-clockwise, and carried on roughly south from Caltavuturo, whereas the later 45-mile Piccolo Circuito delle Madonie turned left just before Caltavuturo to head north-east towards the town of Collesano.

It's the Piccolo circuit that was used in the great years from 1932 to '36, and from 1951 to '77, with competitors completing between eight and 14 laps, according to the year. There were several other circuit configurations, including a full 600-odd mile lap of the island, used from 1912 to 1914, and 1948 to '50.

Then there was the first shortening of the Grande circuit to the 67-mile Medio Circuito delle Madonie, used from 1919 to 1930, and the more conventional purpose-built Circuito del Parco della Favorita, used from 1937 to '40.

Basically, it means there's a lot to explore. We take an excursion up towards Collesano on

Clockwise from far left
View from the balcony is of
Petralia Sottana, on the original
Grande circuit; the route twists
through spectacular scenery;
'Watch out for the truck!' –
and the locals.

'We pass old, toothless women carrying baskets of bread, and have to brake sharply as a monk ambles across the road'



the Piccolo circuit, then double back to investigate the Grande circuit. We pass through villages of roughly built higgledy-piggledy houses balanced precariously on the hillsides, pass old, toothless women carrying huge baskets of bread, and have to brake sharply as a monk in brown robes ambles across the road in front of us. It's Sicily by cliché, and all the more enjoyable for it.

The 911 meanwhile, is a fine companion, embarrassingly easy to manage at high speeds when you consider the battles that drivers would have had with their machinery on these roads in the past. The GTS is still available with a seven-speed manual transmission but this one is on the seven-speed PDK semi-auto. It's easy to shift on the paddles, and even easier to let it do its own shifting; my unease at how cushy we've got it increases by another notch.

With 430bhp and 325lb ft on tap from the 3.8-litre flat-six, it's no problem building up the speed but then it's straight back on the brakes (which are, of course, reassuringly excellent too) for yet another corner.

How many corners? Approximately 900 on the Piccolo, which makes the Nordschleife's 73 tally look positively effete. And the Grande? Around 2000 corners – and I can tell you that, by halfway round, I'm actually getting a bit tired of them – and that's with power-assisted steering. Good grief!

The Grande route passes through Petralia Sottana, 1000m above sea level, and we pull over to commandeer one of the many balconies for a spectator's eye view through the town. Imagine race cars thundering along these

#### **2015 PORSCHE 911 GTS**

ENGINE 3800cc flat-six, DOHC, fuel injection
POWER 430bhp @ 7500rpm TORQUE 325lb ft @
5750rpm TRANSMISSION Seven-speed PDK,
rear-wheel drive STEERING Electric PAS
SUSPENSION Front: MacPherson strut. Rear: multilink axle, struts, coil springs. PASM electronic control
BRAKES Discs WEIGHT 1425kg
PERFORMANCE Top speed 190mph. 0-62mph 4.4sec

narrow streets during the early 1900s! From this point the terrain becomes more mountainous, and almost every corner is blind. We sit patiently behind a spotless-but-slow Ford Fiesta, finally overtaking it only to encounter a juggernaut on the wrong side of the road as we head into another tight bend, rockface to the left, sheer drop to the right.

The last section of the Grande circuit before Collesano, where it meets up with the Piccolo, is shocking. The road surface is broken up by subsidence and neglect, its edges crumbling into the valleys far below – but again, this is a luxury compared with how the roads would have been back in the early days of the Targa Florio. It sounds naïve, I'm sure, but it's only by sampling these roads that the true bravery and madness of the drivers in the original road race become clear.

The town of Collesano feels like another world by the time we arrive, the Porsche caked in mountain dust but with the low front spoiler miraculously unscathed.

It feels like we're on holiday as we park up and wander through the residential streets in search of the 'official' Targa Florio museum – there are little shrines to the race across the island but this, although modest in size, is the best of them. It's packed with memorabilia, from evocative posters to race overalls.

If we were feeling relaxed wandering around Collesano, admiring the many Targa Florio murals around the town, then the last leg soon brings back a bit of focus. It's more of the same, in the best possible way, the road dropping down from Collesano (at around 500m above sea level) to the coast, twisting and turning alongside those unforgiving rockfaces, and then suddenly opening out from Campofelice di Roccella onto the famous Buonfornello straight, all 3.7 miles of it, along the coast, until a sharp turn left takes the circuit inland again, back to Cerda.

Now this is public road, and of course we're responsible adults, but let's just say that the 190mph Porsche seems to enjoy the Buonfornello straight. It's always in mind, though, that this has been the scene of far too many accidents, including privateer Charles Blyth's fatal collision with a parked trailer while competing in his Lancia Fulvia HF.

Here's the strange thing, though. We often think of the Targa Florio as the most dangerous of all the races, and driving round these maddeningly twisty, challenging roads even in something as accomplished as a new 911 does absolutely nothing to dispel that impression – yet the statistics tell a different story. There were 'just' nine deaths in all the races between 1906 and 1977, including spectators, mainly because top speeds were relatively low.

Fastest lap ever? Leo Kinnunen, at 79.89mph in a... Porsche 908/3. Enough said?





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### GODFATHER OF RACES

Doug Nye retraces his historic steps around Sicily's Targa Florio route

Рнотодгарну GP Library

**SOME MONTHS AGO** I was invited to help with filming a docu-drama in Sicily. It was a production entitled *A Sicilian Dream,* commemorating the great years of the fabulous Targa Florio. For several generations of motor racing *tifosi,* La Favoloso Targa was at once the most dramatic, the most romantic, the most charismatic of all the world's greatest sports car races.

Founded in 1906 by Count Vincenzo Florio, it was intended to put his beloved home island of Sicily on the international map. He wanted to elevate his remote and too-often deprived native province onto a world stage, to promote tourism, and to publicise his family businesses. The Florio empire included Mediterranean-American shipping, tuna fishing and canning, and Marsala wine. A charming, personable, engaging and persuasive gentleman, Vincenzo Florio had been from boyhood what would be described today as 'a complete petrolhead'. He was intrigued and fascinated by fine cars all his long life. He adored motor racing and, indeed, had competed as owner-driver before taking on the responsibilities of race organiser and promoter.

He first ran his pioneering Targa Florio around a single lap of a 92-mile (148km) public road circuit set in the Madonie mountains

and along the coastal fringe of north-western Sicily. His original Grande Madonie circuit was used from 1906 to 1911, then revisited in 1931. From 1912 to 1914 he substituted a complete tour of the island over a single lap of 606 miles (975km), lengthened to 670 miles (1080km) from 1948 to 1950. The 148km 'Grande' circuit was shortened twice, the first time to the Medio Madonie's 67 miles (108km) for 1919-30, and then to the 44-mile (72km) definitive Piccolo Madonie configuration for 1932-36 and 1951-77. From 1951 to 1958, the long, coastal island-tour variant was run separately, as the majestic Giro di Sicilia – used as a kind of dress rehearsal for the mainland's annual Mille Miglia.

#### 1970, CAMPOFELICE DI ROCCELLA

Crowd reaction Sicilian style: local boy Nino Vaccarella is greeted by his adoring home crowd as he storms his works Ferrari 512S into Campofelice di Roccella's Via Civelli during the 1970 Targa Florio. This is Geoff Goddard's great classic Targa shot and was, as he later confessed, 'The only one I ever planned'. Today the street is semi-pedestrianised... and one-way, uphill!

The Targa Florio race's start and finish became centred at a purpose-built pits and grandstand area – christened 'Floriopoli' after its creator – situated between the Tyrrhenian Sea coastline and the small town of Cerda. The anti-clockwise 'Piccolo' lap led from Floriopoli and Cerda up to the mountain villages of Caltavuturo and Collesano – nearly 2000ft (600 metres) high – before whistling way down through Campofelice di Roccella almost to sea level, where the 3.7-mile (6km) Buonfornello Straight was longer than the Mulsanne Straight at Le Mans, arrowing along the seaside littoral zone before a series of swerves and a couple of sharper turns led back inland towards Floriopoli, Cerda, and another long, punishing lap.

The fastest ever lap of the Piccolo Madonie was set by the Gulf-JW team's Finnish driver Leo Kinnunen in 1970, hurling his wickedly stubby little Porsche 908/3 round the 44 miles in 33min 36sec, to average 79.890mph (128.571km/h).

I became fascinated by the lure of the Targa when I was an enthusiastic kid in a carless family, and ultimately managed to cover it with my great photographer colleague and friend, the late Geoff Goddard. He was a veteran of 11 Targas. He absolutely adored the event. He loved its aesthetic charm, the fun of Sicilian life and the freedom the mountains and villages gave him to practise his art, unfettered. He gave me a terrific grounding in the race's folklore and – just before I flew out to Palermo this time – my packing the previous night was both late, and rushed.

Some years before I had been contacted via *Autosport's* Nostalgia Forum website by a local Sicilian enthusiast named Nini Venturella. He lived in Campofelice. He was creating a local Targa Florio museum there. Almost every village around the course has one, and he was asking if I could provide some of Geoff's magnificently atmospheric photos of the great race.

But it wasn't his request that intrigued me most. It was his surname. Both Geoff and our other great racing mate Denis Jenkinson – the legendary 'Jenks' of *Motor Sport* Continental Correspondent fame – used to tell hilarious stories about 'Ernesto the Policeman', the unrestrictively helpful local Campofelice copper who had been a Prisoner of War in the British Midlands, and who spoke English with a uniquely distinctive Sicilian/Birmingham accent.

Ernesto the Policeman's surname had been Venturella so, when I responded by email to Nini's photo request, I asked if he was related. 'Yes,' he responded instantly. 'How come you know my Papa?'

Now – around ten years later – I was poised to visit his Campofelice museum and to meet Nini, the son of the near-legendary 'Ernesto the Policeman'. I thought I should take him something so, amongst my dusty archives that night, I reached up for a file of Targa Florio programmes and press bulletins. As I did so – a foot away from where I was rifling through them – something else was squeezed out of place, and toppled onto the floor...

#### 1973, FLORIOPOLI STARTLINE

Blasting off the Floriopoli startline to win the last World Championship-qualifying Targa Florio in 1973, this is the Herbie Müller/Gijs van Lennep Martini-Porsche RSR. Today the startline lies deserted, and quiet – there are the age-old concrete underpinnings of the old grandstand to the left, and the inclined ramp to the pitlane against the abutment to the right. Floriopoli today is one of the most deeply nostalgic of all the world's motor racing monuments.









#### < 1964, CERDA

The final turn leaving Cerda town was one of Geoff Goddard's favourite settings, as (far left) in 1964 when he captured this shot of Dan Gurney thundering through in the works Shelby American Cobra roadster that he co-drove with Jerry Grant to finish eighth overall, winning the over-3.0-litre GT class. His four team-mates all had their Cobras batter themselves to pieces over the Madonie's bumps. Today this top end of Cerda has been modernised and built-up – but the roadway survives.



#### 1972, BIVIO LA MANNA

Spool back to the 1972 Targa and here's little Art Merzario's winning works Ferrari 312PB flat-12 shooting the old bridge beneath the freshly built A19 Autostrada flyover in the bottom of the valley at Bivio La Manna, below Scillato village. Today the old bridge is still there but it has been abandoned, is overgrown and is bypassed by a new bridge visible to the left in the lower photo. A mile or so of the approach to this section has also been abandoned and bypassed today due to a series of devastating landslides. Some of the old Piccolo Madonie lap can only be covered on foot today.

I glanced down, and it was the Targa Florio race programme for 1964 – 50 years before. Oh, what a nice coincidence, I thought. I picked it up. Immediately, two separate items slipped from inside its pages, fluttering onto my foot. I bent down to retrieve them – and the hairs on the back of my neck bristled. One, complete with his stapled-on passport photo, was Geoff's press pass for his last Targa Florio – the final World Championship edition – that we had covered together in 1973. The other was that weekend's car park pass, overstamped and signed for us by the AC di Palermo press officer.

I took these trophies downstairs, and told my wife 'Something weird's just happened.' And she – practical soul – just said 'Well, you're plainly meant to take them with you.'

So, next day, when we parked outside Nini's jam-packed little museum in Campofelice, I was able to present him with these two items to go into the display case in which he pays special tribute to the great British photographer Geoffrey Goddard – who so loved *La Nostra Targa Florio*. I felt I'd done the right thing, and even perhaps had responded in the right way to a prompt from somewhere we humans cannot yet understand.

Whatever, my few days again on the Piccolo Madonie – more than 40 years since my last visit – began on this remarkable note. It would continue as we filmed with veteran Targa Florio competitor Alain de Cadenet and Italian architect-cum-TV presenter Francesco da Mosto. And we walked, and talked, and gawped, and just soaked up all the area's stupendously evocative and historic atmosphere.

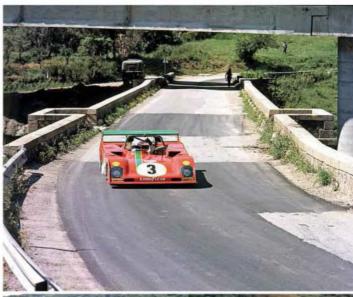
I was driven around by another Targa enthusiast, the encyclopaedic Italian specialist and historian Antonio Lombardi. He introduced me to two further local Targa historians: Palermo doctors Giuseppe Valenza (who also has a museum, larger than Nini's, in Collesano) and Salvatore Requirez. Both have written wonderful books on the Targa that I also greatly recommend.

At one point below Cerda village, Antonio stayed in the hire car making some phone calls while I clambered up a roadside bank to photograph one of the corners that Geoff had always favoured. I carefully lined up my own camera shot, to record the scene 42 years after the last Championship Targa had passed this way, but, as I made to move, a violent tug at my right leg and an awful ripping sound announced trouserly disaster.

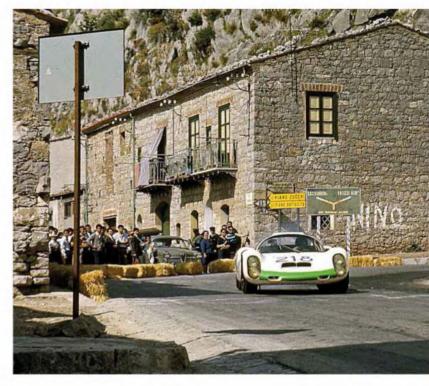
A stout thorn bush had snagged my crisp new chinos and ripped a gaping L-shaped hole clean through the leg. A loud expletive erupted. I recoiled, and promptly snagged my backside against another hazard, hidden in the same bush: an electric cattle fence.

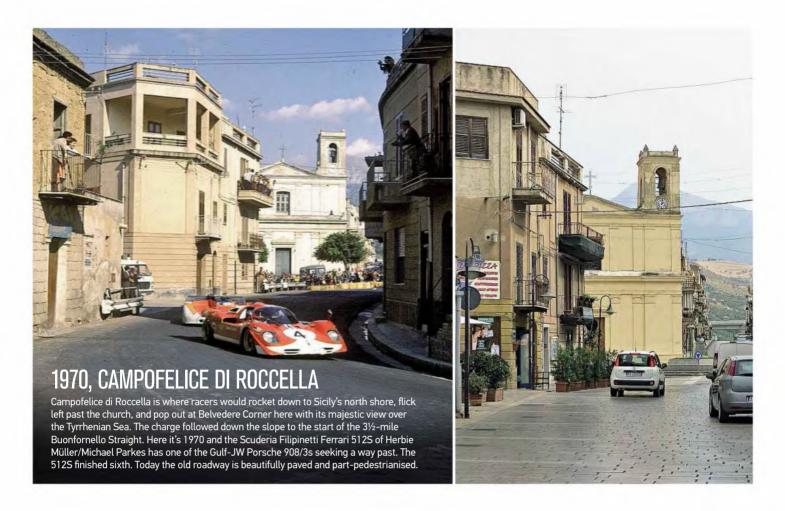
Zap! Aaaagh! Recoil, trip, slip, and tumble... off the bank into the road, landing on my shoulder, already wrenched while wicket-keeping at the Goodwood cricket match the previous week. 'Oof!'

Distinctly fazed, dishevelled, dusty, strides torn, shoulder battered, I picked myself up, adopted a true-Brit stiff upper lip (never let Johnny Foreigner see you're rattled) and trudged back to Antonio's Fiat. Without explanation I resumed my seat, and caught my breath. 'Antonio,' I said. 'Avanti!' And he drove me away into another lap of La Favoloso Targa Florio... and what an absolute, drippingly nostalgic, utterly joyful revisit that proved to be.

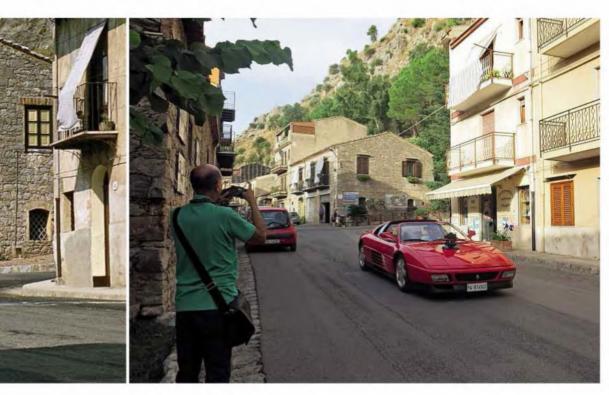








## 'La Favoloso Targa was the most dramatic and charismatic of all the greatest sports car races'



#### 1967, COLLESANO

The prettiest hill village on the entire Piccolo Madonie is Collesano, and in 1967 Geoff photographed the Jo Siffert/Hans Herrmann works Porsche 910/8 exiting the village hairpin en route to finishing sixth. During filming for *A Sicilian Dream*, here are Alain de Cadenet and Francesco da Mosto hamming it up in a Ferrari from a much later era, but the old stone building has hardly changed.





#### < 1973, THE PITS

Meanwhile, back at the Floriopoli pits before the final World Championship Targa in 1973, here are the works Ferrari 312PBs of Art Merzario/Nino Vaccarella (no 3) and Jacky Ickx/Brian Redman (no 5), sandwiching the works Lancia Stratos (no 4) of Sandro Munari/ Jean-Claude Andruet. Emphasising changing times, the sports-prototypes broke while the rally-style Stratos finished second; horses for courses, indeed. Today local enthusiasts maintain the old pit row – good to see, keeping the Florio faith.



#### 1972, FLORIOPOLI

We know this shot as Geoff's crucifix picture - he captured this extraordinarily rapturous greeting from a local fan for Art Merzario in his works Ferrari 312PB as it hammers up through the curves from Floriopoli towards Cerda township on its way to winning the 1972 Targa, co-driven by rally star Sandro Munari. Today this is one of the most enjoyable sections to drive as, being in frequent use, it is kept in good condition, the curves are mostly open, clear-sighted and quick - with these slower tweaks over hill-stream culverts to keep a driver on his toes. Note today's steel barriers protecting the battered parapets - the tifosi used to serve that purpose! 2...





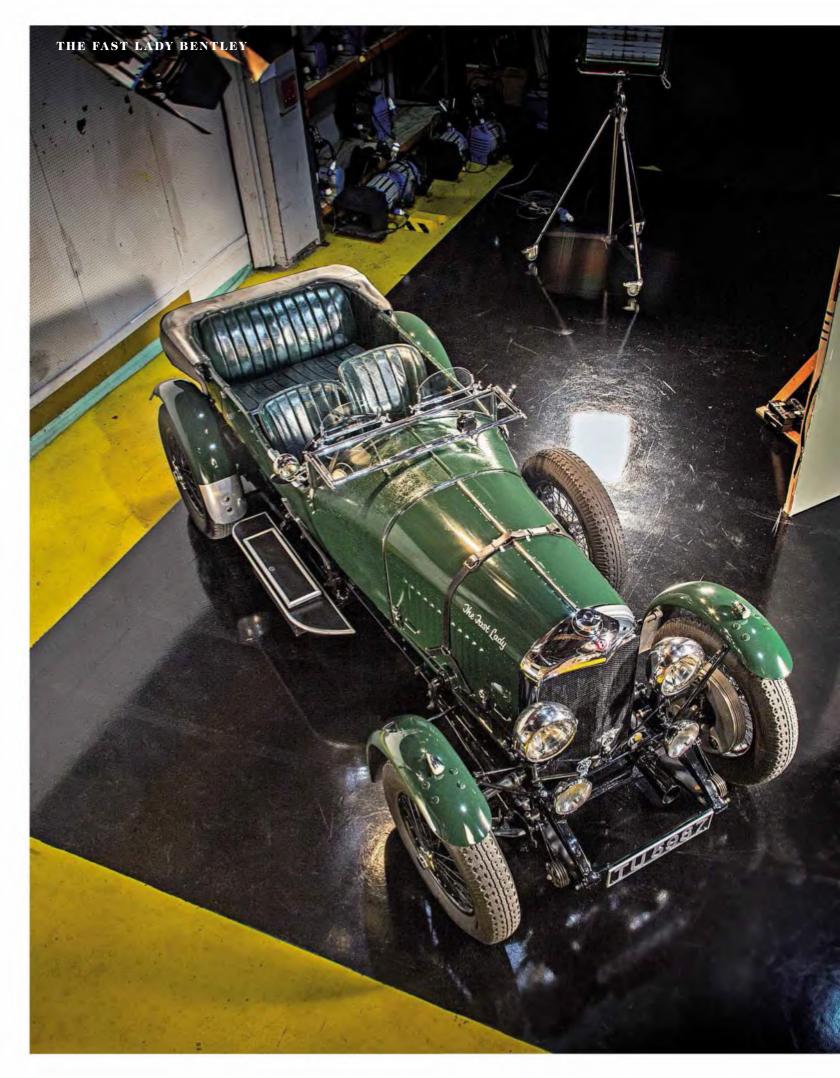
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# The return of the FAST LADY

Andrew Roberts rewinds to the era of British film comedy pomp by taking a certain Bentley on location, where it once starred in a cosily familiar version of England

Рнотоgraphy Justin Leighton

A FILM STUDIO is rarely a glamorous environment: a world of cables, carpenters and technicians hauling equipment from lot to lot. One such establishment was Beaconsfield, in operation from 1921 to 1966 and in its latter days mainly devoted to comedy films. Today it is home to the National School of Film and Television but many of the buildings remind the visitor of the time when they housed chaps prone to saying 'gosh' on a regular basis and a large bearded curmudgeon given to describing moustachioed cads as a 'miserable worm!' on an equally regular basis.

One such was *The Fast Lady*, made in 1962 and starring a 1927 Bentley 3 Litre (although fitted with a 41/2-litre engine) Speed Model Open Tourer (Red Label model). This was the third entry in a group of comedies written by Jack Davies and directed by Ken Annakin for Independent Artists, all starring a central trio of Stanley Baxter, James Robertson Justice and Leslie Phillips. Baxter played Murdoch Troon, a local government accountant who lives in

the same boarding house as Lothario car salesman Freddie Fox (inevitably Phillips). In order to impress Claire (Julie Christie), the daughter of resident motor magnate and general curmudgeon Commander Chingford (James Robertson Justice, of course), he buys the Bentley from Freddie for £500. However, the grump disapproves of our hero, believing him to be a 'nincompoop!' and so sets him a challenge: if Murdoch fails his driving test, Claire will never be his.

With such a plot – and such a title character - the opportunity to return the Fast Lady herself to her old studios is irresistible. The Fast Lady is a picture that continues to resonate more than 52 years after its release, a snapshot of a fantasy England largely created in the back lot at Beaconsfield Studios. The street sets replicated almost exactly the same world as in the Ladybird books; when watching the film on afternoon television you half-expect Peter and Jane to make a guest appearance in the high street, where all the male extras wear a tie >

#### 'One of the film's many charming aspects is that it does not underplay how challenging the Bentley was to drive'

and the female extras are resplendent in twinsets and pearls.

As for the eponymous heroine, she began life in 1927, bearing the chassis number ML1505 and coachwork by Vanden Plas, who provided bodies for nearly a quarter of the 3 Litre Bentleys. The original owner was GF Holmes from Macclesfield; three years later she was sold to a Mr Cayley of Blackburn. After the Second World War she was used by one Lt Col JB Bunting who, between 1946 and '48, transformed the Bentley by fitting various parts from a 1930 4½ Litre; namely the engine, front and rear axles, Perrot brake shafts, gearbox, steering column and wheel, brake drums, dynamo, headlamps and radiator.

In 1949 the Fast Lady was sold to the Bentley expert and motoring wit Harry Charnock, and ten years later it was being driven by Sub Lt A Alexander (the ideal name for a Leslie Phillips character). The Bentley then was owned by Independent Artists and, after filming wrapped, the car was sold back to Charnock's son Anthony in July 1963.

Despite being the star, the Fast Lady was not gently treated and, in a letter to *Motor Sport*, Charnock Jr noted that the film's producers 'claim that it is in "perfect condition" and did not suffer in the film making. This I find hard to believe! The producers painted the car green and the chassis red, and fitted the unoriginal lamps and inappropriate horn'. However, 'they say that apart from fitting a replacement gearbox the car ran faultlessly throughout the filming'.

In the early years of this century the noted Bentley expert George K Dodds acquired the Fast Lady via James Crickmead of Frank Dale & Stepson but this was not the first car of cinematic fame that he had owned. 'One of my previous models was the 4½ Litre that was mocked up as Ian Carmichael's "Swiftmobile" in *School for Scoundrels*, although fortunately it did look more like a Bentley when I bought it!' George recalls 'paying the full asking price' for the Fast Lady and one early challenge was the fitting of a new radiator.

'At some stage someone had removed the unit from the 4½ Litre and put back one from a 3 Litre but it did not quite fit the engine conversion. When you look at the film you can

see the bonnet sloping slightly upwards so I commissioned a new radiator that was 11/4in lower. It certainly looks more aesthetically pleasing although it took months to prepare.'

Aside from that modification the Bentley was treated to 'new running boards and the usual mechanical sorting out' and was 'driven on A-roads, B-roads and even the occasional motorway – it never missed a beat. When I took it to the Tours Classics at Le Mans, even with hours of stop/start motoring on a boiling hot day it behaved perfectly.'

The Fast Lady was famously sold by auction at Fiskens in 2010 for £550,000 and its current owner is Steve Boultbee Brooks – 'She is not a car for making a discreet arrival in, put it that way.' To a novice, the emotion induced by a Red Label Bentley is one of awe. No matter how much you know of the model's history – of the Le Mans victory in 1924, and that only 513 Speed chassis were ever built – to experience one is an unforgettable sensation.

It is a combination of so many elements, from the vast grille with its winged-B badge and the long bonnet to the dashboard with a plethora of instruments that puts one in mind of RMS *Oceanic*, that blend to create an unmistakable sense of power. The fabric body is lovingly maintained yet contains that slight patina of experience – the overall look not of a museum piece but of an 88-year-old car still

#### Locations

Murdoch and Freddie's guest house Pinewood Green, Iver Heath, Bucks (near Pinewood Studios)

The Chingfords' residence Huntercombe House in Taplow (now a hospital)

**Driving Lesson with Eric Barker**Station Road, Oakfield Corner and Sycamore Road
in Amersham, Bucks

#### Beach Scene

Frensham Ponds, Farnham, Surrey

#### **Petrol Station**

Dillons Garage, Askett, near Princes Risborough

#### The Chase

Corner of Station Road and Maxwell Road, Beaconsfield; Burke's Parade, New Beaconsfield; Shiburn Street, Watlington, Oxfordshire; the entrance to Buckingham Golf Club; and the M4 works at what was to be Junction 7. ready to be used. Steve travels with an RAFstyle flying jacket. 'Not just for show. The Bentley is not the warmest car in the world.'

In 1919, WO Bentley joined forces with Vauxhall's Harry Varley and FT Burgess, the designer of the 1914 'TT' Humbers, to create his own car. The 3 Litre was exhibited at the 1919 Olympia Motor Exhibition, with great attention paid by sporting types to the overhead-cam powerplant, one of the first engines to feature four valves per cylinder. It took WO Bentley two years fully to develop the car and production began in 1921.

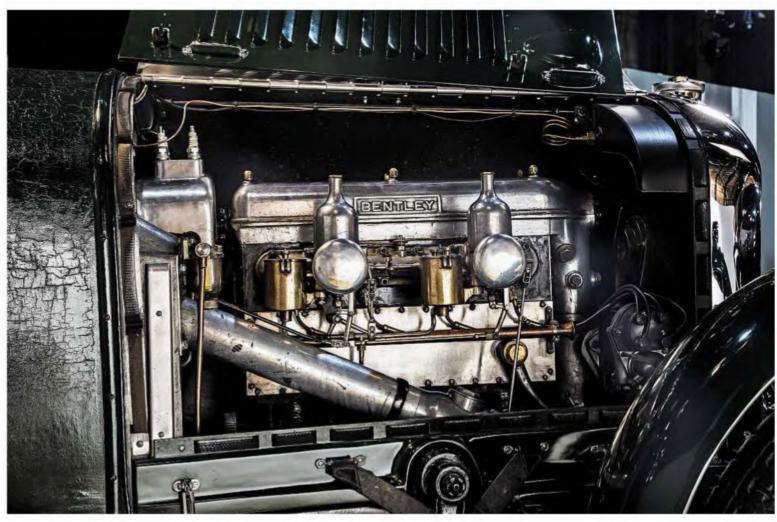
Two years later the standard model's wheelbase was extended to 10ft 10in, leaving the 9ft 9½ in frame for the Super Sports and the Speed versions. To any Bentley enthusiast, the Speed was immediately identifiable via the larger fuel tank, its wheelbase, and of course the red enamel background to the radiator badge (blue denoted the longer chassis and green the Super Sports).

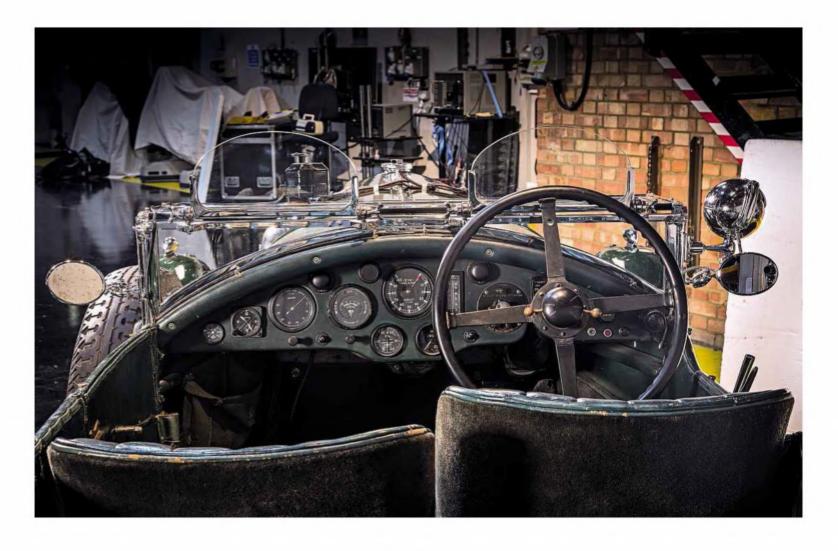
Clearly the decision of Murdoch Troon to spend £500 on the Fast Lady, rather than a new Ford 100E Popular, was a wise one. For a start, the Bentley could achieve a top speed of nearly 90mph, rather more than the Dagenham car's 69mph, and there was the joy of owning a car with close-ratio transmission, twin SU 'Sloper' carburettors and a power output of 80bhp. But the real reason for buying was that the Bentley looks agreeably caddish from all angles, a description rarely applied to your average 100E Ford. The fact that the 1927 car has an accelerator positioned between the clutch and the footbrake and a right-hand gearchange are mere details when faced with the challenge of gaining the attention of a film's female lead.

Of course, one of the many charming aspects of *The Fast Lady* is that it does not underplay how challenging the Bentley was to drive by 1962 standards, for even then it was a car built for another time. Post-1923 models may have gained front-wheel brakes but the Austin A40 Farina seen earlier in the film was still a more plausible 'L-Driver' car. Murdoch's initial driving lesson in the Fast Lady – during which he drives the wrong way into a one-way street, barging through waves of oncoming Triumph Herald 1200s – is accompanied by some very authentic-sounding transmission crunching.









Harry Charnock, who christened the Bentley 'Behemoth', wrote in his famous book *Mind over Motor* that 'the general handling is good enough to be very safe but not so good as to make you forget the job in hand' and, in a recent interview, Phillips remembered having to take his advanced driving test so as to get the best from the Bentley. The member of the main cast with the greatest motoring experience was James Robertson Justice, a prewar GN racing driver, and owner off-screen of a Mercedes-Benz 300SL Gullwing. In the hillclimb sequence he drives like a curmudgeon possessed, scattering Lotus MkVIs, Jaguar XK140s and chaps who say 'gosh' in his wake.

Although much of *The Fast Lady* was shot in the studio it contains a certain amount of location work and it would have been churlish not to explore some of the original filming sites. To travel by Red Label is quickly to discover that occupants above a certain height will require goggles as they will inevitably find themselves looking over the windshield, and the ride might best be described as 'robust'. Another point soon learned is that the running boards are essential for entering or departing the car with any decorum, but once in situ you won't want to leave.

Minor discomforts mean nothing from the

#### 1927 BENTLEY 3 LITRE SPEED 'RED LABEL'

ENGINE 2996cc four-cylinder, SOHC,
twin SU 'Sloper' carburettors (original engine)
POWER 85bhp @ 3500rpm (original engine)
TRANSMISSION Four-speed manual, rear-wheel drive
STEERING Worm and wheel
SUSPENSION Front and rear: beam axles,
semi-elliptic leaf springs, friction dampers
BRAKES Drums WEIGHT 1530kg
PERFORMANCE Top speed 85mph.
0-60mph 29sec (original engine)

moment the throttle opens and the music of WO Bentley's masterpiece fills the air. Steve was indeed correct, for this is not a car in which to keep a low profile. As he notes: 'The accelerator takes some getting used to and the gearchange is not easy to operate. There is no synchromesh so you have to be careful.'

It has to be said that travelling in a Bentley through Beaconsfield is a faintly surreal experience and, after a short while, you expect the Kias and Nissans of 2015 to be replaced by Morris Oxford Farinas and Singer Gazelles, all accompanied by 1962-vintage trad jazz incidental music. There is none of the transmission grinding noises often heard in the film, for Steve maintains that 'with experience you learn to gain the best from the

gearbox; timing is everything'. Nor do we run into a costermonger's barrow (cue shouts of 'Oi, what's your game?'), encounter a gang of ton-up boys or hear the gong of a police Wolseley, but what we do experience is a great deal of attention.

You might have expected the good citizens of Beaconsfield to be somewhat blasé about exotic sights, having the National Film and Television School in their midst, but the general reaction is one of 'What the blazing Hades is it?' (to translate typically 2015 remarks into a 1962 vintage format). At one stage, Roger the Rep in his Vauxhall Astra is obviously so curious of the Fast Lady that he is perilously close to her rear bumper.

To Steve's evident relief we decide against recreating the scene in which Murdoch allows the Bentley to be semi-submerged in Frensham Pond. According to George Dodds: 'There was a chap who did the mechanical work and for that scene the engine and gearbox were taken out of the car. He then had to work all night to refit them for the next day's filming!'

During our journey we also visit Burkes Road, an innocuous thoroughfare that, 53 years ago, was one of the locations for the film's major set piece – the final-reel car chase.



## Facing page and left Pleasantly patinated cockpit is stocked with all the instruments a Bentley driver could wish for; Leslie Phillips offers up a prayer as Stanley Baxter affixes his L-plates in a cinema lobby card for the film.



As with any decent early-1960s British comedy film, this is based on a simple premise. Murdoch needs to pass his driving test and Freddie craves the franchise of Chingford Cars but, as the examiner is played by Allan Cuthbertson, the actor with ice on his upper slopes, both seem unlikely. Then a white Jaguar, containing a quartet of sinister gentlemen, pulls up outside the local bank and so the pursuit commences, with the Bentley commandeered by PC Victor Brooks. Even in 1962, there were more logical ways of coping with a bank robbery than flagging down a 1927 car on a driving test but, with such joyous cinema, who really cares?

Joining the chase are James Robertson Justice, Leslie Phillips and Julie Christie in a 1954 Bentley R-Type Continental Drophead Coupé with coachwork by Park Ward (chassis no BC73C). This was the only Bentley C series R-Type Park Ward DHC and it served as a company Motors Trials car before it was sold to Jack Barclay. By 1961 it had been acquired by Harry Lewis Motors of Staines – 'from a Warren Street trader', according to Sue Lewis – a firm that often loaned cars to major film production companies, including Independent Artists. Naturally the hoods drive a Jaguar MkVII, as this was standard wear for British

cinema villainy of the late 1950s and early '60s. Equally naturally the police use a Wolseley 6/99, which was provided by Action 99 Cars.

According to the veteran stunt driver Alan Stuart, the firm was started by Joe Wadham, 'who bought a Wolseley and dressed up it to look like a police car, and that was the start'. By the time of *The Fast Lady*, Action 99 owned several black Scotland Yard-style vehicles and operated elaborate workshops. On screen the dapper David Niven's moustachioed Wadham can be seen piloting the Jaguar full of fiendish hoods, and another of 99 Cars' mainstays, Jack Silk, has to don a blonde wig to double as Julie Christie.

The actual chase sequence took around a fortnight to shoot and familiarity with *The Fast Lady*, whether at your local Odeon, afternoon television on a Sunday or seeing it as a child on BBC1's *Screen Test*, often obscures what an elaborate production it is. Just note how skilfully Stanley Baxter's driving double avoids hitting an Austin A55 Cambridge emerging from a side turning or scraping an overtaking Daimler SP250.

The Fast Lady was released in February 1963 and, as part of its publicity, Regent Oil hosted a two-hour road safety rally with Graham Hill and a stellar array of cars and

drivers: Baxter and Phillips in the Bentley, Roger Moore in a Volvo P1800 (naturally), Donald Sinden in a Mini-Cooper, John Gregson in a Jaguar 3.4 Mk2 and Terence Longdon (from the BBC's *Garry Halliday*) in a Sunbeam Alpine, to name but a few.

This was clearly the most spiffing launch in cinematic history and who would not prefer Stratford *Z Cars* Johns in a Ford Zephyr 6 David *The Cockleshell Heroes* Lodge in a Sunbeam Rapier to boring non-entities mouthing inane PR speak on a red carpet? It was around this time that Independent Artists approached Phillips and offered to sell him the Fast Lady for what it had paid for it: £500. The actor spurned the offer...

All too soon a day I'll never forget comes to a conclusion. I had finally experienced the car that starred in a film I had loved for more than 40 years. And I wasn't alone in this; naturally the Bentley was regarded with universal awe the moment she left her trailer, but several members of the staff and even some of the younger students asked 'Is that the car from *The Fast Lady?*' On being given an affirmative answer the response was always the same – faces lit up with genuine happiness, for this is a picture that continues to resonate with generations of car and film enthusiasts alike.





## 'We don't hear the gong of a police Wolseley, but we do experience a great deal of attention'

There is the beautifully observed detailing that makes the early 1960s seem so remote – traffic lights mounted on black-and-white striped poles, and the wearing of seatbelts depicted as a sign of comic neurosis. Another attraction is the cars. Semi-detached villas have Vauxhall F-series Victors in their driveways, and Freddie Fox is seen attempting to sell an Austin A90 Atlantic ('Car of the Week!') and uses a 1958 Lincoln Continental and an MGA 1600 MkII as 'dealer's smokers'. It is vicariously akin to the experience offered by the Goodwood Revival.

A further reason why *The Fast Lady* is the finest British motoring film since *Genevieve* is its cast. Few pictures can boast guest appearances from Graham Hill, John Surtees, Jack Brabham, Raymond Baxter and *Motor Sport's* John Bolster, and familiar character actors abound, from Campbell Singer to Esma Cannon. The bank robbers are played by the

stock B-film 'heavy' Michael Balfour, Norman Wisdom's writer Eddie Leslie and Danny 'One-Round From *The Lady Killers*' Green; and every performance is pitch-perfect, from Dick Emery's faintly sinister car trader and Eric Barker's driving instructor to those of the principal stars.

Messrs Baxter, Justice and Phillips all demonstrate just why they were masters of their art – they made their performances seem so effortless. And, perhaps the main reason why *The Fast Lady* still provides such entertainment is that it is the highpoint of a particular genre of British comedy cinema.

The screenplay may pay lip-service to the realities of life, referencing career prospects and Luncheon Vouchers, but this is a vision of the Home Counties where the sun perpetually shines. 'Claire Chingford' drives a 1961 Morris Mini-Cooper and dances to twist records in order to display her free-spirited nature, but

within a few months Julie Christie would be starring in the kitchen sink comedy *Billy Liar!* and by the mid-1960s Ken Annakin would be directing the elephantine *Those Magnificent Men in Their Flying Machines.* 

Yet during a few months in 1962, the cast, crew and a car with the Red Label radiator created a magnificent cinematic confection. For Steve, this car is 'so wonderfully, quintessentially English. I recently drove past a cricket match in a small town, and the game stopped to admire the Bentley. It was one of those perfect moments.'

And for those of us who care as much about British cinema as vintage cars, to see the Fast Lady return home was equally so.

**THANKS TO** Steve Boultbee Brooks; Fiskens Fine Automobiles, www.fiskens.com; George K Dodds, Alan Stuart, Sue Lewis, the late Jack Silk, Sarah Harlow and everyone at the National Film and Television School, www.nfts.co.uk.

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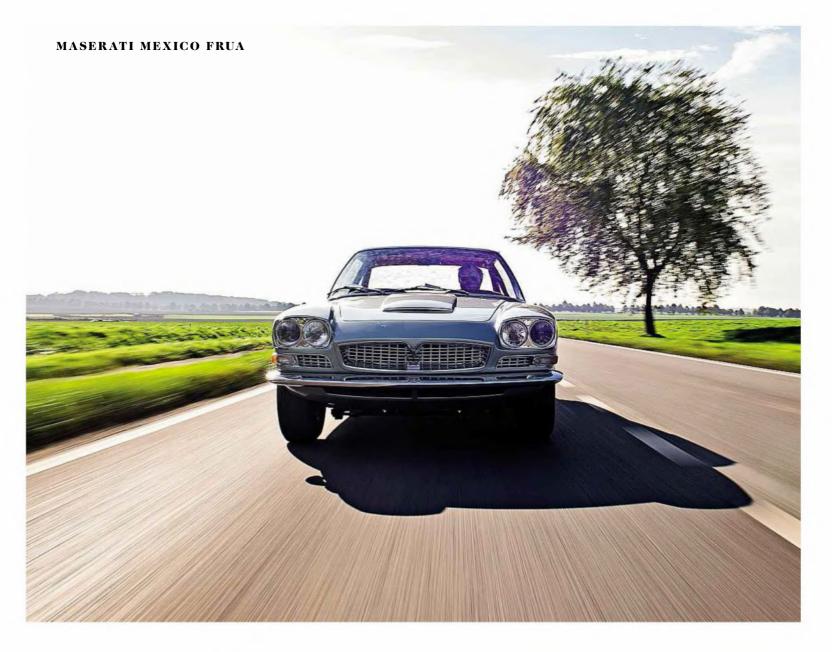


## MEXICO'S STANDBY

While the Maserati Mexico was designed by Vignale, this unique version was styled by Pietro Frua in the manner of his Aga Khan 5000GT. This is its life story

Words Marc Sonnery // PHOTOGRAPHY Dirk de Jager





URING THE 1960s, Maserati's final decade under the auspices of the Orsi family, such classics as the Ghibli supercar and Quattroporte saloon were launched – as well as the Mexico, an agile four-seater aimed at the sporting gentleman driver. It was introduced at the 1965 Turin motor show, in conservative Vignale clothing by Virginio

Vairo, which clad the archetypal Maserati tubular chassis, live rear axle, a 4.7-litre V8 (from 1969 a cheaper 4.2 as well) and Girling disc brakes at all four corners.

So far, so familiar. Yet two were also bodied – uniquely – by Frua, one a 4.2-litre car with semi-faired-in headlights reminiscent of the coachbuilder's Mistral (in fact, a third wore a modified Mistral body). The other is the car in these pictures, chassis number 112.1.103, which retains the Mexico's drooping nose but with a lower front bumper and the classic four-headlamp grille. There were greater, though subtle, differences elsewhere.

Of course, Frua was no stranger to Maserati. In 1950 he had designed several A6G 2000 spiders, coupés and two series of A6G 54 in spider and berlinetta versions as well. His pièce de resistance for the Trident – and the car that set the pattern for his future Maserati renderings, including the Quattroporte – was his version of the coachbuilt 5000GT. Three were created, though only the first two had 5000GT engines, the second of which was the Aga Khan's car, given later to one of his wives, the actress Rita Hayworth. While that was obviously the peak of his collaboration, perhaps Frua's best-known Maserati design was the Mistral of 1965.

Clockwise from above Front resembles that of Frua's Quattroporte; during restoration by Philippe Vilain; 4.7-litre V8 offers 300bhp; tail is more cleanly styled than standard car's. The car in these pictures is the more mature and successful of Frua's two Mexicos, and fitted with the 4.7-litre V8, contrary to reports mistakenly labelling it as a 4.2. It was sent to Frua for bodywork before the engine was even in running condition, according to the factory's long-time archivist Ermanno Cozza, such was the haste in preparing it for the 1968 Geneva show deadline, where

it had its world premiere on the Frua stand.

Its design turned out to be more harmonious than the standard car, retaining the general Mexico lines, yet, while the latter is more rounded and offers a hint of Gordon Keeble, the Frua is more sharply defined and in many ways recalls the Quattroporte 1 and the Aga Khan 5000GT – of which it is the natural successor.

Could this actually have been his best work? Well, Pietro Frua himself left no comments about his favourite designs and, according to his biographer Giuliano Silli, he worked alone so there is no one to turn to for an official opinion. He died in 1983.

The Mexico Frua's first paint shade was a watery green, to which it has now been returned, while the interior was trimmed in Bordeaux leather. After its Geneva debut, it remained with Frua (still, so it's believed, as a non-runner) until December 1969, when it was delivered to the Maserati factory. The reason for the delay is difficult to ascertain but, according to Fabio Collina, Cozza's successor at Maserati Classiche: 'I found a note written years ago by Ermanno, where it seems that the car was initially manufactured [September 1967] incomplete, without part of the mechanics, to be shown as a static model at the Geneva

## 'ON THE TEST DRIVE, I WAS MOST IMPRESSED WITH THE POWER DURING A LURID SLIDE'

motor show on the Frua stand. Later the car came back to the factory and was completed. In March 1970 the car was finally delivered to Auto Paris [the Barcelona-based Spanish importer]. We can suppose that during the completion of the car at the factory, Auto Paris requested the change of colour.'

After final preparation at the factory (where it was resprayed blue), the Frua Mexico was sold on 24 March 1970, two years after its Geneva presentation, to Auto Paris, and on 1 April it was sent to Barcelona by sea freight. While period photos show it in the factory courtyard with Borrani wire wheels, it was sold with starburst Elektron wheels, and left the factory with power steering, air conditioning and radio.

Javier Pujol, the owner of Auto Paris, was an eager promoter of the marque and always had an impressive display at the Barcelona show. Factory delivery documents state that it was to be sent directly to that year's show on 18 April, yet there is no evidence that it was ever there. The car was sold locally, then traded back in 1974 to Auto Paris in exchange for one of the first Quattroporte IIs – an ironic twist, as will become clear further on. Then, under the custodianship of three further Spanish owners (repainted silver and fitted with Quattroporte I taillights), it was acquired in 1980 by a Maserati connoisseur from Barcelona. With him, the Mexico Frua earned a trophy on a touring rally at Montjuic Park, was driven to Monaco for an International Maserati club gathering, and repainted gunmetal grey. And then it lived in seclusion on his country estate in north-eastern Spain for more than three decades.

Typically for a car sold south of the Pyrenees in years gone by, the Mexico Frua remained very much under the radar and, when its long-time owner contacted the factory more recently, it came as a total surprise to Ermanno Cozza, who had thought it long gone. 'How can you have this car?' he'd exclaimed.

The owner finally sold the car after 33 years. I stumbled upon it by chance while visiting him to buy another Maserati for a client: a rare Quattroporte II (fitted with the same V6 as the Citroën SM), quite possibly the same one the Mexico Frua had once been traded for.

Spotting an intriguing and grand shape under a cover in his vast warehouse, I asked what it might be. He was only too happy to uncover it, as it was his favourite car in his considerable collection. My QPII customer bought that car but was not prepared to take the Mexico Frua too, which was in a different price league, so I offered it to a Belgian client. The car ran very strongly, but there was rust in the sills to take care of and it was no longer registered, so the test drive took place on the Spanish estate, where I was most impressed with the power during a lurid slide.

Following protracted negotiations, the Mexico Frua was trucked to Belgium for restoration, where the bodywork was handled by the exacting Philippe Vilain. The sills were rotten, the bottoms of the doors needed attention, and a colony of termites had to be evicted from between the double floors, yet his greatest challenge was to restore panels from scratch without any reference points. Several layers of paint were found, including the blue celeste delivery shade as mentioned on factory papers, which had been sprayed over the original pale green.

Mechanically the car was in excellent condition; Officina, near Brussels, carried out some tuning work but there was no need to rebuild the engine, gearbox or differential. The interior was well-preserved; only the stained leather of the rear shelf had to be replaced.

The restored Mexico Frua was unanimously well received, from its introduction at Salon Prive in September 2014 to its display three days







#### MASERATI MEXICO FRUA

later amidst a star-studded assembly of Maseratis at the Chantilly Arts et Elegance and then the Maserati 100th Anniversary event in Turin, where it won Best in Show. It also won an award at the Belgian Zoute concours, just three days before my drive outside Brussels.

The watery green colour suits the styling and the Modenese *gran turismo* ethos perfectly. It has much greater presence than a standard Mexico, thanks to its resemblance to the Quattroporte, and the red interior lends tasteful gravitas. The 'P.Frua Torino' chrome insignia is handsome; even the engine bay manages to be stylish, with black gloss cam-covers and black quilted heat-shielding on the firewall. And while the original starburst rims are still with the car, it's running on a set of Borrani wires like those it wore at the factory before delivery.



Getting away is as easy as can be: light pedals, a precise ZF gearshift and power steering make progress as effortless as it is seamless. Ride quality is ideal, being comfortable yet with limited roll, and it feels superbly planted and poised, which is something of a surprise as one would expect such a large car to be heavy but, at only 1600kg – significantly less than a standard Mexico – the Frua really impresses. It steers much more sharply than a standard car, too.

The V8's torque is truly mighty, with acceleration that feels little short of a Khamsin's. With your foot hard down, the engine's deep rumble morphs into a turbine howl, the sound of a beast eager for supremacy. Good brakes (Girling vented discs) complete the package, though they would no doubt protest after several circuit laps. After a long stint on roads that vary from cobblestones to twisting lanes and motorway, the lasting impression is of perfect homogeneity between regal allure, surprising performance and effortless ease.

As one of the very last coachbuilt cars to leave Viale Ciro Menotti, and as the brilliantly competent – and fast – gentleman's express it remains, the Mexico Frua stands out as the zenith of Maserati's road-car output, the quintessential product of a century-long history.

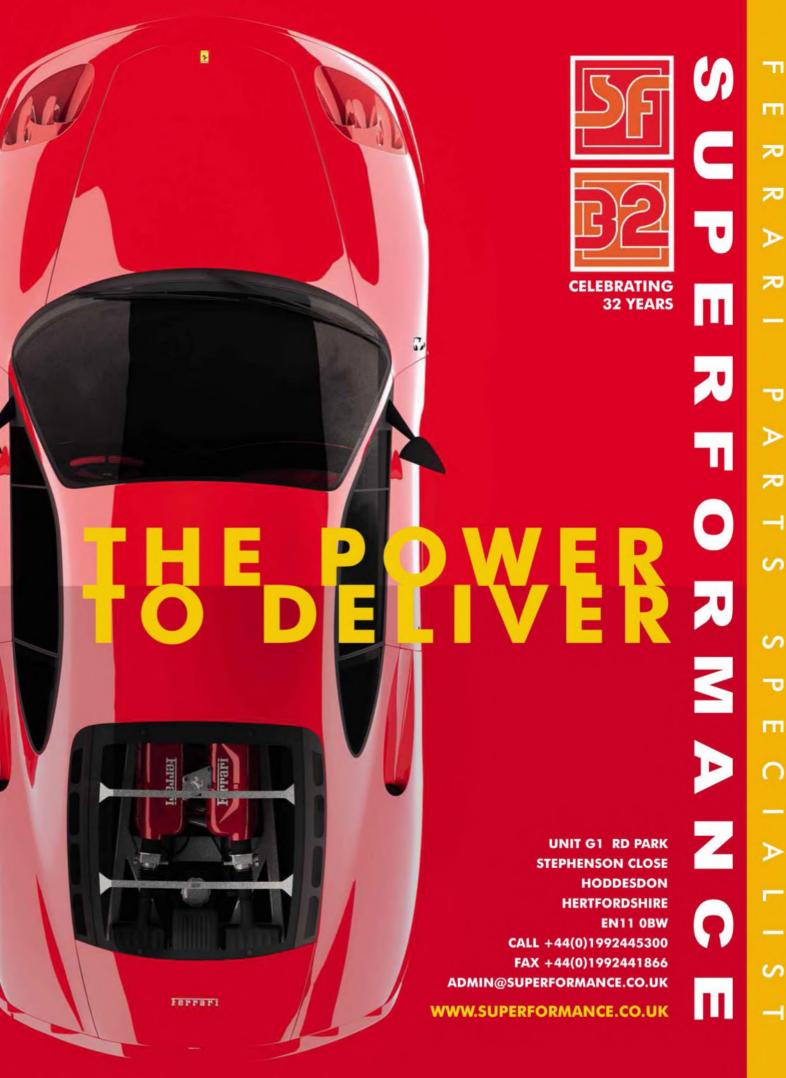
**THANKS T0** the owner, to Giuliano Silli, the Frua family archivist Roberto Rigoli, Stefan Dierkes and Philippe Murari.

#### 1967 MASERATI MEXICO BY FRUA

ENGINE 4719cc V8, DOHC per bank, four Weber 40DCNF carburettors
POWER 300bhp @ 5000rpm TORQUE 312lb ft @ 3800rpm
TRANSMISSION Five-speed manual, rear-wheel drive
STEERING Power-assisted recirculating ball SUSPENSION Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, semi-elliptic leaf springs, telescopic dampers, torque arm BRAKES Vented discs WEIGHT 1600kg
PERFORMANCE Top speed 155mph. 0-60mph 7.9sec (estimated)



 $\textbf{Above and right} \ \textbf{O} \textbf{n} \textbf{ a} \textbf{ rare outing with the last owner, shortly after he bought the car in 1980; original rich red leather interior shares little with the standard Mexico.}$ 









# THE TOUR DE FRANCE

Join Robert Coucher for the first of Octane's annual exclusive tours to Le Mans and the Hotel de France

**P**HOTOGRAPHY Dan James

'THIS IS FAR more fun than motor racing!' exclaims leading racing driver Willie Green during the *Octane* Hotel de France Tour, around the beautiful La Chartre-sur-le-Loir, near the Le Mans racing circuit. With 17 readers heading down through France in their classic and performance cars for an exclusive five-day tour (supported by classic-car event lovers EFG Private Bank), it turns out to be a fabulous experience in more ways than one.

Proceedings get underway on a Wednesday evening – I'm joined by my cohort Mark Venning, who has come over from Santiago, Chile, for the experience – as the cars are loaded onto Britanny Ferries' good ship *Bretagne* in Portsmouth. The teams drop their

luggage in the comfortable cabins and make for the private bar and an aperitif before settling down in the excellent Les Abers restaurant for a very good supper – merely a foretaste of what will follow.

Shortly after 8 o'clock on the Thursday morning, the boat docks at Caen and immediately Duncan and Phillipa Wiltshire set the pace in their indecently fast 3 Litre Bentley, gobbling up the 60 miles to the first coffee pause. The next stop, arranged by organiser Classic Grand Touring's Thomas Brimblecombe, is the Manoir de l'Automobile in Loheac. The place looks unprepossessing from the outside. Yawn, not another French provincial collection of old tat?

Unbelievable! The museum is vast and houses hundreds of interesting motor cars, from an 1899 De Dion Bouton to all sorts of weird French Index of Performance Panhards and Gordinis, powerboats, F1 cars, Lambos and rare Ferraris, while the displays of mannequins in various workshop settings is unnerving to say the least.

Next the high-speed convoy zooms for lunch along more backroads, largely devoid of traffic, to the beautiful château restaurant La Ferrière. Then the afternoon offers a further 120 miles of beautiful undulating D-roads before we arrive at our base, the Hotel de France in La Chartre-sur-le-Loir.

Owned by vintage Blower Bentley racer Martin Overington, this beautiful and iconic Art Deco hotel, located on the Place de la République in the middle of the village, is absolutely delightful as well as being motoring Mecca. It served as the HQ for numerous racing teams competing at Le Mans over the decades, its guests including John Wyer, who successfully ran the Aston Martin (DBR1), Ford (GT40) and Porsche (917) teams from this legendary location.

Overington has sympathetically restored the hotel, ensuring it has kept its special French character and glorious motor racing heritage. After a scrub-up, the hungry teams have a quick drink on the veranda overlooking the













These pages
Early autumn sunshine greets
17 Octane readers and their
cars, on an unforgettable tour
that includes châteaus, fine
dining, wine tasting, Le Mans
and the iconic Hotel de France.



Clockwise from below Model racing cars on display at the Musée des 24 Heures; Aston DP215 around Le Mans; the touring ensemble takes to the hallowed track; Robert Coucher pilots his Jaguar XK140.



town square, then sit down for dinner in the elegant period hotel restaurant Le Relais De Ronsard, which includes rich foie gras, garlic snails, buttery steak, fresh fish and delicious puddings. After dinner, raconteurs Maitland Cook (with the Wyer team between 1967 and '72) and Willie Green regale the participants with stories of the goings-on at the hotel during Le Mans, best not divulged here...

After dinner, sitting outside enjoying a fine Cuban cigar, Le Mans driver and collector Neil Corner (driving with his friend Dick Crosthwaite) remarks: 'This is absolutely splendid. I feel as if I'm at my Aston's spiritual home. My DP215 raced here in 1963 and set the front-engined record time of 198.8mph down the Mulsanne Straight and was fettled right here in the hotel's courtyard. I have period photos of it, so it's marvellous to be back here with the Aston some 52 years later.'

The cars fire-up early on the Friday morning for a super cross-country blast through Beaumont, Tours and on to the grand Château de Chenonceau for lunch in the pretty Orangerie restaurant before meandering (quickly) back to the hotel, where Overington persuades everyone into his ancient Citroën H van for a private tasting at the medievallooking *caves* of Domaine Gigou. Then another scrumptious dinner. Phew.

Gary Bartlett, over from America driving his 1966 E-type FHC with his nephew Andrew Lewis, says: 'This is one of the best, if not the best tour I have been fortunate enough to drive. We were following Wiltshire in his vintage Bentley and were amazed at how fast the old thing is and also how Duncan drives the damn car!'





The Saturday includes a private and fascinating visit to the Musée des 24 Heures, as well as a squirt around the legendary track, then lunch at the superb Le Pont Rouge restaurant. During the evening, the friendly brigade motors down the backroads to the wonderfully decadent Château le Lude for the finale black-tie gourmet dinner followed by ample digestives, cigars and shenanigans around a roaring fire. Thankfully, a bus takes us all back to bed afterwards!

The last word must go to Willie Green. 'My wife Pattie and I have absolutely loved this Tour. Great people, great roads, great cars and unbelievably good food and wine. Almost too much! The Hotel de France is superb and we will definitely be back again next year.'

**THANKS TO** tour sponsor EFG Private Bank, www.efgl.com, Martin Overington at the Hotel de France, www.hoteldefrance.fr, and Thomas Brimblecombe at Classic Grand Touring, www.classicgt.co.uk. Want to join us next time? Pencil in early September 2016.





#### FORMERLY THE CAR DIVISION OF THE BRISTOL AEROPLANE COMPANY



Service & Parts



## Piero Rivolta

He's lived in America for decades but the former owner of Italian supercar manufacturer Iso has lost none of his native charm

Words and Portrait Mark Dixon

EXPENSIVE CARS and rock 'n' roll stars go together like television sets and hotel windows, but the link between Piero Rivolta, one time owner of Italian luxury GT maker Iso-Rivolta, and Brian Johnson, AC/DC frontman, is much more prosaic: they live a few hundred yards from each other in the same upmarket Florida suburb. And, of course, they have a mutual passion for cars.

It was inevitable they would strike up a friendship and, following Octane's co-drive with Brian on the 2014 Mille Miglia, he's introduced us and now here we are at Piero's waterfront home. We may be a long way from Italy but, as we sip espresso and munch on biscotti, it's immediately clear that Piero and his wife Lele have retained the good humour and zest for life of their native land. If ever someone was destined to be described as having 'twinkly eyes', it's Piero; bleach his beard and hair white and you'd have the perfect Father Christmas.

Piero and his wife Lele have lived here since 1980 in an unassuming house that's almost engulfed by shady trees and vines, and filled with artwork, antiquities and the mementoes of a life that's been about much more than cars. Piero's career has diversified hugely since Iso's heyday in the 1960s. Commercially, he's involved with property development and luxury yachts; spiritually, he writes books of prose and poetry that have earned him the nickname of 'Sarasota's Renaissance Man'. But cars and speed were his first loves, romances kindled in the factory belonging to his father Renzo, where he spent a lot of his childhood.

'The factory had a test track where I used to ride my bicycle, and then later on a motorcycle. At the age of 15 or 16 I would drive an Isetta flat-out on the test track and then take to the gravel on the outside, yank on the handbrake and count how many spins I could do! It was

a wonderful time to be alive in Italy, in those years after the Second World War, when the country was growing and everyone was full of enthusiasm."

Renzo Rivolta had started out in the timber trade but in 1939 bought a company called Isothermos - 'constant temperature' - that made refrigeration units. In 1941 he moved the factory to a fabulous if decrepit villa dating from the early 1700s, reasoning, says Piero, that if the villa was full of workers then it couldn't be occupied by the Germans! The villa also came with a substantial estate - which would prove very useful when the company came to expand, after the war.

But we're getting ahead of ourselves. 'My father was like me: he liked to go fast all the time,' says Pietro in his rich, heavily accented English. 'So after the war he decided to make motorcycles, and he dropped the "thermos" part of the company name. It was a fantastic business and he did very well.'

Iso found another lucrative source of income with its Isetta bubble car, which was licensed to BMW in 1955. 'But then the motorcycle business started to go belly-up, because everyone wanted cars,' continues Piero. 'My father had an idea. He liked fast cars, but couldn't find one that really suited him; one that was fast, comfortable and reliable. He changed his cars all the time: he had a Maserati 3500, then two or three Jaguars, and for everyday use he always had a Lancia Aurelia.

'He decided Iso should produce a fast car that was genuinely usable every day, and priced somewhere between a Jaguar and a Ferrari. It should be powerful, have good acceleration and roadholding, yet be quiet and easy to drive. In my opinion, that last quality is very important: I hate it when someone tells you that you have to learn how to drive a car - sorry, no, the car should obey you, not the other way round! That's why I never liked old Porsches...

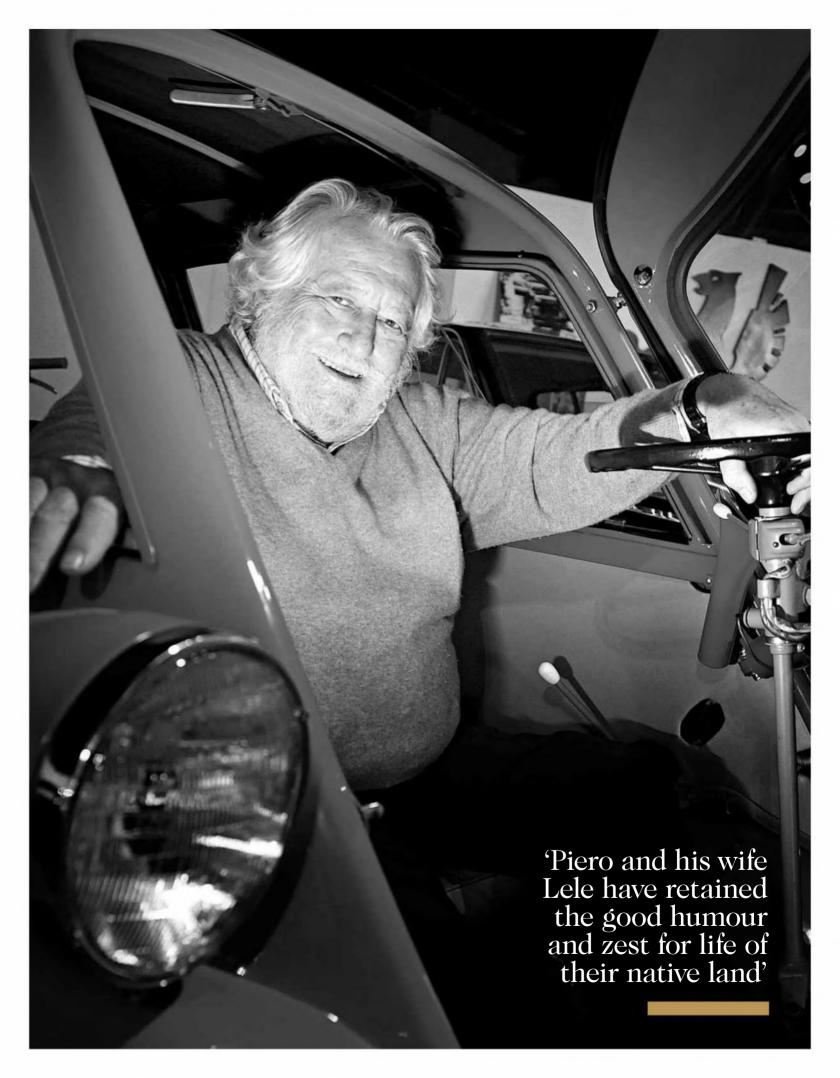
'My father had ended up buying Jaguars because Maserati engines were not always reliable, and there was really no alternative but to use an American engine in his new car. And he wanted production levels to be more like Jaguar's than Ferrari's, so he invested a huge amount of money with the intention of turning out five cars every day."

Renzo Rivolta's dream was realised with the 1962 Iso Rivolta GT, a handsome four-seater coupé styled by Bertone. With its clean threebox design and large glass area, it had the elegant simplicity of a contemporary BMW but it packed a Chevrolet 327ci V8 under the bonnet. That gave it both the power and the reliability that Renzo had craved, two qualities the young Piero used to full advantage.

'Chasing fast cars on the autostrada was my main sport!' he chuckles, helping himself to another biscotto. 'Maserati drivers, they were not so aggressive. Lamborghini drivers could be aggressive, but only for a short time and then they would give up. But Ferrari drivers put up more of a fight!

'The only real competition I ever had was from a Ferrari. I was driving to Santa Margerita with my mother - she and my wife used to egg me on if another car passed me, saying "Piero, you have an Iso Rivolta, are you crazy, why are you letting them pass you?!" - and a Ferrari drew alongside me at the autostrada toll booth; I think it was a Scaglietti. He pulled away first because he got his ticket before me but soon we were having an incredible duel, passing and repassing each other. His car had less acceleration and not such good brakes, but it was slightly faster.

'Soon we arrived in the mountains and the road became a lot worse; there was a bend where the radius tightened up where you >

















#### Clockwise from above

A Fidia under construction in Iso's Varedo works circa 1973-74; Renzo Rivolta's flagship, the Rivolta GT, outside the Villa Rivolta; the gorgeous Grifo, a car to rival Maserati's Ghibli; where it all began – the Isetta bubblecar that financed Iso's expansion plans; Renzo Rivolta stands beside a Grifo GL during the model's launch at Monza in 1965; the one-off Varedo, a car intended for 'the man who likes to show off without going really fast'; Nanni Galli at the wheel of the 1973 Iso-Marlboro Formula 1 car.

couldn't see it, beyond a mountain, and the guy entered it very fast just as a huge truck was coming downhill around the corner...' (Piero makes a convincing wur-wur-wur diesel engine noise at this point) '...and the Ferrari skidded slightly and hit the back of the truck but didn't stop – the guy was fantastic, he caught it and just kept on going.

'Eventually the bends started to open out and just a few hundred yards before the next toll station I was able to pass the Ferrari. The driver pulled up next to me and said "I knew Iso-Rivoltas went well – but who are you?" I told him my name, and he said "Ah, now I understand! I am Cabianca." And I realised why he was so good, because he was a racing driver known as the King of the Mountains, who won all the mountain races. He was killed while testing a Cooper-Ferrari at Modena. He was a very nice man.'

At this time Piero was still, nominally, at university, studying engineering. 'My father was keen that I went to university but not to waste too much time there; he wanted me to learn only what I needed. Therefore I graduated at 24 and went straight back to the office at Iso. My father and I shared the same large office; he had a large desk and I had a small one. But the day I graduated, I went back and found he had changed everything around.

"There," he said, pointing at the bigger desk, "that is your desk."

The young Piero was already encouraging his father to develop something more exciting than the refined but conservative GT, and that car was the Grifo, which debuted at the Turin show in 1963 in two versions: a luxury A3/L version on the Iso stand and a competition A3/C on Bertone's. 'The motivation was to add some glamour, some excitement,' explains Piero. 'The Grifo name – which means "griffin" – was Bertone's idea, and my father liked it because there were painted griffins everywhere in our ancient villa. My wife designed the logo, because she has always been an artist.'

However, the relationship with Bertone was not an entirely happy one. 'Bertone was a terrible coachbuilder in terms of quality!' exclaims Piero. 'One of the problems we had in the USA was cars developing water leaks, so much so that we set up a small corrections department at Iso to fix them. When my father died, Bertone came to the funeral and the factory manager said to him: "You are largely responsible for this."' Piero grows sombre as he continues. 'It was stress that had killed him. He had had very minor leukaemia, which had been brought under control, but the stress made it flare up again; he was taken into hospital but died very quickly.'

The later 1960s were difficult times for Iso, which had been left with a large stock of unsold GTs when its American distributor failed to honour a contract. Piero was forced to lay-off people and sub-contract some jobs outside the factory. Despite this, he says, his relationship with the workforce was always a good one. 'We were very close – people loved their jobs. Sometimes we paid line-workers more than the white-collar employees, which caused difficulties, because for me the man building the car was more important than the one who was signing cheques!'

Throughout the bad times, Piero was fortunate to have the support of his wife Rachele - known as 'Lele' - whom he married in 1966. 'We met when I was 18, and she was a princess. Now she's an empress!' he jokes. The Iso Lele, pictured on the next page, was named after her – but not for entirely altruistic reasons. 'One Christmas I'd forgotten to buy her a present, and I started to panic. So I went into the garage and found a nice piece of wood, and wrote on it "For Christmas, I give you a line of cars called Lele" and put it under the tree. And she was furious! She saw through me straight away. She never let me forget. And then later my people asked, "So what are we going to do with this name?" and I said "I don't know, we'll have to invent something..."





Fortunately, marital harmony was restored with the arrival of the Rivoltas' daughter Marella in 1969. Lele also played her part in the family business; Piero recalls her helping to paint the outline of a proposed four-door coupé with Giugiaro on the wall of the styling studio at Ghia.

'But Ghia was a disaster, because it was owned by my friend Alessandro de Tomaso, who was always crazy! We owned a sailing boat together and were great friends with each other's wives; Lele liked to tease Alessandro, and vice versa. I loved Alessandro, but he was quite mad...'

The early 1970s, with all its political turmoil in Italy and the looming oil crisis, were eventful years for Iso. There was an excursion into Formula 1, thanks to a sponsorship deal with tobacco giant Philip Morris, which Piero hoped would boost the company's image and help him sell his road cars for a higher price, like Ferrari. The team was named Iso-Marlboro and, for a while, the venture seemed to work '...but we couldn't afford to employ a really good driver,' explains Piero. 'We did quite well but we were competing against the likes of Fittipaldi and Stewart, and in those days the pilot was everything.'

Iso's optimism found another expression in the Varedo concept, which, says Piero, '...was

intended to be our Miura. It was, in fact, a nonsense, a sports car for the speed-restricted age. It was intended for the man who likes to show off to his girlfriend but doesn't actually want to go really fast.'

As an aside, Piero thinks that powerful supercars are irrelevant today. 'To control a car with more than, say, 400bhp, you have to be more than a test driver; you have to be a pilot. For driving in the real world, 200-250bhp is plenty – you can always adjust the gear ratios to give the necessary acceleration.'

When the Varedo was unveiled in 1972, the writing was already on the wall for Piero's involvement with Iso. To prop up the company's finances, an investor called Ivo Pera was brought in, but he and Piero failed to see eye-to-eye and Piero decided to call it a day and leave the firm that bore his name. It finally went bankrupt in December 1974.

'Towards the end, I had discussions with Ferruccio Lamborghini about a possible merger; he basically wanted to retire. But I told him that we were two men who were both limping – and then what would happen? We would both fall down. But I liked Ferruccio; he was a very straightforward man.'

And what about Enzo Ferrari? For the first and only time in our conversation, Piero's brow furrows and his mood darkens. 'I never

met him, and nor did my father. I don't want to say any more on the subject.'

Disillusioned with Italy, Piero relocated to Florida and began afresh. It was far from the end of his involvement with the car industry – there was a microcar 'quadricycle' project, and even a still-born revival of the Grifo in the mid-90s, which featured a drivable core onto which different bodies could be bolted, so that the owner could update his car from time to time.

But these days he finds life less stressful by concentrating on his other businesses: building golf courses and shopping malls, those two staples of Floridian life, and – with his son Renzo – satisfying his love for the ocean in the form of Rivolta Yachts, which makes sailing yachts and speedboats.

He hasn't forgotten his roots, however. About 20 years ago he sweet-talked his neighbour Brian Johnson into selling him a restored Isetta bubble car, which Brian's wife Brenda had bought at an auction. As Brian explains: 'We didn't really want to sell it but he was very persistent, and he talked us into giving in... He's a charmer.'

**THANKS TO** the Sarasota Classic Car Museum, which has Piero's Isetta and the Varedo concept in its collection of over 75 automobiles: www.sarasotacarmuseum.org. For more about Piero Rivolta and his creative writing, see his website www.pierorivolta.net.



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## Pearl's car

As Janis Joplin's fame and fortune grew, she treated herself to a Porsche 356, and had it painted to her own unique style. This is that very car

Words David Lillywhite // Photography Matthew Howell



N SATURDAY 3 October 1970 singer Janis Joplin returned to Hollywood's Landmark Motor Hotel after a day at the Sunset Sound Recorders studio. She left her Porsche in the hotel car park and headed for room 105, her base for the previous six weeks. She

THIS is Janis's car. Not a copy. The real thing. It's been loved, it's been unloved, it's been loved all over again. It's not been driven for 20 years. Now it's for sale.

And that, of course, is why we're here, for an exclusive pre-sale drive of the 1964 Porsche 356C SC Cabriolet that Janis bought in September '68, the ultimate symbol of her disbelieving acceptance that she had finally made it. And notice that, even then, she didn't buy it new.

Janis, or Pearl to her friends, loved her 356. You'll have in mind her famous lyric 'Oh Lord, won't you buy me a

Mercedes-Benz; my friends all drive Porsches, I must make amends', but she only recorded that on 1 October, four days before her death.

was never seen alive again.

She referred to the car in a letter written home on 28 September 1968, saying that the previous week she had bought a Porsche, 'very fancy, high class and a great car too'.

She'd found it at renowned Beverly Hills car dealer Estes-Zipper, paid \$3500, and quickly handed it over to Dave Richards, her band's roadie, for its pyschedelic treatment.

Richards wasn't given much in the way of art direction but, in return for \$500 from Janis, he set to work on 'The History of the Universe' artwork, taking a month over it at home in

the San Fernando Valley while he experimented with different ideas. First, he covered the Oyster White paintwork in Candy Apple Red before painstakingly painting on a wild selection of images and graphics, some of them easily translatable, others not.

On the front left wing are portraits of Janis and her band, Big Brother and the Holding Company, amid a swirl of what looks to be a dinosaur print, which itself is topped by butterflies, mushrooms and shadowy figures along the left side. The right side is completely different, dominated by a Californian valley scene, with a dark figure following a winding road into distant mountains. Ahead of this, though, is a gory wrap of raw flesh, made human by the distinct presence of two bare breasts, while above the blue skies of the valley, Sputnik flies beneath the dark, starry universe.

At the rear it's all different again, with two skull faces facing out either side of the licence plate, topped by a

rainbow, Janis's astrological sign (Capricorn) on the right wing within a large happy-face sun, and a scattering of eves across the entire back end.

And the bonnet? That's dominated by the Eye of God, overseeing all else, butterflies and all. The mix of joy and darkness in the decoration seems so appropriate now to the life of Janis Joplin, who was bullied at school, who struggled with alcohol and drug addiction-eventually succumbing to an overdose from what was thought to be an unusually strong batch of heroin - but who found happiness in her family, her powerful performances, her flamboyant wardrobe and this little Porsche, which she used as her daily driver. Janis and her 356 became a common sight, speeding along Sunset Boulevard in Los Angeles and around the Bay Area of San Francisco, multi-coloured coat and her hair billowing as she tore past. Few of her friends or band members would ride with her, so enthusiastic was her driving...

> Incredibly, this well-known car was stolen one night in 1969 while Janis performed at Winterland, San Francisco, and by the time it was recovered some of its already-famous paintwork had been sprayed over in primer - but Dave Richards had protected his artwork with a clear coat, and the new paint was removed without too much damage by a local body shop. It was returned to Janis, whose response was to drive it ever more enthusiastically up and down the West Coast, between gigs, recording studios and her 'getaway' cottage in Larkspur, just outside San Francisco.

When she died, aged only 27, the Porsche was rescued from the inevitable media

scrum outside the hotel by Janis's attorney, Robert Gordon, and garaged away from the public eye. Along with all her effects, the car became the property of Janis's parents, who gifted it to Albert

Grossmann, Janis's manager. He kept it on his estate in Bearsville, New York, and proceeded to loan it to friends and clients, with little regard for its longevity, before leaving it to sit, uncared for, in his garage.

Seeing this, Janis's parents requested that Grossman return the Porsche, and in 1973 Janis's younger brother Michael collected it from New York. It hadn't been serviced, the tyres were flat and the interior was strewn with rubbish. A shocked Michael returned it to running order before driving it home to Ohio. It has remained in Michael's and sister Laura's ownership ever since.

'It was in pretty bad shape by that time,' says Michael, who along with Laura is keen to reminisce with us about Janis and her Porsche. 'It had been sitting for a couple >



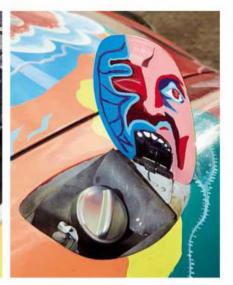
Above Janis and her beloved psychedelic Porsche in front of the Palace of Fine Arts, in San Francisco's Presidio Park.











of years, that was the main thing. I had to do rubber, tyres, battery, that kind of thing.

'We traded it back and forth - Laura would drive it a couple of years, I'd drive it a couple of years, Laura would drive it a couple of years... It was our car, it wasn't

an icon at the time. We were enjoying the car daily, getting groceries and stuff. We were just maintaining it as our vehicle - and it was totally fun driving it.

'Then after a while just to maintain it became difficult - it was an old Porsche and they weren't making parts for it, you had to scrounge or buy used parts. I couldn't find anything, trim especially - that kind of stuff was especially hard to deal with.'

By the late 1970s the thickly painted psychedelic artwork was flaking off, and the family took the decision to have the car repainted back to original, pre-psychedelia condition to allow its continued use.

As the years went by and Janis's music gained new appreciation, Laura became involved in a play, Love, Janis, inspired by her best-selling book of the same name and first performed in Laura's home town of Denver in 1994. Discussions moved on to the car, and recreating its psychedelic artwork, and two artists from the Denver Center Theatre Company, Jana Mitchell and Amber Owen, came forward to help.

'What we did was provide them with a great deal of photographic evidence to help get a precise enhancement done.' I ask if she was pleased with the results, and Laura laughs out loud. 'Are you kidding?!'

'We've been very pleased with it,' confirms Michael. You can't tell much [difference]; there are a couple of things but nothing at all of significance.'

'I think what it does,' says Laura, 'is it shines again, the car has its smile on again. It was showing signs of age before and now it's in dancing form!'

The Porsche, back in smiling, psychedelic form, was displayed in the lobby of the Denver Center while the play was running, attracting ecstatic attention.

'I saw the show a lot,' says Laura, 'and hung out in the lobby. The combination of the play and the car, it was

Above, from left Janis and her band, Big Brother and the Holding Company, depicted on the front wing; stock 1600SC flat-four engine; surprise front wing fuel flap artwork.

sharing something that was very personal and very much family, and is now so clearly very much public. We saw the love for the car and for Janis. It was a lifechanging experience for me.'

Back to Michael: 'I remember I was standing behind a group of older women, grey-haired women, and they're all talking and one of them is saying, "I saw her at The Fillmore", and another says "Oh I can't remember much, I was a totally assed on acid." It was so shocking to hear four grandmothers talking like that. But people were loving the car, and remembering it.'

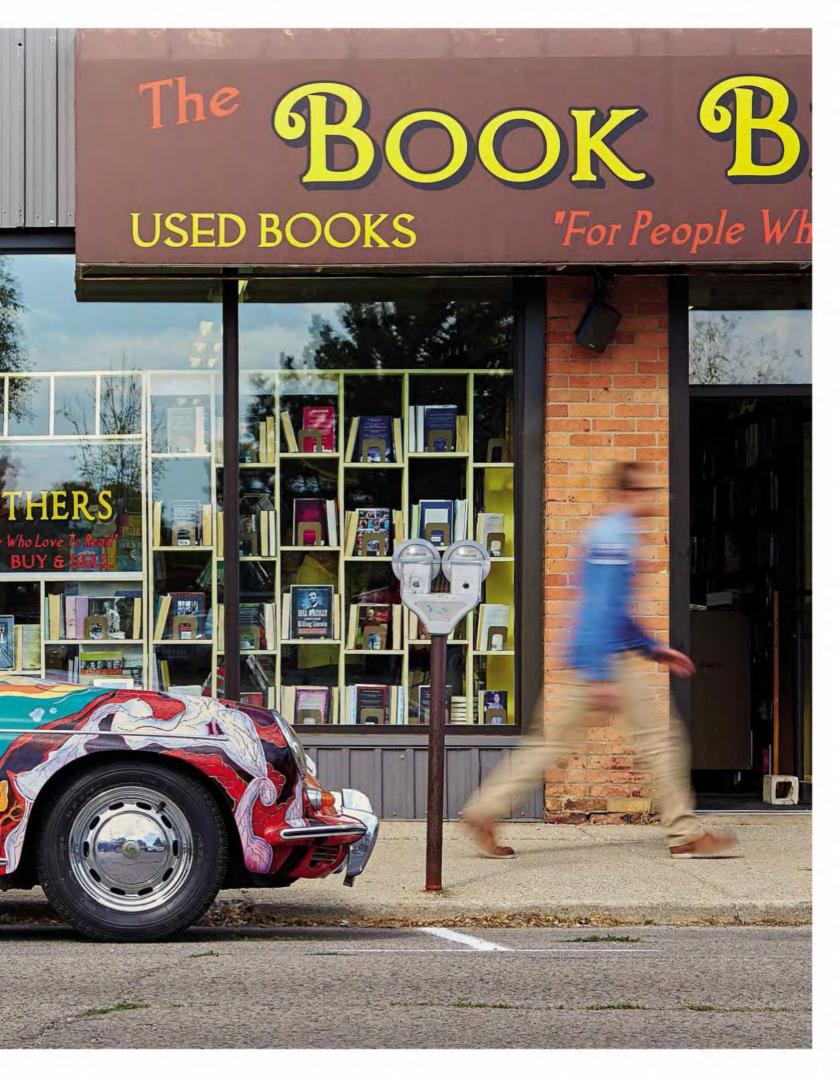
The play went on to run at locations across the USA, right until 2008, but the Porsche needed a safe base, and Laura and Michael took the decision to lend it to the Rock and Roll Hall of Fame and Museum in Cleveland, which is where it has stayed since 1995 - until now.

WHO ARE WE, then, to drive this piece of rock and roll history? It's been gently recommissioned by RM Sotheby's in readiness for its Driven by Disruption sale in New York on 10 December, but it's otherwise unchanged since Michael and Laura last used it. No-one else will be allowed to drive it more than a mile or so but, with Michael and Laura's approval, we're handed the keys, with permission to drive as far as we need. What a privilege.

First things first; a look around the car. It's a lovely little thing, a long way off concours, thankfully; no rust, no dents but with a sense of use to it that evokes Janis's ownership. Leaning into the passenger side, I idly pull the fuel-filler release cable and get a surprise when the front wing-mounted flap pops open in front of me to reveal an angry painted face. Agh! I don't suppose many people have seen that over the last couple of decades.

Round to the driver's side, and I drop down into the comfortably used seat to that familiar 356 feeling of sitting deep in the car. The steering wheel is delicate in feel but huge in diameter, the top-hinged pedals springy and offset to the centre. There's a co-axial aerial cable connector on the dashboard - was this added for Janis? and the radio features lovely, stylised quaver symbols





on the two control dials. I attempt to tune it, hoping against hope to find a station blasting out 1960s tunes, but it remains disappointingly silent.

The engine fires up, sounding for all the world like a noisy Beetle's. It's still on Solex carbs, and the spec is

standard so it sits at a nice even idle and pulls away with minimal fuss. The gearlever movement is typically sloppy but within it there's a precise shift to be found, as odd as that sounds, so it is possible to whip through the gears as quickly as you'd ever want to.

But why would you? This is the most relaxed any sports car could be, as gentle and benign as the off-stage Janis that her family knew so well. Sure, it will rev but there's no real need because there's such a steady flow of torque. So we whisk along, just as Janis would have whisked along, engine bumbling away behind, and that torsion bar suspension soaking up every bump. We're so used to modified 356s, it's all too easy to forget how good a stocker is.

This being a 356C SC Cabriolet, it's got all the right bits. The C was the final iteration of the 356, and sold only from '64 to '65, alongside the newly introduced 911.

The SC part denotes the highest-power engine option ever available with the pushrod-engined 356s (distinct from the four-cam Carreras), offering 90bhp. And the Cabriolet came with a lined or 'padded' hood and full windscreen, rather than the single-layer hood of the

Convertible and the cut-down screen of the Speedster. As a daily driver, this was about the best spec a 356 could be. Janis chose well.

What's funny is that, when you sit deep in that cockpit, it's easy to forget how outlandish is the exterior – until yet another openmouthed onlooker points and waves. It's encouraging how many recognise it as Janis Joplin's car though.

So what happens next? And why have Laura and Michael decided to sell?

'We've cared for it for 40odd years,' says Michael, 'and it makes sense now to turn it over to new hands who will be responsible for its future.'

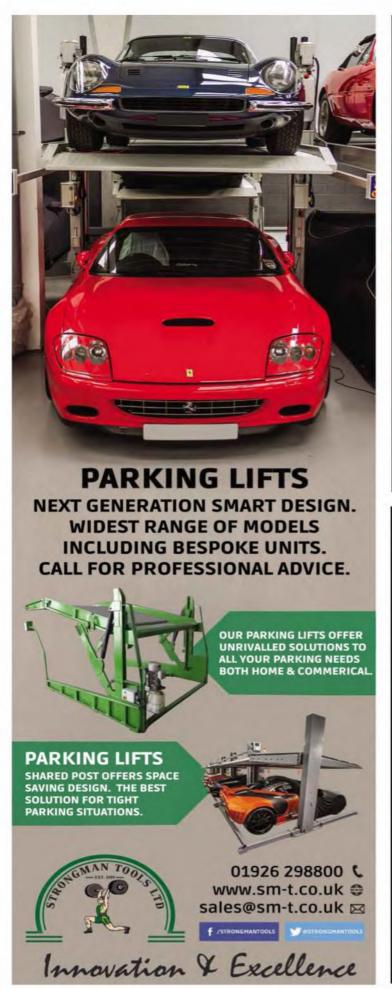
Driving Janis Joplin's 356 and talking to her family turned out to be quite an emotional experience. It's a car that deserves to be cared for.

**THANKS TO** RM Sotheby's, www.rmsothebys.com.



Above
The Cabriolet's lined hood folds
down easily – and that's how
Janis kept it, driving it top down
between Los Angeles and
San Francisco







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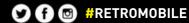




PARIS - PORTE DE VERSAILLES - PAVILLONS 1 & 2.2

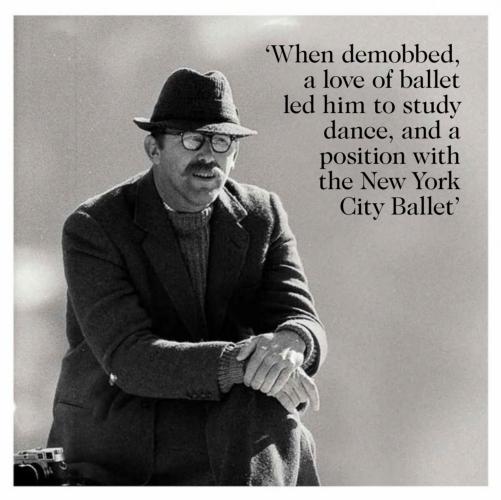
Auctions ARTCURIAL - 5 february





# Henry N Manney III

A career at Road & Track made Manney a friend to thousands of car enthusiasts he never met



DON'T REMEMBER which line of story research possessed me to exhume my mouldering October 1966 copy of Road & Track magazine, but whatever it was didn't survive an opening glance at the table of contents. Instead, I spent the afternoon with that late master of American motoring letters, R&T European correspondent and close friend of my youth Henry Manney, watching the French GP at 'charming oldworld Reims, where the dust is grittier, the pollen sneezier, the prices unreasonabl-er... and the police asterisker than any other racetrack I can think of'.

A few more pages and race reports later we had decamped across the Channel to western Scotland for a first-hand lesson in whiskymaking. The basics of which were, according to Manney: 'A visit to Scotland in October – or practically any other month, come to that –

will bring it home to the most obtuse consumer that Scotch is simply an early form of central heating. When there is even frost on the coal as it burns on the fire, desperate measures must be taken.'

Not that I ever met the man personally, mind, and neither, at the tender age of 13, would I have made very discerning company on any whisky expeditions. But he was my friend regardless, as he was friend to an entire generation (or several) of American enthusiasts and proto-enthusiasts, simply because that's how he wrote to us. Whether he was being funny and breezy, toying with language and painting a scene, or informative and insightful about one of his endless non-car interests, or as tragically serious as a reporter of 1960s motor sport often had to be, Manney didn't merely take you along for the experience. He treated you like a fellow insider.

He was born Henry Newman Manney III in 1922, and his background wouldn't suggest a career automotive vagabond. He came from lines of Old Virginia stock and professional military men: grandad Henry I fought with the Union Navy during the Civil War, retiring as Rear Admiral; Henry II won the Silver Star for gallantry as a Marine Corps officer in 1918 (near Reims, in fact). Henry III, conversely, studied English Lit briefly at Duke University before war service as an Army radar tech; when demobbed, a love of opera, ballet and classical music led him to study dance, and a position with the New York City Ballet.

Manney's fascination with cars, however, stoked by a 1948 trip to Paris and the famous Montlhéry circuit, soon won out. He raced a Crosley Hotshot on his return, then moved in 1951 quite optimistically to a Ferrari 275S. Perhaps not coincidentally, Henry shortly thought better, and moved with wife Annie, also a dancer, and their children to Europe, where he refocused his efforts on writing.

Through the '50s he sold material to a range of US and UK car magazines, developing a cult following with his rare combination of perception, jaw-rupturingly tongue-in-cheek humour and pure skill with a phrase; it was actually Manney who christened the E-type 'the greatest crumpet-catcher known to man'. And in 1961 he became a staffer with *R&T*, repatriating in 1966 to the publication's southern California base.

His '60s and '70s tenure was a golden age for all concerned; Henry's irreverent, intimate style, bylined frequently (but not always, contrary to legend) with a full, grand 'Henry N Manney III', proved the perfect counterbalance to *R&T*'s often tweedy and patrician tone. Admittedly, Manney was himself quite tweedy, favouring a pipe and a donnish beard, but he swapped tweeds for a suit of armour in photos for his fabled *R&T* motorised skateboard test. He also thrashed his beloved dirt bikes through the dirtiest So Cal bush for sister-mag *Cycle World*, and reportedly shared the southern sharecropper's fondness for chewing tobacco.

The golden age ended too early. Manny suffered a stroke in 1982, aged 60, and remained comatose until his death six years later. He once wrote, in regard to a Ferrari GTO he owned for a while when such things were relatively cheap, that at least he'd had a taste of the real thing. Those of us who called him a friend now say the same about Henry Manney.

















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# Aérospatiale-BAC Concorde

The Anglo-French supersonic airliner owed its existence to German genius

OR A DECADE I lived under one of Heathrow's flight paths and, if the wind was in a particular direction, from around 7.10 of an evening a low rumble would reverberate through my house heralding Concorde overhead, bound for the US. I'd dash outside, my roof slates dancing and windows rattling to the soundwaves generated by 152,000lb of take-off thrust from four Olympus 593 turbojet engines as, with vortices trailing, Concorde passed so low I could pick out every detail of its sleek form. Despite the noise I didn't resent a moment of it and grabbed every opportunity to gaze in awe.

Then she was gone. And now, 12 years later, the final link to its delta-winged magnificence – the Avro Vulcan – has also made its last flight.

Despite still looking like a plane of the future and something dreamt up in *Eagle* comic, Concorde can trace its roots back to the 1940s and an Air Ministry brief to produce a subsonic, high-altitude jet bomber. Avro's chief designer, Roy Chadwick, proposed a radical delta-wing design and the first Vulcan took to the skies in 1952, the year that the De Havilland Comet debuted and wowed the world.

Avro proposed an airline version of its bomber using the same delta wing and a stretched fuselage, dubbed the Avro Atlantic, but plans foundered. However, as development progressed on the as-yet-unnamed Concorde, a Vulcan was used as a flying test-bed, with highly developed versions of the Bristol Olympus engine strapped to its belly.

The emphasis on Concorde's Anglo-French collaboration has obscured the contribution made by émigré German aerodynamicists, one of whom was a shy yet extraordinarily talented woman without whose work Concorde might, literally, have not got off the ground. Fluid dynamicist Dietrich Küchemann and mathematician Johanna Weber began their association at Germany's Aerodynamic Research Institute in Göttingen in 1939, where they worked together throughout the war.

In 1946, during British Occupation, their value was recognised and they were offered posts at the Royal Aircraft Establishment, Farnborough (they became British citizens in 1953.) Weber's wind-tunnel research made her a specialist in vortices and, with colleague Eric Maskell, she demonstrated that a thin delta wing at high angles of attack produced strong lifting vortices from its leading edge – hence Concorde's exceptionally tall undercarriage and 'droop snout' for forward vision.

It was a notion that flew, so to speak, in the

'The whole point of Concorde was to save time, which it achieved brilliantly' face of aeronautical wisdom but Küchemann had faith in Weber's research and petitioned the Government's Supersonic Transport Advisory Committee to pursue the contoured slender delta wing route for Concorde.

For those who never had the opportunity to fly on Concorde, be assured that the experience was profoundly underwhelming unless you liked guzzling unlimited vintage Champagne. The initial bumpy 250mph drag race down the runway and the steep, rapid climb out were undeniably exhilarating but after that it was largely sensation-free.

The cabin was merely of exec-jet dimensions, lacking headroom, and as Concorde flew so high it was generally turbulence-free – and, of course, noise-free too, as you were flying ahead of the engines' roar.

On my one and only supersonic flight to New York I even missed the chance to spot my house as we thundered over it because the deeply recessed windows provided only limited vision, being barely larger than a cigarette packet – and there was no in-flight entertainment to distract.

The whole point of Concorde was to save time, which it achieved brilliantly, of course, but its beauty and mechanical splendour were better appreciated from the outside rather than from within.

The remarkable Johanna Weber retired in 1975 and died only last year in Farnham, Surrey, at the age of 104.



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For the Classic Collector





# A lot to fit in a pocket

This Vacheron Constantin celebrates the company's 260 years with an extraordinary complication

OMETIMES I THINK that watchmaking is a little like mountaineering; at least, that is the thought that struck me when I first set eyes on the reference 57260 pocket watch by Vacheron Constantin.

This behemoth requires an owner with deep pockets of both the figurative and physical kind – it weighs a couple of pounds and, in a way, it is a distillation of what Vacheron Constantin is about. As a complicated pocket watch it would have been recognisable to the great customers of Vacheron's past, and it adds new functions. It is, to my knowledge, the first watch to have, at the request of the man who commissioned it, a Hebrew as well as Gregorian calendar and also a predictor for the date of Yom Kippur. I like this sort of abstruse mechanical function; it reminds me of what is arguably my favourite complication, the indication of the date of Easter on the Calibre 89 pocket watch by Patek Philippe.

Predictably, 57260 took years to make but, then, Vacheron takes a long view of things where time is concerned: the unveiling of this watch was the centrepiece of the brand's celebrations of 260 years of continuous operation in Geneva.

The name refers to the number of complications (57) and the celebration of the firm's 260th anniversary. In horological terms this is clearly an Everest, one that has been scaled by three intrepid watchmakers: Jean-Luc Perrin and two brothers Micke and Yannick Pintus. But unlike the ascent of the Himalayan peak, which is there to be climbed, the watchmakers have had to imagine new challenges and problems and then devise ingenious ways to overcome them mechanically.

Even the 'conventional' complications have been reimagined. Take, for instance, the split-second or *rattrapante* chronograph that allows one to time, say, the first and second place in a range by 'splitting' the second hand into two. This is already a notoriously tricky function to regulate and the watchmakers decided to mix it up a bit and create two retrograde second indicators either side of the front dial. Even the time of day is given in a slightly unusual look with the use of a regulator dial layout: the hours indicated on a small dial at 12 o'clock, the minutes represented around the edge

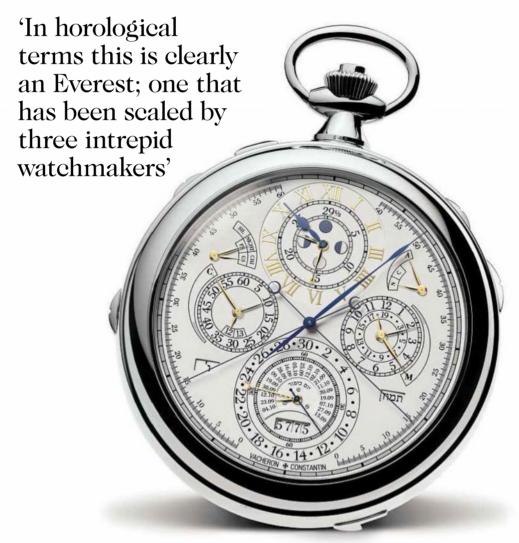
At first sight the dials back and front seem very crowded but, on closer examination,

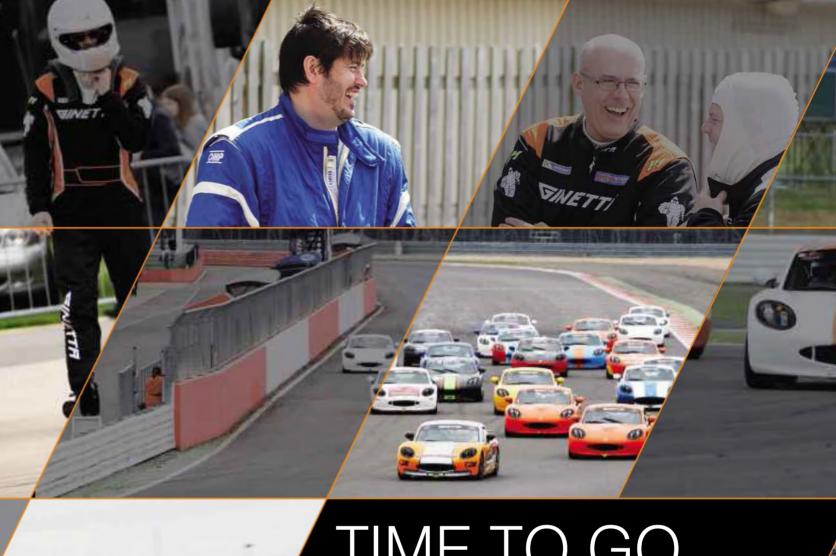
there is an elegance and harmony about them. On the front, between one and two o'clock, there is a little indicator showing the torque and power reserve of the alarm, which is mirrored between 10 and 11 o'clock by a chime/night/silence indicator pertaining to the five-gong full Westminster chime mechanism. Turn the watch over and the length of day and sunrise indicator is balanced by length of night and sunset indication on the back dial, either side of the Armillary sphere tourbillon.

This triaxial tourbillon is more than merely another fancy tourbillon: it performs a decorative function, with all the components periodically coming together to form the Maltese cross that is the symbol of Vacheron.

Of course, no-one needs a pocket watch that weighs a couple of pounds and reproduces for your amusement the movements of the heavenly bodies in the night sky, as this watch does. But nobody really needs a Ferrari GTO, nor to climb Mount Everest. However this urge to possess (if only for the span of our lives) miraculous objects and to overcome huge barriers, be they topographical or mechanical, is part of what makes us human.

In a world that is not exactly stable, watches like the 57260 (not that there are many watches like the 57260) are reassuring. They prove that there are still people capable of appreciating and commissioning objects of beauty and mechanical complexity, and that there are still people capable of making them.





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# **Into National rescue**

From classical winged Mercury to the Smurfs of the 1970s, National marketing ephemera is worth preserving

OLLS-ROYCE won the RAC's coveted Dewar Trophy in 1920, when a 40/50hp Silver Ghost ambled its way through 10,000 miles at an average 19mph. This gong was for reliability and durability because, when the engine was stripped down afterwards, it was found to be almost as good as new.

The Castrol oil used was much-praised (the post-event inspection found it barely discoloured), but then so was the National Benzole that fuelled the majestic beast throughout its 61-day odyssey.

In those days, of course, the horrendous effect that benzene has on human health was little understood. Benzene and toluene are the main ingredients in benzol, a mixture derived from coal tar or gas and – while no-one realised it was carcinogenic – those concerned with mechanical performance sure knew its excellent combustion qualities. Benzol was used effectively to power shells during the First World War.

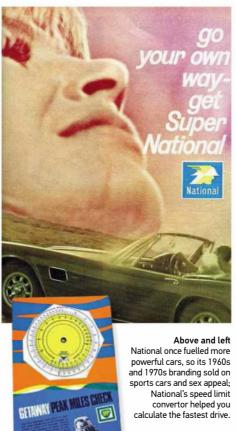
Production had been small-scale in the early 20th Century but in 1919 a bunch of British entrepreneurs decided the concoction was a 'motor spirit' with a promising future as an alternative to petroleum... especially as there was a huge, post-war surplus of the stuff. The National Benzole Association was duly founded that year, becoming a limited company in 1920.

Pure benzol really was akin to rocket fuel, and demanded fiddly carburettor adjustments to engines of the time. Its paint-stripper-like qualities were harsh on components, so the fuel sold at National Benzole Mixture pumps from 1922 was diluted with 50% BP petrol: an ideal cocktail for high-performance engines, bolstering acceleration and cutting knocking.

Motoring boomed in the 1920s and sales of motor spirits shifted from chemists to purpose-built garages. National Benzole sales soared, and by 1928 marketing campaigns had made it instantly recognisable nationwide. The brand adopted a character called Mr Mercury, whose profile, complete with bewinged helmet, was integral to the black-and-golden-yellow corporate livery. It was seen on everything from pump globes and enamel signs to fuel receipts and press advertisements that extolled the power-packing virtues of the fuel.

After the Second World War, National Benzole Mixture was subsumed into the Pool Petrol system, returning only in 1953. By then,





though, supply problems had started to reduce the benzol content, and rivals had begun adding lead to fuels for consistently high octane levels. And, by the late 1950s, the hazard that benzene posed was public fact.

The company was acquired by Shell Mex-BP in 1957. Within five years, the benzol was eradicated, as was any reference to a 'Mixture', and plain National became just another petrol brand. Apart, that is, from an image viewpoint. The change of ownership was accompanied by a makeover that brought a bold new look to everything National. The company's logo was now a vivid yellow, white and blue stylised rendition of Mr Mercury executed by renowned graphic designer Abram Games, world famous for the impact of his wartime propaganda posters and Festival Of Britain logo.

Trading off its old reputation for sustaining the performance of powerful cars, National's 1960s advertising campaign used the slogan 'Getaway People Get Super National'. TV commercials and punchy press ads brazenly featured sports cars – especially a crisp white E-type but also TR4As, Alfa Spiders, even the AC 428 – to relay a super-cool image of beautiful people, stringback gloves, polo-neck sweaters and snap gearchanges. The message was that National would have a transformative effect on your life behind the wheel.

Among a stack of books I bought recently was a lovely token of this era, a National 'Getaway Peak Miles Check'. You could use it, at a time before national speed limits, to work out the most rapid time you could drive your own E-type point-to-point. Meanwhile, on the reverse, you could 'cruise your way through the metric system' with a conversion table; National even provided English/Metric comparisons for hat, stocking and collar sizes.

The National brand survived through to the early '90s before BP phased it out. Today, it lingers only in the Shetland Islands.

There are two main themed periods for petroliana bearing these historic names: the 1920s-50s National Benzole era encompassing all its petrol forecourt paraphernalia and Mr Mercury in his original form; and the swinging style of the 1960s-70s National, which also extends to consumer-orientated offerings such as maps and keyrings. But there's a third, too. National helped popularise The Smurfs in the UK through a petrol station promotion, and the plastic Smurf figurines it originally sold for 36p each in 1978 are today very keenly sought after.



An excellent Jaguar Mk2 Saloon manual overdrive in one of the most desirable colour combinations of Golden Sand exterior with Tan interior.

This car is an original right hand drive, carefully maintained, with a recorded mileage of just over 61.000 miles.

It comes complete with an extensive history file with old MOT certificates and a letter from former Top Gear presenter Quentin Wilson, thanking the owner for the loan of the car for filming and saying "it is one of the nicest, most original Mk2s I have ever driven".

Today the car runs and drives beautifully and will give the new owner great enjoyment in the coming years.



**1967** Jaguar E-Type Series 1 4.2 £145,000 Fastidiously maintained throughout its life. This original right hand drive matching numbers E-Type runs and drives perfectly and will give any new owner great enjoyment.



**1985** Mercedes **280SL £28,000** With just 16,014 recorded miles from new, this vehicle is in exceptional condition throughout having recently had a major service.



**1967 TR5 Roadster** £79,500 This is the first production right hand drive TR5. Very original condition throughout having been serviced and maintained to a high standard. A comprehensive and detailed history file confirms the provenance of this unique and historic vehicle.



**1959 Jaguar XK150S 3.4 Roadster £195,000** An original right hand drive example in excellent condition throughout. One of only 44 manufactured by Jaguar.



**1970** Jaguar Series 2 E Type FHC £85,000 This is the most original and beautifully detailed fixed head coupe that we have seen in a very long time. The car has been fastidiously maintained for the last 45 years by just five careful owners.

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# Squire – the man, the cars, the heritage

JONATHAN WOOD, Classic Motors Cars Ltd, £100 (Limited Edition £200), www.squirebook.co.uk



SOME PEOPLE are so amazingly talented from such a precocious age that it's almost depressing to read about their achievements. Adrian Squire was one of those people. At the age of 16, just after leaving Downside school, he

produced his own 'catalogue' for a Squire sports car, complete with pen-and-ink illustration of the car he fully intended to build. Eight years later he achieved his ambition by setting up Squire Motors Ltd and producing one of the most beautiful sports cars of the pre-war era. He was all of 24 years old.

Jonathan Wood produced a monograph about Squire back in 1967 and now, thanks to backing from four owners of Squire cars – among them, Peter Neumark of restoration company CMC, whose Jaguar E-type was the cover star of *Octane* 150 – he has created this stunning book. He came out of retirement to write it and he has done a superb job.

Running to well over 400 large-format pages, which are beautifully produced with exceptionally

clear text and hundreds of images, the book charts Squire's life from earliest childhood, through the schooldays in which his engineering and artistic skills first became apparent, to the employment at MG and the Bristol Aeroplane Co that sandwiched his car-making years. Having started his research in the early 1960s, the author had the benefit of being able to interview several key figures who were still

alive at the time, in particular Reginald Slay, the sales director of Squire Motors. He also had the full co-operation of Squire's descendants, who provided a wealth of photos and personal ephemera that make the book so fascinating to browse.

About half of the pages are given over to Squire and his career; the remainder include detailed histories of each of the seven cars that Squire made, plus the two chassis that were built up into cars by others

after the company folded in 1936 – in essence, the Squire was too expensive to succeed. There are also appendices on subjects ranging from Vanden Plas drawings of projected Squire bodies to the Anzani R1 engine that powered the cars.

The 'kicker', to use modern parlance, is that Adrian Squire was killed in an air raid at the Bristol works in 1940, a few weeks before his 31st birthday.





# Spitfire in my workshop

DAVID GLEN, Brown & Brown, £39.99 plus p&p www.spitfireinmyworkshop.net

APPARENTLY there are 46,000 panel rivets in a Spitfire, and David Glen drilled a hole for every one of them, before inserting each rivet stem and cutting it flush – just one facet of his incredible project to scratchbuild a Mk1 Spitfire in 1:5 scale. Glen's masterpiece is now on display in the foyer of the RAF Museum at Hendon; it so overwhelmed the museum's trustees that they broke their own rules that forbade them accepting any kind of model for the collection.

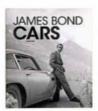
We featured this amazing story back in *Octane* 79 but could only skim the surface in the space available. This large-format hardback contains hundreds of close-up colour photos showing how the model was built, but it is much more than just an extended version of a modeller's magazine article. Glen writes fluently and movingly about his life and career, and his relationship with his father and grandfather, whose own skills have clearly been passed down the generations. It is an inspiration.





#### **James Bond cars**

FRÉDÉRIC BRUN, Aurum Press, £25 ISBN 978 1 78131 538 5



WITH HYPE about the new Bond movie *Spectre* currently at fever pitch, it's a good time to launch any Bond-related book, and this one makes a valiant effort to mention virtually every vehicle that features in the

Bond films – as well as boats, planes, 'bikes and, of course, the *Little Nellie* autogyro. If it falls down it's in the frequent use of generic motoring library 'stock shots' to pad it out and compensate for the paucity of stills from the movies, which is occasionally confusing – is this the actual car from the film, or just a similar example? The text, being translated from French, is also slightly clunky. That said, you're bound to find some nugget you didn't know before, and at 25 quid it's decent value.

### And on that bombshell

RICHARD PORTER, Orion Books, £20 ISBN 978 1 4091 6473 9



LOVE IT or loathe it, you're bound to have an opinion about *Top Gear* (the telly progamme), and script editor Richard Porter was on the inside for all 22 series. His fly-on-the-wall account of its often endearingly amateurish

modus operandi doesn't contain any shocking revelations – although he does argue convincingly that the Argentinian debacle involving a Porsche 928 with a 'Falklands' numberplate was down to sheer coincidence – but his account of the anarchic programme's uneasy relationship with its BBC overlords is particularly interesting. Not surprisingly, Porter won't diss his old friends and colleagues but he doesn't let Clarkson off lightly for causing the show's demise. A fascinating and amusing insight into a true TV phenomenon.

# COLLECTORS' BOOK

# My life on wheels

MAURICE WIGGIN, John Baker, 1963, value £5-10



THIS IS NOT a valuable or sought-after book; our copy cost £8.50 from a secondhand bookshop. But it's a perfect example of the kind of cheap hardback you often find in junk

shops that will enhance any collector's library: an entertaining and nostalgic account of one man's journey through life, beginning with a 1921 Allon motorcycle and culminating with an early Mini. Charmingly written and illustrated, it's proof that not all motoring books have to be expensive.

# Driving on the edge

MICHAEL KRUMM, Icon Publishing, £24.99 ISBN 978 1 910584071



THE SUBHEAD reads *The art* and science of race driving and this really is a deep-thinking look at how to become a track warrior. That said, this updated version of the *Autocourse*-sponsored hardback is easy to

digest. The vastly experienced Krumm is at his best in the 'Troubleshooting' chapter, outlining how and why most of us blessed with less god-like talent tend to over-drive. For wannabe professionals, there is a wealth of information on car set-up and even on how to go about securing a race seat. Krumm might not be particularly well known, but he has won countless championships in single-seaters and GTs; usefully, he is also a first-class writer. If you buy only one driving manual, make it this one.

# Factory-original Mini MkI & MkII

JAMES TAYLOR, Herridge & Sons Ltd, £40, ISBN 978 1 906133 66 5

'TO ANYBODY WHO is new to the Mini research game, I recommend investing in a supply of aspirins at an early stage.' So says author Taylor in his introduction to this restorer's and owner's guide, which details the precise specifications not just of early Mini saloons but of the Riley and Wolseley versions too, the estates, vans and pick-ups, and the Mini-Moke.

Herridge & Sons are the people behind the old Bay View Books series of *Original* titles, and this brand new guide follows their well-proven format of specially commissioned colour photos and detailed text. If charting the minutiae of production history sounds dull, far from it: the book's superb layout and design, and high-quality reproduction, make it a pleasure to dip into. If you are into early Minis, this is an absolute must-have.





# **Bugatti Type 46 & 50, 57**

BARRIE PRICE, Veloce, £37.50 / £45 ISBN 978 1 845848 72 9 / 71 2



BARRIE PRICE is most often associated with Lea-Francis Cars, to which he owns the rights, but he has been a leading light in the Bugatti world for many decades and is a former chairman of the Bugatti Owners Club. These

two volumes first appeared in the early-mid '90s and have just been reprinted by Veloce. They have not been updated since the previous, second edition, so are showing their age. No matter. They are still hugely authoritative and packed with hundreds of images, including particularly fascinating pics of oddball one-offs and Bugattis in their declining years. The depth of knowledge presented here fully justifies the decision to reprint them.

# 1924 Grand Prix of Europe at Lyons

£POA. www.pullmangallery.com

MAKE SOME ROOM on the wall of your man cave—an 81x62-inch space will do it – for this warm and romantic original work by Dexter Brown, painting in this instance in oils and under the pseudonym of 'de Bruyne'. The piece depicts preparations for the 1924 Grand Prix d'Europe. In the foreground is a quartet of Alfa Romeo P2s on their maiden outing, while in the background is another Grand Prix debutant that would go on to make quite the name for itself: the Bugatti Type 35.



# Astell & Kern AK T8iE earphones

£799. www.astellnkern.com

HIGH END AUDIOPHILE brand Astell & Kern partnered with Beyerdynamic to design from scratch these new reference-quality earphones, which are distinguished by their crisp, well-defined sound right across the spectrum, from low to high. They're extremely comfortable, weigh just 7g, and even have Kevlar-reinforced cables to reduce the chance of breakage – a welcome feature given the price.



## Wooden Riva model

£195. www.conranshop.co.uk SHIPSHAPE BUT much smaller than the real thing, this hand-finished wooden model of the Riva Aquarama speedboat captures its elegant lines wonderfully.

# TAG Heuer Formula 1 McLaren special edition

£1200. www.tagheuer.co.uk

DOESN'T TIME FLY? In 1985 TAG Heuer and McLaren started a relationship that's still going strong today. To celebrate the 30th anniversary of the collaboration, TAG has produced this Formula 1 McLaren special edition chrongraph, aglow with 'Rocket Red' detailing inspired by the colour of McLaren's 1985 livery. The case back features an engraving of McLaren's MP4 F1 car from the same year.



#### Scalextric Delta S4

£39.99. www.scalextric.com

GIVEN THAT THE fate of a slot car is to leap off the track and crash into the skirting boards, Scalextric goes to enormous effort to get the details right on its models – in this instance the Group B Lancia Delta S4 that Dario Cerrato and Giuseppe Cerri drove to second place on the 1986 Rally San Remo. It seems almost a shame to race it – well, until someone gets the controllers out...



# **Harry James** Superleggera shirt

£120. www.harryjameslondon.co.uk TOURING USED the Superleggera moniker for its barely-there coachwork; now the name is being applied to a range of Harry James shirts made in Italy from ultra-lightweight

Italian fabrics.

# Breguet fountain pen \$2199. www.breguet.com DESCRIBED BY ITS creator as a 'writing instrument' rather than a mere pen, this extravagantly crafted silver heavyweight is by renowned watchmaker Breguet. It features engine-turned guilloche on the barrel, cap and piston cap, a technique used on the dials of some of the company's superlative timepieces. The pen's medium nib is made in 18-carat rhodium-plated gold, inscribed with Breguet's classic 'B' monogram.



#### Farewell Vulcan by Nigel Nixon

£150 for photo block wrap or £60 for print; both 29x10in. www.farewellvulcan.co.uk

WITH THE VULCAN'S days of flight now finally over, this beautiful print by Nigel Nixon is the perfect way to remember Britain's much-loved V-bomber. The picture was taken at RAF Waddington and from a seldom-seen angle as the old girl taxied onto the runway for take-off.



1:43 BY AUTOCULT

# Texaco Doodlebug tanker

PRICE £117.95 MATERIAL Resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\*

comic-turned-industrial designer Norman Bel Geddes. It was especially notable for having compound-curvature windscreens, an extremely advanced feature in 1933. Six examples were built.

Models shown are available

www.grandprixmodels.com

from Grand Prix Models,

+44 (0)1295 278070,

Autocult's model captures the Doodlebug's squat shape well and features correctly raised TEXACO lettering on the sides. Definitely different, it should appeal to collectors of classic industrial design as well as to model vehicle enthusiasts.

WITHOUT A COMPARATIVE reference point it looks huge – but Texaco's 1933 'Doodlebug' fuel tanker stood only six feet high. It was designed to present a more acceptable face of fuel deliveries to residential areas, when the big oil companies were trying to promote heating oil as a 'clean' domestic fuel over coal.

Built on a Diamond T chassis with rear-mounted engine, the Doodlebug was penned under the supervision of vaudeville



#### 1:43 SCALE

1 // BUGATTI TYPE 252 BY CCC PRICE £105.15 (kit £49.15) MATERIAL Resincast handbuilt QUALITY \*\*\*\*\* VALUE \*\*\*\*\*

A slightly crude but unusual model of Bugatti's ill-fated post-war swansong.

2 // CADILLAC V16 HARTMANN ROADSTER BY TRUESCALE MINIATURES PRICE £75.95 MATERIAL Resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\* Crisply moulded, impeccably finished and impressively large – even at 1:43.

3 // ELVA-PORSCHE MKVII
BY AXEL'R PRICE £127.60 (painted kit £58.40) MATERIAL Resincast
QUALITY \*\*\*\*\* VALUE \*\*\*\*\*

The rear-mounted fan is a giveaway that this model depicts Herbert Muller's 1964 European Hillclimb Championship car.

4 // ASTON MARTIN DB4
BY SPARK PRICE £47.50
MATERIAL Resincast
QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
A nice Aston replica, slightly spoiled by having modern low-profile tyres.

5 // FERRARI 488 SPIDER
BY LOOK SMART PRICE £112.30
MATERIAL Resincast
QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
We like the blue, but this 'Rarri can also be had in several other colours.

6 // DALLARA-GANASSI INDY CAR BY FORMULA MODELS PRICE £188.95 (kit £73.80) MATERIAL Resincast handbuilt QUALITY \*\*\*\*\* VALUE \*\*\*\*\*\* You can spend hours deciphering the sponsors' logos on this model of Franchitti's 2010 Indy 500 winner.

7 // LISTER-JAGUAR
BY RENAISSANCE PRICE £195.90
MATERIAL Resincast handbuilt
QUALITY \*\*\*\*\* VALUE \*\*\*\*\*
Individually applied side louvres help
explain the price of this French handbuilt
of the 1958 Scott-Brown/Hansgen car.

8 // MASERATI GRANCABRIO BY BBR PRICE £118.20 MATERIAL Resincast handbuilt QUALITY \*\*\*\*\* VALUE \*\*\*\*\* Metallised paint of this 2014 Centennial replica recalls the Hot Wheels of our youth – but with infinitely more detail.

9 // TRIUMPH ITALIA BY MATRIX PRICE £74.95 MATERIAL Resincast QUALITY \*\*\*\*\* VALUE \*\*\*\*\*\* Who needs a Maserati? Vignale-styled Italia was a Triumph of design. (Sorry.)

#### - CLASSIC MODELS

# **1936 Jaguar SS100** by Matchbox



MORE THAN any other range, Matchbox Models of Yesteryear made it acceptable for adults to collect model cars, rather than pretend to buy them for their children!

The idea of a series of veteran and vintage vehicles was the brainchild of Jack Odell of the Lesney Company, who in 1953 had the brilliant notion of making diecast toys small enough to fit inside a matchbox. These were soon selling in huge numbers but Odell also wanted to make more detailed models. Fascinated by vintage machinery, he came up with the idea of Models of Yesteryear.

The first few models, launched in 1956, reflected Odell's personal interests – the 1911

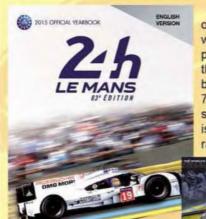
B Type London bus, for example, was included because his father had been a bus driver. But Odell and his business partner, Leslie Smith, had big ambitions to conquer export markets and new Yesteryear subjects were added at the request of distributors abroad. The 1911 Model T Ford was chosen to appeal to the US market, while the 1928 Mercedes-Benz 36/220 landed the company a massive order from a German department store chain.

The Models of Yesteryear series initially had a total of 16 reference numbers, the policy being to delete an earlier item each time a new one was added. Thus, over the years, four or five different models might appear under

the same catalogue number. Sometimes a popular subject would be modelled more than once, like the Rolls-Royce Silver Ghost or the 4.5-litre Bentley. The trend was towards an increase in size and level of detail, the 1936 Jaguar SS100 being a typical example from the 1980s, when the popularity of Yesteryear collecting was at its peak.

Because these models were mostly bought by adults, there is a very high survival rate, meaning that many of the later Yesteryears now cost less than they did 30 years ago! Bad news for those who bought them as an investment, but good if you want to build up a collection without spending a fortune.

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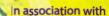
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# Keeping the years at bay



1965 AUSTIN-HEALEY 3000 MkIII MARTYN GODDARD

WHEN I WAS searching for an Austin-Healey 3000 back in 1987, the colour of the engine and engine bay were not high on my list of priorities. I was looking for a smart, rust-free example, so trawled adverts for dealers specialising in US-imported cars. To my eyes, the white Austin-Healey 3000 BJ8 that I handed over cash for was very much an American example, with chromed rocker cover, coil and brake reservoir.

Over my years of ownership there has been a constant programme of improving 171 YNO, as described in *Octane Cars*. Chris Everard and some of his mechanics at JME Healeys have mentioned the rather eccentric under-bonnet paint scheme and extras. When my car left the Abingdon works in 1965 its engine would have been painted green (not gold, as the block and gearbox were when I bought it), and the engine bay would have been body colour, not matt black. There were other irregularities such as heater ducting that looked as though it should be connected to a tumble dryer rather than a BMC classic car, and a rather Heath Robinson car alarm that yours truly had fitted – the latter not such a criminal act if only I hadn't lost the cover and replaced it with a plastic measuring jug held in place with red cable ties...

Arriving at the workshop, I went through the tasks with Dan Everard, taking his advice on what should be done while there was the luxury of being able to work in an empty engine bay. I agreed to change all the heater ducting and rubber hoses and we decided on how far we should go with the body colour. The wiring was in good condition so it was disconnected, bundled together and masked up for painting. The alarm would re-gain a proper dirt cover and then be relocated with the siren, where a non-standard water catchment tank was currently located.

Mechanics Mick and Andrew wasted no time in stripping the motor and I stayed to record their progress. As an owner it was an insight to see how much work needed to be done to remove the ancillaries and wiring from the engine. It took a couple of hours before I was able to photograph the big six-cylinder motor being hoisted out of the engine bay en route to a thorough steam-clean. I asked whether there were any issues in removing the engine and was told that it's always the carburettors that are tricky, followed by separating the exhaust system. Luckily 171 YNO behaved well and there were no parts that needed extra attention in the dismantling.

The power-wash revealed the engine number and it was good to confirm the matching number with the heritage certificate. Dan prepared the bay, scraping, sanding and





# 'The heater ducting looked as though it should be connected to a tumble dryer rather than a classic BMC car'

pressure-washing years of oil and dirt off the engine bay. When I dropped in again, midway through the project, the work had progressed with no nasty surprises such as rust or past accident damage. Paul in the paint shop had painted the engine JME green, a colour they'd matched from period cars. I watched the spraying of the engine bay through a window on the paint booth; the new 'Goddard white' was mixed by analysing the bonnet colour of my car.

Over the next week the car was reassembled with new components supplied by AH Spares Ltd, located just up the road from the JME workshops. This was especially handy when a new heater matrix was needed in a hurry – I had reported the odd drip of water from under the dashboard. There was a long list of parts required, but all were in stock so there were no delays there. Thankfully I was able to collect the car on a sunny autumn day and photograph the restored engine bay: it looked terrific and was a credit to the standard of JME's workmanship. In fact, it's a shame I had to close the bonnet and hide all that shiny new paintwork and polished components. Still, I know that they're there and the work has uplifted the whole car.

Chris is now eager to attend to other areas, but he'll have to wait until my bank account recovers!



#### Clockwise from left Readying the engine for extraction from its matt-black bay; reinstalled and, below, looking glorious; Paul applying a coat of 'Goddard white'.



# 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



# Fun in the smoking carriage



1961 SAAB 96 JOHN SIMISTER

'NEXT ADVENTURE: a tour of Ireland in September.' That's how I ended the last report on my two-stroke Saab 96. I was talking not of September 2015 but September 2014, and it seems a long time ago that Mrs S and I dropped the dog off with friends in Pembrokeshire and headed onwards to the ferry from Fishguard.

We stayed first in Arklow, south of Dublin, and after exploring Glendalough and Avoca we headed north on the speedy motorway and dual carriageway - none of which existed on my first Irish adventure in 1979 - to stay with different friends in Helen's Bay, County Down, via a detour to Warrenpoint. We returned to Dublin for a couple of days, and headed thence to the Rosslare ferry via a scenic loop far inland and on down to Waterford. The only attention demanded by the Saab was replenishment of the grease in the driveshaft joints, which tends to escape between the shafts and the stationary outer boots within which they rotate. A light oscillation in the steering tells me when they need feeding again.

This really is an amazingly usable car for something 54 years old and powered by an 841cc, 38bhp, three-cylinder engine driving through a

three-speed gearbox. It will cruise happily at 70mph even though that represents 5000rpm, and it typically covers about 33 miles on a gallon of petrol with oil distributed within it at a 3% concentration. It brakes well, too, its finned front drums proving well up to the task of descending some steep Irish hills. As you can see from the photograph, the hills are especially suited to old Saabs.

Cruising serenity and general NVH rejection took a tumble a few years ago, however, when the original soft-rubber gearbox mount split irreparably and only a harder item intended for a V4 version could be found to replace it.

Now, though, the brilliant Svenska Saabklubben has had the correct-hardness mounts remade, and one is now fitted in my Saab. I had almost forgotten how sweetly it used to run and how quietly it cruised, and it's a treat to have that civility restored.

The other breakthrough concerns the annoying snatch and surge which used to happen nearly every time I reinstated power and caused the freewheel to re-engage. I was sure it hadn't always done this, and I discovered I had inadvertently over-advanced the ignition during some past tinkering. Correcting that improved things a bit, but driving the newly acquired 1960-vintage 96 belonging to friend and fellow journalist Peter Burgess confirmed that my Saab still wasn't right. So I checked the carburettor float level, which was too low and thus starving the carb during a sudden fuel demand. I fixed this and the Saab surges no longer.

The longest recent trip was to Yorkshire for the Guild of Motoring Writers' Bring Your Own Vehicle weekend, which included a climb up Holme Moss and several speedy laps of the Mintex braking test circuit in the company of the Burgess Saab, both vroom-popping happily and sending their aromatic smoke signals. But it was a fortnight before that, in mid-September, that the Saab had its moments of public fame when it smoked twice up the Kop Hill Climb. And when I say smoked...

I'd mistakenly put a bit more oil in the fuel than I intended, so the crowds lining the hill found the air blue as we waited for our turn to ascend. They were polite enough not to make the air bluer. As we approached the startline the commentator said all sorts of complimentary things about the Saab and the breed's rallying exploits, and he relayed the words I had provided on how I had bought it in Sweden and driven it home, and about the time Frik Carlsson himself had driven this actual car.

I couldn't really hope to emulate a Carlsson-style Monte getaway with just 38bhp, however, and although we did get into third gear I had to shift back down to second halfway up the hill. In something properly rapid Kop Hill has fast and challenging bends; for us it's just a gentle meander even with the throttle pinned to the floor.

Everyone loved the Saab, though. It was parked next to Dick Skipworth's Jaquar D-type in the paddock, and seemed to attract just as much interest as its glamorous neighbour.

#### Clockwise from left

That's not tyre-smoke on the startline of the Kop Hill Climb; gearbox mounts, new one on right; Saab is the car of choice for Irish 'steep hill' signs.











# Scooby-ooh!

I LOVE THIS CAR! As my daily driver since February 2015, it's already clocked up 16,000 miles, taking it to 109,000, and it's been largely trouble-free in that time.

I say 'largely' because the clutch finally gave way at 107,000 miles. Given that there was no evidence of a replacement in the full history that came with the car, I'd been waiting for that to happen: an Impreza clutch is usually expected to last around 70,000 miles (the prodigious four-wheel-drive grip means that fast getaways put a lot of strain on it) so it wasn't too painful to pay out £600 for replacement parts and labour from Paragon in Northampton, where they've replaced plenty of Impreza clutches. It's not an easy task, with intercooler, exhaust, front struts and driveshafts needing to be removed – and, true to Impreza form, the gearbox stuck on its two locating dowels, which made for a tough job.

I then paid out another £700 or so for a paint tidy-up at Bodyshop 3000 in Glatton, near Peterborough. I'd replaced the rusty tailgate with a sound but scratched £50 green example, and swapped the damaged nearside doors (caused by someone driving into the car just two weeks into my ownership) for two similarly scratched green doors for £30 each. Finding the new panels wasn't easy but fitting them was a breeze, though my friend Wayne had to be drafted in to bond the top spoiler to the tailgate glass.

Both rear wheelarches were rusty, so they've been rebuilt with new metal, and all the scruffy areas of paint have been blown in. It looks amazing. I'm even more in love.



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

1934 Singer Nine Le Mans 1961 Saab 96 1968 Sunbeam Stiletto



# DAVID BURGESS-WISE

Contributor 1903 De Dion-Bouton 1911 Pilain 16/20 1926 Delage DISS





1955 JAGUAR XK140 ROBERT COUCHER @OctaneRobert

# **Braking bad**

**AS REPORTED** last month, the Jaguar was transported by Classic Motor Cars of Bridgnorth up to Edinburgh for the Concours of Elegance at the Palace of Holyroodhouse. I had given CMC a shortlist of things that needed attending to prior to the Octane Tour on the Sunday.

The main issue, as CMC discovered, was oil leaking from the back axle all over the rear brake shoes. Confession time... The last proper, action drive in the XK was the Scottish Malts at the end of April 2012 (*Octane* 110). The rear axle had sprung an oil leak just before my friend, Clive Venning, arrived to join me on the rally from Africa. I had to get the Jaguar fixed PDQ so took it to a local garage where the leak was sorted out. The XK did extremely well on the Malts, with no mechanical problems, and the garage floor

has remained dry. I have done some 6000 miles in it since, so presumed the oil leak had been cured.

Unfortunately not. CMC stripped the oily rear end and found the back axle had been bodged, the halfshaft spot welded to the hub! Oh dear, bush mechanics – but no matter, the fix had got us Africans around the Malts without letting go. The CMC lot have now done the job properly, which includes a new halfshaft, hub, shims and so on. And the oil-soaked rear brake shoes also had to be replaced.

Interestingly, I had not noticed any deterioration in the braking performance because the XK has been upgraded to very effective, period-correct front discs, which must be doing the lion's share of the work. But with operative rear drums the XK's balance is significantly improved – not that I use the brakes that hard, anyway.

THANKS TO Classic Motor Cars, www.classic-motor-cars.co.uk.



# Sun seeking in an SL



1982 MERCEDES-BENZ 500SL MASSIMO DEL BÒ

IT HAS BEEN years since I've gone for a trip in one of my classics without having a classic car meeting as the destination. So when I decided on an 'ordinary' driving tour of Corsica and Sardinia, it felt very strange. Given that I was planning to travel in early June, picking the right car for the job was easy: it had to be my 500SL. It's perfect for such a mission. Open top, comfortable ride and a boot big enough for two people's luggage were the excuses I used to convince Mrs Delbò that we should leave our modern estate car at home.

In the meantime, I gave the SL a checkover. Everything seemed fine, except for weak air-con and old tyres. The first issue was solved with a brand new air-con compressor, something I've known for years that I had to get sorted, but had hoped to save the  $\[ \in \]$ 700 cost of a new one by trying to fix the old one. Not a smart decision.

The tyres necessitated a phone call to Musso Gomme of Torino to order a set of Michelin 205/70 VR14s. Only Michelin seems to make tyres this size with a VR speed rating, and I'm never sure whether to complain because they're so expensive or to say thank you – without the French tyre maker, and its Classic programme, we wouldn't know what to use on our cars.

My old tyres were only about 50% worn and spending most of their life in a dark garage had prevented them from cracking, but rubber ages and they were quite hard; the soft-riding new Michelins make the driving experience very different.

Thus prepared, we drove the car to the coastal port of Savona, where an overnight ferry bore us to Corsica and its wonderful twisty, empty roads. It was fantastic, driving to near-deserted beaches in the blazing sunshine... But then I realised that all this UV could damage the sensitive blue dashboard, which is a famous weak point of the 107, so I decided to protect it.

Best solution was the Gore-Tex cover I usually use to protect the soft-top when the car is parked outside in the rain. It's a custom cover, made by a friend at Gore-Tex Italy, and when rotated through 90 degrees was perfect for shielding the dashboard from the sun. Another (short) ferry ride and we enjoyed Sardinia too, with only a moment of panic when we discovered that the last four miles of road to reach the hotel were dirt track. Roughly 870 miles later we were back home, having averaged 35.3mpg. I also had to add a little oil, but then it was more than 3000 miles since the last oil change.

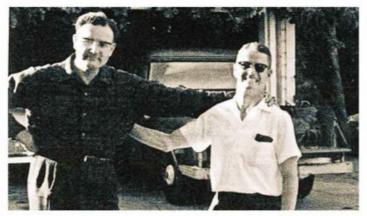
#### From top to bottom

The 500SL queues for one of several ferry rides; rain cover doubles as sunshade for the delicate dash; sightseeing is much more enjoyable when you can fold the roof away.













# Hauler's heaven



1956 CHEVROLET PICK-UP TRUCK SARAH BRADLEY

**TRUCKS WERE** made for workin', and my 1956 Chevrolet 3100 pick-up definitely earns its keep. 'Ol' Green' is no pampered show machine – it regularly hauls my classic motorbikes and takes rubbish to the dump. It's basic to the extreme: the varnished bed wood, chromed period accessories and carpet-trimmed cabs seen in more mollycoddled trucks would be rather too much luxury for me. Besides, I've never been one for regular car polishing.

By setting a tough work regime for Ol' Green, I'm continuing the tradition established in its previous life. I imported the Chevy from Santa Cruz in California back in summer 2010. It was one-family-owned from new, and seller Todd Manoff – the grandson of James Young, the original purchaser – sent me photos of his grandpop with the truck back in the day (James is on the left of the picture, top), as well as the original sales documentation. Todd reminisced about how his grandfather used the '56 to lug boxes of fruit from his orchard, as well as to carry the materials to build a cabin at Lake Tahoe. He also told me the unfortunate tale of how the pick-up once slipped off its parking brake on a hill at said cabin and ran over his grandmother, but that's another story...

So my truck still spends a lot of its time hauling, and I can't think of a better-looking machine to make workaday tasks a little more interesting. Most recent among its outings have been carrying two classic bikes to the Goodwood Revival (above right), and lugging a bed-load of 1950s collectibles to the Classic Car Boot Sale (above left), a great event that takes place in central London several times a year. This fabulous collectors' fair for vintage lovers is a car boot sale with a difference, as it places as much emphasis on the pre-1989 vehicles that provide the boots as it does the period fashion, homewares, automobilia and music memorabilia on sale from within them.

I shared my stall with several friends, and the great weather along with our eye-catching truck and delectable '50s wares meant we got plenty of custom. Quite a few people even asked if the Chevy was for sale. No chance – Ol' Green's far too useful. It's a keeper!





# Taking it slowly



1955 LAND **ROVER 107** 

ONE OF THE privileges of working at Octane is that we're based not in London but in rural Northamptonshire, which is something of a forgotten county. It has a fair bit of industry (including a lot of classic car and motor racing specialists) but parts of it are just as pretty as the more widely fêted Cotswolds, with winding country lanes and villages built from the local stone.

Driving my 107 back from the big Land Rover show in Peterborough a few weeks ago I stopped in Oundle a particularly handsome market town – where it looked totally at home. Old Landies are as much a part of the landscape here as medieval buildings. Perhaps I shouldn't admit it, but enjoying a coffee at a pavement café on a warm autumn afternoon, the 107 street-parked a few yards away, was more enjoyable than trudging round a show field looking at chavved-up Defenders.

I took the slow road home partly out of expediency, because with a 45mph cruising speed the 107 is not at its happiest on a busy A-road. A Fairey overdrive is top of the shopping list; they simply bolt onto the back of the transfer case and can be fitted in an afternoon. Unfortunately they now sell for £500 and upwards secondhand, and you really want a unit that's known to be good because they develop a nasty whine when they're worn.

Instead, I've fed my eBay habit by picking up a Series I wheel to replace an incorrect rim that's currently on the 107. Land Rover wheels may all look the same but that's far from the truth and my nearside front is completely inappropriate, with a much deeper dish, though you have to look closely to spot it. In fact, it's clear that all my wheels have been swapped over from another vehicle. They are green rather than the correct blue, and two of them are date-stamped 1950! The wheel I found on eBay cost £36 and is stamped 1955, the year my 107 was made. Now I just need another four to make up a matching set...

#### Below and bottom

Wheel on left was found on eBay to replace the incorrect rim on the Series I, right, which is much more deeply dished; Mark's 107 looks right at home parked in the Northamptonshire town of Oundle.







#### **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'S LE MANS XK140

THE JAGUAR XK140 was introduced in 1954 and was in effect an upgraded XK120 with more power and interior space, improved brakes, rack-and-pinion steering and better suspension The 140 was heavier and more refined so it was not seen by Jaguar Cars as being as much a racer as the preceding 120.

Well, that didn't deter privateers Robbie Walshaw and Peter Bolton from entering their Suede Green XK140, registration number PWT 846, in the tough Le Mans 24 Hours of 1956. The Jaguar was a 1955 model and had already covered more than 20,000 miles – a distance that included the arduous RAC Rally! It was sent to the Jaguar competition department, where it received a D-type cylinder head, close-ratio competition gearbox, and bodywork modified to aid cooling with a lightweight alloy bonnet and bootlid fitted as well as a 30-gallon fuel tank.

Walshaw and Bolton then drove to Le Mans and made an excellent start, briefly lying fourth, well ahead of the Mercedes-Benz 300SL Gullwing. By 10am the next morning the XK was 11th (and heading for tenth place) and came in to re-fuel and change driver. The organising ACO officials then declared that the car had pitted too early, so it was disqualified. The ACO was mistaken and later wrote to apologise.

PWT 846 is today owned by Peter Neumark of Classic Motor Cars and will be racing again at the Le Mans Classic in 2016. Robert Coucher



#### HERITAGE

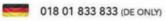
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OCTANE'S MONTH IN MOTOR SPORT

#### IN THIS PICTURE

# **Mucking about** in the Mercedes

VSCC Welsh Trial, Presteigne, UK. 10-11 October

Here we are, then. The mornings are aggressively chilly all of a sudden, it seems to get dark around noon, and councils up and down the UK are checking their reserves of salt. It's not all bad, though: autumn brought with it the start of the historic trials season, and a capacity entry of over 100 pre-1931 cars turned out for the Welsh Trial, the first of the VSCC's events, in Presteigne.

In Presteigne.

The usual suspects were competitive, with Don Skelton picking up right where he left off in February to finish atop the standings in his Austin 7 Sports. Another familiar name, former club president Roger Collings, took part with his daughter in a 1903 Mercedes 60hp (right), providing a timely reminder that slithering about in the mud in the cold can be just as much fun as screeching around a track in high summer. Bring on winter.





















#### In brief



#### A SHARP

24 cars turned out for the HRDC's 24 cars turned out for the HRDC's inaugural A-Series Challenge race at Donington, part of the BRSCC's 7 November meeting. 'Not bad for a November race meeting with five weeks' notice,' said founder Julius Thurgood. Will Corry won in a Sebring Sprite, trailing five Mini-Cooper Ss, but Bruce Chapman finished eighth overall in an Academy Austin A35 (he was up to third at one point), separated by Charles Rainford in a Lenham by Charles Rainford in a Lenham Le Mans Sprite. www.hrdc.eu



#### CALL FOR SINGLE-SEATERS

The Historic Sports Car Club wants to boost its grids of classic single-seaters for 2016. As well as issuing a call for more 1600cc cars issuing a call for more 1600cc cars for its Classic F3 Championship, it's revamping its Classic Racing Car category. This is open to 1-litre F3 cars up to 1970, 1-litre F2 cars up to '66, 1500cc F1 cars up to '65, all Formula Juniors and pre-72 Historic Formula Ford 1600s. The major change is to admit F2, F3 and Formula Atlantic cars built up to the end of 1971, on slicks and running rear wings. www.hscc.org.uk



#### KOP RECORD BROKEN

The figures are finally in, and the Kop Hill Climb – the celebration that runs on the last hill used for competition on a UK public highway, now in its seventh year – raised £75,000 for local charities and community projects over the weekend of 19-20 September. That tops the previous high-water mark of £50,000, bringing the total raised to £305,000. Both the Napier Railton and the 1922 Sunbeam GP (as featured in Octane 148) attended, along with 16,500 visitors. www.kophillclimb.org.uk

#### MAN AND MACHINE



### Benefits of a bitsa

Is it a Mog or a Nash? That's not important, reckons its pilot Charlie Martin

WORDS: PAUL HARDIMAN

A MORGAN THREE-WHEELER that's a four-wheeler? Quite. It's been described (in Morgan circles, yet) as a 'mongrel' – but it goes up hillclimbs like a rat up a drainpipe, achieving amazing angles of dangle over Prescott's Semi-Circle precipice. Driver Charlie Martin's youth and skill has a lot to do with that; the old age and treachery part comes from a monster methanol-fuelled JAP V-twin and minimal weight.

It was built (and is still owned) by Justin Maeers in 1986 when he was just 18 – Maeers is the man who bought a Cooper Monaco at the Silverstone Classic auction, wheeled it straight out to scrutineering and raced it on the Sunday. He's handed the Morgan over to the almost as youthful Martin to drive. In true VSCC tradition, it's an evolution rather than a design. The frame is of oak rather than the usual ash – it was what was in Maeers' garden at the time and available. The chassis is Morgan M-type – up to a point – and the body is doped Irish linen, and that's where its 'Rip' nickname comes from, as linen rips.

But it's only Morgan as far back as the bevel box. From there back it's '...sorta Nash/GN. I think those are GN radius arms. It's not pretty but it's effective,' says Martin. This lot is crudely bolted to the back of the Morgan frame, though Martin will neaten it all up during a rebuild ready for next season – if time away from the day job, helping to run the Chateau Impney Hillclimb, allows.

'It does about 44 seconds up Prescott and holds the Vintage record at 43.82 seconds, though it had previously held the record with both Justin and Mark Johnson, who used to drive it. That was a real highlight because I'd been working towards it all year, and last year I was only three and then six hundredths off the record. But it broke the chain on the start line and I had to go and fix it. To take the record on the last but one run of the day, out of order and out of sync, was pretty special.'

How did it all come about, then? 'I'd always gone to Prescott and had sprinted Dad's Riley Special [dad being Paul, who now drives Mark Walker's Caesar Special]. When I was 19 I sort of broke into the Frazer Nash party and Justin offered me the drive in this.'

That was five years ago and Martin was consistently quick, even if the Morgan hasn't been the most reliable: 'I'm running magnetos, which is unheard of, but I've continually fettled them and managed to make them work. I don't know much about what's in the motor. It was built back in the

day by Freddie Harper and it's bulletproof. It only makes about 70bhp but there's a lot of torque.'

Which can be an issue: 'I need as much grip at the rear as I can get, but too much and it starts breaking things – usually not the chains, but the sprockets. At the moment it's got a Blakeney-Edwards special, drilled for lightness.'

Just one? 'It's a two-speed but I've only got one chain on it because I only use one gear at Prescott. It's geared about right, hitting peak revs under the bridge on the way to Orchard. There's no revcounter but that's probably about 5000. It works; that's all we need to know. It goes through corners faster than anything else and it's quick out of them.' High ratio is reserved for circuit racing, which Martin started two seasons ago, the highlight of which was second overall in the 2014 Seaman Trophy at Snetterton behind a Morgan Super Aero and in front of two Bugatti 35Bs: 'I passed Dougal [Cawley, in the Fordengined 'Nash, Piglet] right on the line.'

Sideways is the way, of course, with no diff. For this is a Morgan that thinks it's a Nash, and it has certainly helped Martin on his career path of fettling old motors for Red Rat Racing... when he's not sending out invites to the pre-'67 hillclimb.



#### Hamburg · Berlin



**Maybach DS8 Zeppelin Cabriolet**, 1933, one of the greatest and most expensive prewar cars ever built, restoration in absolutely stunning condition.



**Lagonda LG 6 Rapide Drophead Coupe**, 1938, 1 of 6 examples produced, Pebble Beach Concours d'Elegance double-trophy winner, restored by RM.



**Aston Martin DB 5 Coupe**, 1964, documented "frame off" restoration some years ago, history, 5-speed gearbox, LHD.



Horch 853 Sport Cabriolet, 1937, has been fully restored by a Horch specialist, eligible for many shows and concours events.



**Iso Grifo 365 GL Coupe**, 1968, matching-numbers, completely overhauled, full documentation.



**Jaguar C-Type "Le Mans" Style**, 1953, completely built up new, HTP papers.



Mercedes-Benz 500K Special-Roadster, 1935, restored by marque specialist, only 29 ever built.



Mercedes-Benz 300 SL Roadster, 1960, "matchingnumbers", full history, "frame off" restoration.



**Aston Martin DB 4 Series III Coupe**, 1961, trame off restored, very low mileage since, full history.



Alfa Romeo 6C 1750 SS, 1929, body by James Young, completely restored, delivered to Aga Khan.

Alfa Romeo 1900 C Sprint Series I Coupe, 1952. Aston Martin DB 2 Vantage, 1951, restored. BMW 503 Cabriolet Series II, 1958, 1 of only 58. BMW 503 Cabriolet Series I, 1957, 1 of 78. Ferrari 330 GT 2+2 Series I, 1965, Ferrari Certificate. Invicta 4.5 l High Chassis Tourer, 1928, unique car. Jaguar E-Type 4.2 l Series l Coupe, 1965, restored. Lamborghini 400 GT Espada Serie II, 1971. Mercedes-Benz 300 S Roadster, 1953, unique coachwork. Mercedes-Benz 300 SL Coupe, 1955, concours condition. Mercedes-Benz 540 K Cabriolet A, 1939, 1 of 32. Mercedes-Benz 770 K Cabriolet D, 1931.

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### Chimay's 'bus stops'

#### MARK HALES ON A SET OF CHICANES THAT ARE LESS PROSAIC THAN THEY SOUND



CHIMAY IS A TIDY Belgian town about 60 miles south of Brussels, close to the French border, and probably best known for the rocket-fuel beer originally brewed by local monks. Less well known is that Chimay is the backdrop for one of Europe's oldest races; Belgium has always had the freedom to close public roads for motor sport (the Tour of Ypres has been an annual event since 1964) but Chimay's original 6.75-mile circuit was first used as long ago as 1926, going on to host a Grand Prix in 1930, '35, '38 and '39. The road ran through the town, complete with all its high kerbs, advertising hoardings and road signs, then out into open country where anything would be flat-out before even halfway.

The last top-level single-seater race was in 1972, when the late David Purley and his 1600cc Ensign Formula 3 took a hat-trick and defeated a host of stars to be – including Formula 1 world champions James Hunt and Alan Jones – plus those who surely would have been had fate not intervened, such as Roger Williamson and Tony Brise. There were 63 cars entered and Purley won at an average of 117.5mph over nearly 40 minutes. Too quick to be safe, even in those days.

So it was local races from then on, with minor variations to the layout until a revised 2.8-mile track was configured in 1996. This comprised four long straights with an equal number of chicanes, linked by right-angled T-junctions. On paper, that doesn't sound very enticing but the reality was very different, partly because of how it was done. Instead of tyres heaped in the road, or cones and painted lines, there were rectangular pieces of tarmac laid neatly alongside the main highway like, well, like a bus stop.

Street tracks are often fearsomely fast because roadbuilders try to straighten the route as much as practicable and there is usually a fair



distance before the next junction. The cambers and bumps added the extra drama here, not to mention the proximity of the barriers.

I've been to Chimay a couple of times but the most memorable was to drive a Ford Anglia in a one-hour, two-driver event for pre-'65 saloons. Public roads in the sparsely populated foothills of Belgium's Ardennes are hardly busy so, under cover of darkness, we had a bit of unofficial practice in a BMW hire car – something I almost regret. The BMW braked so smartly, pointed into the chicanes with such precision and floated over the kerbs with such disdain that, despite the presence of three passengers, it only made the Anglia feel more vintage by comparison.

The Anglia's main problem – apart from 4.50 section tyres, narrow track and tall body – was the combination of a four-speed 'box and a 1960s engine tweaked to push out over 150bhp, which was impressive but at the expense of anything urgent below 5000rpm. It's easy to see how this is not very useful when negotiating right-angled junctions that are faster than they looked but still just too slow for second gear.

The compensation was supple suspension and a set of non-original brakes that allowed me to attack the bus stops, or to give them their correct names, the Chicanes Nève, Mairesse, Pilette and Bourgogne, Belgian racing heroes all.

IN ASSOCIATION WITH



The private bank for historic motor racing WWW.EFGINTERNATIONAL.COM

The extra tarmac was only a bit more than half the main road's width and the additional kerbs were shallow – no more than a couple of inches' depth of painted cement – but at first I was minded to slow the car and steer it into the layby, then straighten up and try to get it rotated to tackle the road out; calmer entry, balanced car, better exit and all that.

But I worked out that it was possible to head diagonally across the main road and point the car in a straight line, aiming at a point halfway along the layby and ignoring the kerbs while leaving it in fourth with foot mashed to floor. You had to blot out any of the stuff around you and fix on the halfway point, getting ready to tread the brakes. Going into Nève, say, if I didn't lock a front wheel on entry, I could ease the car slightly right as I began to release the pressure, timing it with a late downshift back to second.

That would help slew the tail and it was again important to focus early on a point all the way across the main road, and aim the steering without looking right or left. When it worked — which was about 50% of the time — the tail would do the steering for me and all I had to do was hit the gas again to settle it and fire the car back across the road. It seemed to suit Nève best because all the dimensions allowed the straight lines to make a shallow 'vee'. It's very much the Modern Way but in this case it worked for an Old Motor and we got the job done on the day.

#### MARK HALES

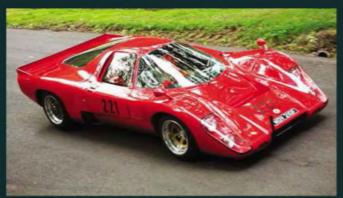
Octane's resident test driver is also a track instructor, and regularly races famous historic cars, including Nick Mason's Ferrari 250GTO.

# HALL & HALL



1989 Porsche 962 #003BM Excellent history and in current ownership for many years.

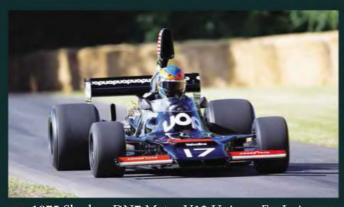
Perfect for Le Mans Classic etc.



1968 McLaren M6B GT #50-16 Road legal. Also FIA HTP.



1958 AC Ace Bristol Supplied new in France. O/D and front disc brakes.



1975 Shadow DN7 Matra V12 Unique. Ex-Jarier.



1966 Lola T70 MkII Spider Chevrolet.

Sales

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# The Chateau Impney Christmas Gala Auction

Wednesday 9th December 2015



#### 1960 Jaguar XK150 S 3.8 Litre Drophead Coupe

- 1 of just 69 right-hand drive Drophead Coupes made
- Supplied new via Ritchies of Glasgow
- Recent extensive engine overhaul
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- H&H catalogues reach over 43,000 people worldwide via post, email and e-catalogue. Also our website attracts up to 19,000 unique users per week
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- H&H despatches sale proceeds on the third working day after receipt of cleared funds and has been continuously trading since 1993

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# THE MARKET

BUYING // SELLING // OWNING I



### Aussie auction subject to spin

Theodore Bruce's Motorclassica sale broke records but revealed a shaky Australian economy

NEVER DOUBT THE value of a good PR officer. Theodore Bruce's Motorclassica Melbourne sale in late October sounded like a triumph: with total sales of AUS\$3.7m (around £1.738m) it was proclaimed to have set an auction record not just for Australia, but also for the whole of the southern hemisphere. And that with just 44 cars being offered.

The press release also boasted of an 'incredible' AUS\$635,000 for a 'lost' alloy-bodied Jaguar XK120, a 'record' AUS\$204,900 for a small bumper Porsche 911T, and a 'world record price of AUS\$106,875 in or out of auction' for a rare 1951 Hartnett Pacific Tourer. But the Hartnett was a boast too far: it's sort of cute, but hardly worth bragging about. Unless you're trying to distract from some other truth...

Motorclassica's results showed several unsold lots out of not very many to start with. The majority of the cars that did sell went for less than their low estimate – that could be down to pre-sale optimism, of course, but one of the highlight lots, a nicely patinated 1914 Rolls-Royce 40/50hp Landaulet with body by Barker & Co, was knocked down for

AUS\$600,000 (before fees), a cool AUS\$150,000 under its low estimate.

This isn't a reflection upon
Theodore Bruce, simply an effect of
its location. Australia is a long way
from just about anywhere; getting
there for the sale and shipping a car
home again can be a struggle. And
talking of struggling, welcome to
the Australian economy, where
consumer confidence is currently
in a state of nervous flux.

Theodore Bruce offers some high quality cars that those from northern continents may find to be a bargain.

**Brett Fraser** 

#### **TOP 10 PRICES**

OCTOBER 2015

£7,392,000

1960 FERRARI 250GT SWB

H&H, Duxford, UK. 14 October

£2,161,600

1967 FERRARI 275GTB/4

H&H, Duxford, UK. 14 October

£661.000 (€891.250)

2011 FERRARI 599 SA APERTA

Bonhams, Knokke-Heist, Belgium. 9 October

£614,500 (€828,000)

1971 FERRARI 365GTB/4 DAYTONA BERLINETTA

Bonhams, Knokke-Heist, Belgium. 9 October

£542,500 (\$830,500)

1913 PIERCE-ARROW MODEL 66-A SEVEN-PASSENGER TOURING

RM Sotheby's, Hershey, USA. 8-9 October

£478,000 (€644,000)

2005 PORSCHE CARRERA GT COUPÉ

Bonhams, Knokke-Heist, Belgium. 9 October

£456,000 (\$698,500)

1911 OLDSMOBILE AUTOCRAT 'YELLOW PERIL'

RM Sotheby's, Hershey, USA. 8-9 October

£415,900

1903 CLEMENT MODEL AC4R REAR ENTRANCE TONNEAU

Bonhams, London, UK. 30 October

£413,500 (\$638,000)

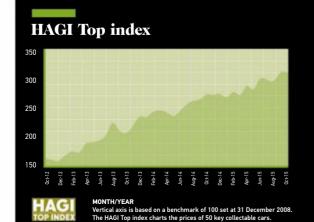
1967 FERRARI 330GTC COUPÉ

Auctions America, Hilton Head Island, USA. 31 October

£410,625

1973 PORSCHE 911 CARRERA RS 2.7 TOURING

Silverstone Auction, Silverstone, UK. 25 October



WITH AN INDEX level of 309.23 the HAGI Top measure of the overall collector car market has more than tripled in value since inception at 100 in December 2008. Impressive as that is, the more recent past reveals a market that is both moderating and evolving.

All growth in the four months since our last visit to the HAGI Top has been provided by a 5.38% push in September, which brought the index to a new peak; October showed a decline of 0.18%. That adds up to year-to-date growth of 13.57%, which also aligns closely with 13.67% year-on-year. Those with a nostalgic attachment to peak growth years such as 2013, when the HAGI Top advanced 46.75%, may find that disappointing, but current growth rates are consistent with the historic long-term performance of a market

that since 1980 has returned annual average gains of around 13.5%. And that includes the late 1980s bubble and the collapse of the '90s.

It remains to be seen whether 2015 will match the 15.84% growth of 2014. Whatever happens, behind the figures there is a story of generational shift and shifting focus. Many younger high-performance cars and supercars from the late 1970s to the 1990s that had previously been overlooked are now gaining traction, even though in isolated cases these have yet to recover their original sale price.

While trading volumes in October declined to less than half those of the first six months of 2015, the current year-to-date standing of our market is one that has outperformed global equities by almost two to one. For more, visit www.historicautogroup.com. Dave Selby



## Monstrously good

Barrett-Jackson, Scottsdale, USA 23-31 January

**NINE DAYS!** Longer than it took Neil Armstrong and Buzz Aldrin to fly to the moon and back in 1969. Long enough to listen to the complete works of Mozart. Long enough to watch all 24 James Bond films four times (or, more sensibly, to watch *Goldeneye* 99 times).

Barrett-Jackson's annual Scottsdale auction, which will take place this year between 23-31 January, has become an unprecedented circus of classic car selling, a surreal, Technicolor show that explodes from the Arizona desert each year.

Among the cars set to contribute to the spectacle in 2016 is this fabulous 1959

Chevrolet Corvette, nicknamed the 'Purple People Eater' after the 'one-eyed, one-horned flyin" monster that sat atop the *Billboard* pop charts for six painfully long weeks in 1958.

Its fearsome moniker was deserved: with Jim Jeffords at the wheel, it ate up the competition in the '59 SSCA National B-Production Championship, winning every race but the last of the season – in which it finished second.

That purple colour wasn't factory-original, of course, but applied by the team for which Jeffords campaigned the car, Nickey Corvette. Jeffords apparently liked the distinctive look since he, like the Purple People Eater of the

song, reportedly had only one good eye.

By the late 1960s, thanks to new paint and a succession of keepers, the car had disappeared from view. But at a swap meet in '74 it was acquired, unknowingly, by Chip Miller and Ken Heckert for the princely sum of \$800. When the pair realised what they had bought, they did the proper thing and had the car returned to 1959 condition, and the original restoration has been carefully refreshed since. That plummy paintwork has never looked better, and we expect the car to fetch an appropriately gaudy price when it crosses the block in January. www.barrett-jackson.com

#### ONE TO WATCH

#### 1996 BMW 850CSI

Classic Car Auctions, Leamington Spa, UK 5 December

IN A PREVIOUS life, one of us worked with a chap who arrived at the office daily in a disintegrating wreck of a BMW 850CI, trailing smoke, a lunatic Jack Russell hanging out of the window. That car was cool as heck.



Our views on the 8 Series V12 in its various guises are not exactly rational, but the big Bimmer is due some of the unconditional love so readily heaped upon other cars with far fewer virtues.

In its early iterations the 8 Series did fall between two stools – neither true sports car nor GT – but nobody except journalists ever complained about that. With vast reserves of torque, every luxury accoutrement, and ten-out-often good looks, it was some machine.

By the time the 850CSI arrived in 1993, the package had been refined further (the M Division-tuned engine had grown to 5.6 litres, and the aerodynamics improved), bringing the sticker price to around £77,500. Depreciation was swift and, thanks to the V12's running costs, values eventually went through the floor.

Average examples of the V12 models can still be had for less than £10,000, but for a car like the 850CSI here, a one-owner, 11,700-mile gem, you'll now have to part with rather more: the top estimate is £30,000. A fortune given where values have been – but, to get all rational for a moment, a fair price for a car that would still cost at least £77,500 to build (and still looks cool as heck).



#### ALSO LOOK OUT FOR...

We're trying, but we're struggling to come up with a worse idea than a camera that looks like a semi-automatic handgun. The Japanese Doryu company was not the only camera manufacturer to make a pistol-shaped device, but it worked far harder than others to ensure that the potential for its product to cause a catastrophic misunderstanding was as great as possible, designing flash cartridges that looked like magazines and made a giant 'bang'. A rare example of its terribly conceived gadget, the 2-16 Gun Camera, will be offered by Bonhams on 3 December in Hong Kong, where it is expected to make as much as £17,000.

#### In brief

#### FOXY LADY

www historics co uk

#### Historics at Brooklands, Weybridge, UK 28 November

TVR's Vixen was far from perfect, and sadly the variable British backroads on which it should have been most enjoyable tended to expose its flaws - a hard ride and nervous handling - most brutally. Still, it was quick and rewarding in the right circumstances, and among the most attractive cars that TVR ever built. Compared with most of its similarly exotic-looking contemporaries (many of which had glaring flaws of their own, of course), the Vixen is a very reasonable buy. This excellent example, a 1971 car with 2.5-litre Triumph engine and all the options you'd want, is estimated at £19,000-24,000, and the smaller of those two numbers seems pretty sensible.



#### MONEY MOKE

#### Brightwells, Leominster, UK 25 November

This 1966 Mini-Moke took a longer route to Leominster than most of the lots in the November sale, arriving via Catalina Island. just off the coast of California. A destination beloved of the moneyed classes, Catalina has long limited the number of petrol-powered cars allowed on the island, operating a 'one out, one in' policy. For years tourists in need of transportation were forced to rent a Moke, until the whole rental fleet was sold to allow expensive new cars onto the island. This car was one of 17 Catalina Mokes to end up in the UK, and has been restored to an incredibly high standard. It is valued accordingly, at £23,000-25,000; those are Catalina prices for you.

www.brightwells.com



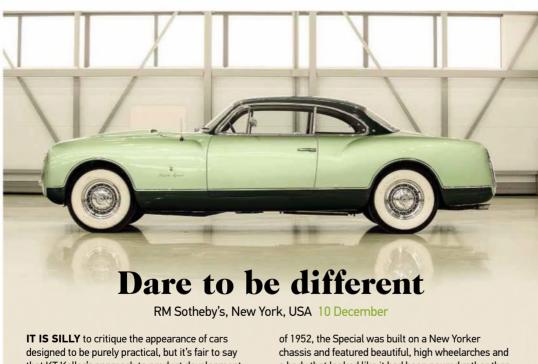
#### HARD TO FAULT

#### Mecum, Austin, USA 11-12 December

There is no estimate on this no-reserve 1926 Ford Model T street rod as we go to press, but it is hard to imagine the winning bidder leaving Austin having overpaid for his new toy. Considering all that a Model T rod offers - access to a vibrant club scene, easy availability of parts, relative reliability. flies-in-teeth driving fun and huge scope for customisation - there are few old cars of any era that represent better value for money. That would appear to be particularly true in this case: between the sorted 2.3-litre engine. new aluminium fuel tank and interior, aircraftstyle seats and perfect, custom-mixed flat green paint, it needs nothing.

www.mecum.com





that KT Keller's approach to product development was never likely to deliver anything pretty or delicate.

The Chrysler boss insisted that all cars made on his watch should all provide ample room for a driver wearing his best dress hat, and they did. But by the time Virgil Exner joined the company in 1949, there was a clear need for a different sort of thinking.

'Different', Exner could certainly do, and the great designer set Chrysler on the path that would ultimately lead to its 'Forward Look' cars with this one, the Ghia-built Chrysler Special.

Unveiled to an adoring crowd at the Paris Salon

a body that looked like it had been poured rather than hammered into shape.

A mere 18 production examples followed, including this one, number 7232631, which was sold new to Switzerland in '53 but in the 1980s found its way to renowned US restorer Fran Roxas, who revived it in a colour scheme inspired by that of the Paris show car. Meticulously maintained by a pair of collectors since, it is an important and still impressive piece of Chrysler history; if we had the \$700,000-900,000 likely needed to buy it, we wouldn't think twice.

www.rmsothebys.com



25 November Brightwells Leominster, UK

27-28 November

Dan Kruse Classics Houston, USA

28 November

Historics at Brooklands Wevbridge, UK

28 November

Oldtimer Galerie

Toffen, Switzerland

1 December Coys London, UK

5 December Classic Car Auctions

Leamington Spa, UK

6 December Bonhams London, UK

9 December

H&H Droitwich Spa, UK

10 December

RM Sotheby's New York, USA

10 December

Bonhams Hendon, UK

11-12 December Mecum Austin, USA

12 December Matthewsons

Thornton-le-Dale, UK

12 December Classic Car Auctions

Leamington Spa, UK 12 December

Auctionata Online

15 December

Barons Esher, UK

7 January

Bonhams Las Vegas, USA

7-9 January

Mecum Las Vegas, USA

15-24 January Mecum Kissimmee, USA

16 January

Coys Birmingham, UK 16 January

Coys Maastricht, Netherlands

23 January

Anglia Car Auctions King's Lynn, UK

23-31 January Barrett-Jackson Scottsdale, USA

27-31 January

Russo & Steele Scottsdale, USA

28 January

Bonhams Scottsdale, USA

28-29 January

RM Sotheby's Phoenix, USA

29-30 January Gooding & Co Scottsdale, USA

3 February

RM Sotheby's Paris, France

#### GO ONLINE!

www.classicandperformancecar.com FOR MORE ON THESE SALES, VISIT THE CLASSIC & PERFORMANCE CAR WEBSITE

#### **∥ INSIDER** ⊩

'Good news for

the future market:

it suggests that.

60 years hence, there

might still be buvers

willing to fork out

good money for the

cars we now describe

as classics'



#### **UK AND EUROPE COMMENT**

# **Simon de Burton** on the surprising buoyancy of veterans

ome are of the opinion that the classic car market will gradually fade with the passing of each generation for whom the makes and models of different eras hold memories or have a particular relevance. It's a theory I've occasionally espoused – but one that doesn't hold water if the result of Bonhams' latest sale of veterans is anything to go by.

When it was first staged in 2004, the catalogue contained (if memory serves me right) only four or five cars and realised a total of around £300,000. This year, a dozen cars ranging from an 1899 Star Benz to a 1904 Winton, together with 91 lots of relevant automobilia, drew an impressive £1.5 million – indicating that such oldtimers are not losing their popularity, despite the fact that anyone who was around in-period and is still alive is highly unlikely to have been among the bidders.

That's probably good news for the future of the market

overall as it suggests that, 60 years hence, there might still be buyers willing to fork out good money for the cars we now describe as classics.

And it's not as though veterans are cheap these days, either. The star of the Bonhams sale was a 1903 Clement Model AC4R four-cylinder, rear-entrance tonneau (these things have long-winded names), which went to a UK buyer for £415,900, slightly exceeding its low estimate.

A car that first participated in the London to Brighton veteran car run in 1934 (officially the Bonhams London to

Brighton since last year, and to remain so until at least 2017), the Clement belonged for years to renowned enthusiast AWF Smith, from whose extensive collection of veterans it was sold in a dispersal auction in 1968 – where it fetched a strong-for-the-time £5000-plus.

Other notable sellers included an American-built 1904 Napier Model D45 12hp, five-seater, side-entrance tourer at £326,333, a 1901 Albion 8hp dogcart at £147.100, and a 1904 Winton at £130.000.

In Paris the following day, Artcurial fielded 77 more typical offerings to round-off its auction year with a total of €7.2 million – pushing its 2015 total to more than €71m, fully ten times more than the house achieved when it began selling cars in earnest only six years ago.

Leading the sale was the catalogue cover car, a 1958 Mercedes-Benz 300SL roadster that had been well restored, albeit its colour changed from original black to silver with dark green trim. It realised €849,900 (for a hammer price more than €70,000 below the low estimate), and was followed by a superb Aston Martin

DB4, which fetched an upper-estimate €548,300.

The remainder of the top ten sales list, meanwhile, was populated by a couple of 'youngtimers', including a 1993 Porsche 911/964 Turbo that had been personalised from new by the marque's Exclusive department. With a paltry 39,000km on the clock, it soared to €302,800, reinforcing the strength of the market for 'modern classic' 911s.

A couple of lots later, a 2000 BMW Z8 changed hands for €280,700, again exceeding its €200,000 high estimate by a wide margin and also showing a low recorded 27,000km from new. It was offered complete with its factory hardtop and stand, tonneau cover, toolkit – and even a scale model of a matching Z8.

The sale also included an interesting trio of red Ferrari Berlinetta Boxers, which had been consigned by the same owner: respectively a 1982 512i (sold for €321,800), a 1974 365 GT4 (unsold) and a 1978 512 (€381,400).

None of the cars had been used much of late and the 365 and 512 both required re-commissioning, while the 512i was in superb condition, having covered a mere 8561km from new.

A week before, meanwhile, Porsche fans were in 911 heaven at a Silverstone Auctions' sale dedicated to the marque, at which all but 11 of the 58 cars offered were 911s. Predictably, it was a 1972 911 2.7 RS in 'touring' guise that stole the show, nudging towards its high estimate at

£410,625 thanks, in part, to having been in single ownership from 1988 until 2014 and being a well-recognised and well-documented car in RS circles.

There were plenty of strong prices for 1980s and '90s 911s, too – all of which served to make the several modern-day, low-production 911s offered seem good value. A 2010 GT3 RS, for example, sold for £135,000, a 2009 GT2 £112.500 and a 2010 GT3 for £96.750.

Perhaps the most notable sale to have taken place since the last issue of *Octane* was staged by H&H at the Imperial War Museum, Duxford, and included a 1960 Ferrai 250GT SWB Berlinetta and a 1967 275GTB/4 — being sold to raise funds for the Royal National Lifeboat Institution. Publicised around the world, the cars came from the estate of late enthusiast and Northamptonshire footwear tycoon Richard Colton, and would fund a new lifeboat to be named after him and his widow, Caroline.

The RNLI is now substantially better off: the SWB realised £6.6m and the 275 £1.9m. And a more worthy cause for the cash to go to is difficult to think of.

**SIMON DE BURTON** has his finger on the pulse of the auctions and sales rooms, and was *Octane*'s founding market editor for five years.

# **European sale** highlights

BONHAMS, STAFFORD, UK 17 OCTOBER



Bonhams shifted the remarkable collection of 60 motorcycles assembled by the late Italian textile tycoon Tiberio Lonati for £1.3 million at its annual autumn Stafford sale. This superb 1930 Indian Model 402 combination proved to be the top lot, fetching £97,700. Described as 'the Duesenberg of motorcycling', the majestic 1229cc four-cylinder tourer was offered in immaculate, restored condition.

SILVERSTONE AUCTIONS, NORTHANTS, UK. 25 OCTOBER



Anyone looking for a 'new old 911' could hardly expect to find a better car than this Viper Green example that was built from the ground up last year by Porsche Central Operations as part of the model's 50th anniversary celebrations.

Based on a 1977 2.7 Lux, the car was rebuilt as an RS replica using upgraded parts such as a tuned 993 engine. A pastiche, but a superb one, and well worth £173,250.

ARTCURIAL, PARIS
1 NOVEMBER



Modern classics don't come much rarer than this 1982 Volkswagen Golf GTI by Oettinger, a model that was built in just 1250 examples with various Oettinger performance upgrades, such as a special cylinder head, crankshaft and flywheel. Said to have been cherished by the vendor throughout ten years of ownership, it was offered in exceptional condition and realised €33,376 − close to top estimate.



#### 1995 ASTON MARTIN VANTAGE V550 • £POA

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1961 DB4 SERIES III RESTORATION PROJECT, SPECIFICATION? UP TO YOU • £POA



1967 DB6 RALLY CAR OR CONVERT BACK TO ROAD USE? • £280,000



**1958** DB MKIII SUPERB ORIGINAL CONDITION FAST ROAD CAR • £260,000



1979 V8 VOLANTE 7.0L RSW CONVERSION IN BEAUTIFUL CONDITION • £199,000



1956 JAGUAR XK140 ROADSTER (OTS) VERY RARE RHD, FULLY RESTORED • £195,000



1986 V8 VOLANTE EFI LOW MILEAGE AND COMPREHENSIVE HISTORY • £145,000

In partnership with







2007 VANQUISH S TITANIUM SILVER OBSIDIAN LEATHER AND FULL SERVICE HISTORY . £POA



1964 MORRIS MINI COOPER S FULLY RACE CONVERTED AND PREPARED • £65,000



1935 LAGONDA RAPIER VERY PRETTY CAR IN SUPERB CONDITION • £55,000







#### INSIDER |



#### **US COMMENT**

# **Dave Kinney** sums-up the sales towards year's end

'The best Ferrari

412 seen in years

sold for \$71,500; it

was an outstanding

example and we are

now all aware of the

potential for these

often-ignored front-

engined V12 2+2s'

**T'S OFFICIALLY** autumn and the driving season is coming to a close for many. Yet, before the snow flies into most of North America and the auction focus returns to the southern states, there is still an impressive list of auctions yet to occur before year's end.

Let's concentrate on a few of the auctions that have already been recorded in the books. The RM Sotheby's auction in Hershey, Pennsylvania, held as part of the Antique Automobile Club of America's Fall National Meet, concentrates on 'older cars'. Now that 'older' is defined by some as cars produced before the millennium, let's be clear: older in this case means pre-war. There's an emphasis on domestic cars, but a few interesting vehicles are always part of the line-up. By the numbers, it was very successful, with a 96% sale-through rate: 143 sold of 149 offered for a total just under \$16 million.

The oldest car in the sale, an 1897 Léon Bollée Voiturette bearing serial number 891, sold for \$126,500 and, one would assume, will procure a very early start in next year's London-Brighton. In tune with the oldsters, a 1904 Curved Dash Model 6C Oldsmobile Runabout changed hands for \$57,750, a price that has become near-standard for these well-known and highly desired veterans.

Rolls-Royce had a great showing at this sale: seven sold of seven offered. The oldest, a 1914 40hp Silver Ghost Landaulette. brought \$577.500 and

became the event's second-biggest seller. At the opposite end of the age range, a 1985 Corniche Drophead managed only \$35,750, one of the bigger bargains of the auction. The top seller, a 1911 Oldsmobile Autocrat known as 'Yellow Peril' brought \$698,500. A brass-era racing car with spectacular ownership history, it was in the original owner's care until 1968.

A newcomer to the scene is Morphy Auctions, a long-established house located not too far from Hershey in Denver, PA. No word yet as to whether this is to be an annual event on the Sunday following the Hershey AACA meet, but its first-year sale was impressive, with 46 cars on offer, 31 selling for a 68% rate and a total result of \$4,268,000. Much of that was derived from the sale of the star car, a 1929 Duesenberg Model J Murphy convertible coupe with rumble seat. Said to be a 33,000-miles matching-numbers example, it came with a known history from new – most interestingly, all four owners were women. It topped its high estimate at \$2,530,000.

Other cars of note included a 2001 Chrysler Prowler Roadster with less than 5000 miles, which made \$25,850.

A 1958 Mercedes-Benz 190SL brought \$67,100; best described as an older restoration, we will forgive it some sins at that price. The only Ferrari, a 1986 328GTS, snuck in just under its high estimate of \$100,000, selling at \$99,000. In European spec, it was presented in the expected Rosso with beige hide.

Twice a year, Branson Collector Car Auctions holds a sale in the rolling Ozark hills of Missouri, a great place to check in on retired country music stars. Again it's big on American offerings, though the few international listings included an '83 Aston Martin Lagonda that was a no-sale at \$39,000. Since this seems to be the month for mid-1980s Rolls-Royce Corniches, Branson sold one for \$47,250. For \$30,240, a 1954 MG TF found a new home and undoubtedly made both buyer and vendor happy.

In conjunction with the Hilton Head Island Concours in South Carolina, Auctions America held what is to become

a new annual event, a sale in the Westin Hotel's ballroom. Selling 63 of 95 cars offered, it made for a 66% rate with a total tally of \$5,422,000. It seemed as if Bentleys were the offering du jour at this one-day sale, as six of the 96 cars offered were of the Flying B marque, and all were recorded as sold. A 1989 Turbo R sedan with single ownership status for the last 16 years sold for \$12,100, a not-unexpected amount – yours truly was that single owner. One of the most interesting Bentleys at the sale was a Continental R Millennium

two-door, sixth of ten built, selling for \$71,500 and giving us bookends from the least expensive to the most expensive Bentley on offer.

A 1989 Lamborghini Countach 25th Anniversary sold for \$343,750, while a 1965 Maserati 3500GTi Series II Sebring coupé brought \$237,600. It might be damning the car with faint praise to say that the best Ferrari 412 seen in years was on offer, but it really was an outstanding example of a car so often seen in a neglected state. It sold for \$71,500, and we are now all aware of the potential for these often-ignored front-engined V12 2+2s. There were six Ferraris on offer. Top seller was a 1967 330GTC at \$638,000, a somewhat lower price that has become the new normal for these very usable two-seat coupés. One remained a no-sale, however, a '72 246GT Dino. The owner decided to take it home after the high bid \$210,000 was all that was offered.

One more quick update of note. It appears now that North American auction sales figures for 2015 will actually exceed those for 2014. The market is changing, but it is quite far from being in any kind of trouble.

**DAVE KINNEY** is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Cars That Matter* price guide.

# **Kinney's top three US cars**

RM SOTHEBY'S, HERSHEY 8-9 OCTOBER



In burgundy with grey top and leather interior and an 85bhp Ford flathead V8, this right-hand-drive 1948 Allard L-type Four-Seater Tourer was in decent condition and is said to be one of 200 built. Where is the love for the L-type? The K and the J are the ones that people remember best. This one was last seen at Mecum, Monterey, in 2013, where it sold for \$44,000, so maybe a little love has appeared – here it made \$52,250.

#### AUCTIONS AMERICA, HILTON HEAD. 31 OCTOBER



If holding an auction on All Hallows Eve isn't scary enough, how about buying a DeLorean DMC12? This still-stainless 1982 example showed a few minor needs – that front bumper isn't sitting where it's supposed to, for example – but it was a bargain for the DIY guy who needs a project. Whatever your feelings about them, these are important cars that have yet to hit their stride. This one sold for \$20,900.

#### BRANSON AUCTION, MISSOURI 16-17 OCTOBER



Said to have fewer than 18,000 miles on the clock, this 1986 Ferrari 412 – in silver with red leather interior – was one of two that sold at auction in North America this month. This either means the automotive apocalypse is near or that these once less-than-valuable cars have found solid footing. This one had the slightly less desirable automatic transmission, but we can officially call it a good buy at \$51,840.

## PETER BRADFIELD LTD



#### 1960 Aston Martin DB4 GT Zagato Spec.

FAS 302 is a correct and original right-hand drive DB4 restored to GT Zagato specification by some of the best names in the business. In addition the owner enlisted the help of Stephen Archer, author of the Palawan Zagato book to get the details right. Offered for sale as a capable road registered sports car and with current race provenance and FIA papers.



#### 1960 Aston Martin DB4 Series II.

976 UYM was restored by the factory in the late Eighties for Peter Livanos and then competition prepared in the USA and very successfully campaigned into the early Nineties by Jack Boxstrum. An original right-hand drive DB4 with matching numbers fitted with Webers, cage, fire system and fuel cell. Road registered and with all EU Taxes paid.

#### Also available:

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### Never mind the weather

Stay mobile through the winter months in a classic 4x4 – but watch that salt

#### THE ETERNAL ROTATION of

the seasons means that spring and summer are inevitably on their way, and yet it's hard to feel reassured of that certainty when you're mired in the gloom of a British winter. So how to cheer yourself up when the weather is literally raining on your party?

Go out and drive is the simple answer. Splash about. Slither, although not too much. Just head off and have a jolly good time, no matter what the weatherman says. Which leads you to the enticing prospect of what to go out in...

The obvious choice, and one with considerable merit, is an off-roader. A 4x4. And what better example of the breed than the model that popularised the genre: the original Range Rover. Tamworth-based Avantgarde has the perfect model, a very early car from 1971, from back in the day when the Range Rover was an unpretentious companion for wealthy farmers seeking greater comfort than an ordinary Land Rover could offer.

This particular car has travelled only 56,000 miles, and its fabulous appearance outside and in is attributed to loving care and good maintenance, and not to an expensive restoration. It retains its original vinyl upholstery and rubber flooring, essential to the early Range Rover's claim of having a hose-out interior. Its wheels are steel and its forward ratios number just four - this is the Range Rover at its simple best. Only its £57,500 price tag suggests a higher purpose.

But if leisurely performance and good old-fashioned body roll aren't your idea of wintertime entertainment, four-wheel drive of a very different kind might be more to your liking. A Lancia Delta HF Integrale Evo I, on sale through Peter Vardy Heritage, promises all-wheel-drive smiles come rain or shine.

Its low mileage – 55,000 – and excellent overall condition – it was a trophy winner at a Spa concours event – contribute to its £39,999 price tag. While largely standard, the Integrale features Evo II alloys and mildly uprated exhaust, brakes and suspension.

Of similar disposition is the 1983 Audi Quattro being offered by Cheshire Classic Cars for £31,995. This Mars Red 62,000-miler has a celebrity connection. Sort of. It was first prize in *The Daily Telegraph* newspaper's *Ashes to Ashes* competition, celebrating the popular television series of the same name. It wasn't actually in the show, despite looking as though it could have been; and it has masqueraded as such in several classic car magazines.

A rare non-sunroof model, this early Quattro benefits from a comprehensive service history and overhauled suspension.

Of course, with any of these top-condition cars, you won't want to be going out when there's salt on the roads – but that's what moderns are for. www.avantgardecars.com wwwpetervardyheritage.com www.cheshireclassiccars.co.uk





Above and below Three stylish ways of getting power to the ground by all four wheels: early Range Rover, Lancia Integrale Evo I and Audi Quattro.



# HENDON WAY MOTORS



FERRARI DAYTONA, 38,000 miles - 1973

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FERRARI F355 SPIDER (GIALLO MODENA) - 1996



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#### DAVE SELBY'S HOT LITTLE NUMBER



### **NSU Ro80**

Values of the rotary-engined NSU Ro80 are ripe for rotation, but are you?

YOU'LL NEVER LACK for conversation if you own an NSU Ro80, for the revolutionary rotary-engined German saloon was both a motoring milestone and calamitous misadventure surpassing the Ford Edsel, DeLorean and Sinclair C5 combined. If all of that appeals, if you find the hydraulic complexity of a Citroën DS too straightforward, and if you're touched by masochism, then the Ro80 is the car for you. Motoring journalists loved it, but they didn't have the burden of ownership.

The truth is that if two or more NSU evangelists make it to the pub for a noggin and natter, eavesdroppers will think you're talking about an irritating female complaint. And to be fair there was much to complain about with the Ro80, much of it centred around the word Wankel, which could be mis-heard in a busy pub.

Pioneers sometimes get shot in the back, but NSU shot itself in the foot as it desperately aimed upmarket with a car it knew wasn't ready. In no time, the car that European journalists had voted Car of the Year in 1967 was afflicted by a series of warranty claims. The inadequately developed twin-rotor engine suffered from rapid wear to the rotor tip seals. Few managed 30,000 miles before the engine gave up and, as NSU honoured warranty claims, it's said that German owners didn't wave at each other but held up fingers to indicate the number of engines they'd had, as they whisked along the autobahn in utter serenity.

And yet the Ro80 handled and rode brilliantly and the free-spinning engine became smoother the faster

you went. In fact, the whole car was bold and innovative. Its low-nosed, high-tailed wedge form, honed in a wind-tunnel for an amazing drag coefficient of 0.35, was a sign of things to come. So too the airy glasshouse with massive windscreen. The gearbox was a two-pedal semi-automatic, with the clutch activated by hand-pressure on the gearknob; all-round disc brakes were in-board at the front to reduce unsprung weight; it was front-wheel drive to maximise cabin space; and its ZF power-assisted rack-and-pinion wasn't significantly bettered for years. Nought to 60mph came up in 12 seconds with a maximum of 112mph.

Road Test magazine in the US commended the NSU Ro80 as 'one of the most exciting cars to appear in the last 20 years'. In the '90s a respected classic car road tester wrote: 'I don't recall a '60s car that feels more directionally stable... Nothing – be it gusting sidewinds or the wake of a speeding HGV – seems to throw it off its course, adding to the feel of '90s modernity.'

The Ro80 spelled the end for NSU, bringing the company into VW/Audi ownership, where it lived on as a technology flagship until 1977. Along the way some of the engine woes were addressed, but the Germans never conquered the technology the way Mazda did later with the RX-7, and then by winning Le Mans in 1991 with a rotary racer.

In the days when cars were just cars, Ro80 owners used to substitute horribly rough Ford V4s, but in an age where cars are cultural artefacts, Ro80 acolytes are reverting to the original, or a Mazda option.

#### **PRICE POINTS**

At launch When it went on sale in the UK in 1968 the NSU Ro80 cost £2232, pricing it above other rival imports such as a top-spec Citroën DS21 Pallas at £2007 and the £1999 BMW 2000, but just below the base Mercedes-Benz 220. A 2.8-litre Jaguar XJ6 was more than £400 cheaper at £1797, yet the NSU did undercut the 4.2-litre XJ6 by £20. The V8 Rover P5B was on price par with the Ro80, while the Triumph 2000 saloon was more than £1000 cheaper.

**The end** The NSU Ro80 was last officially listed for sale in the UK in 1975 when it cost £3531, over £1200 cheaper than a Jaguar XJ6 but still £500 more than the flagship Ford Granada and Rover P6 3500S. Production to 1977 was 37,204, with 3614 right-hookers coming to the UK, the biggest export market.

1990s An influential classic car journalist road-tested a number of Ro80s for sale before buying one and championing the car. Result: the number of Ro80s on UK roads peaked in 1997 with 71 in commission. Today 32 are on UK roads, 42 on SORN. In 1997 a rotary-specialist Mazda-converted Ro80 was on offer at £4000.

**Today** Highest UK auction price, achieved in 2012, was £4830 for a fine example owned by ex-*Autocar* journalist Ronald 'Steady' Barker. A right-hand-drive car described as 'probably the best Ro80 in the UK' is for sale in the trade at £10,000. Asking £7400 is a bodily-good left-hooker 'in untinkered original condition – compression OK, but exact scope of work required not yet determined'.

#### **EUROPE'S LEADING FERRARI F-CAR SPECIALIST**











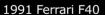


#### 1988 Ferrari F40

This particular car is the pick of the F40 range, not just an early "Non Cat & Non Adjust", genuine low mileage car but more than this the car is a very rare early production example. It was produced as part of the original batch in the factory race department in the first year of proper production. This particular F40 was delivered new by the famous Dutch dealer "Kroymans", had just one owner from new until 2012 and to date has covered less than 3,900 kms. Recently Classiche Certified and treated to a major cambelt service, turbo overhaul and fuel tank change this car is spectacular both cosmetically and mechanically. As fine an F40 as anyone could reasonably hope to find.

£975,000





This iconic F40 left Maranello in October 1991 and was a "Diretta" delivery car, which was collected from the factory 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, with a replacement fuel tank fitted, cambelts

changed, suspension dampers and turbos overhauled. £900,000



#### Ferrari 288 GTO

This 288 GTO is presented in a highly desirable specification having Air Conditioning, Electric Windows and Rosso inserts. Having just received a DK Engineering 30 year service, including an engine overhaul, the car is understandably presented in superb condition throughout.



#### 1989 Ferrari F40

This early "Non-Cat" variant is fitted with the standard, and preferable non-adjustable suspension. It was supplied new to Europe in late 1989. Today the car has covered approximately 15,000 miles from new, has Classiche Certification confirming that this is a matching numbers example and is offered for sale by DK Engineering. £725,000

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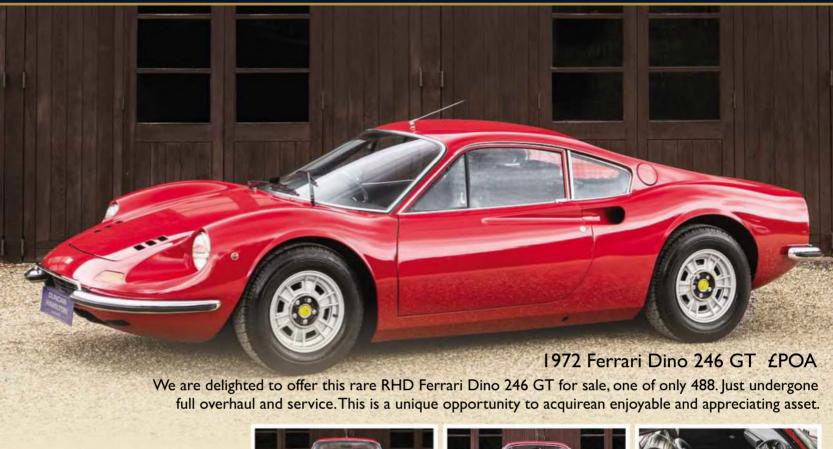




















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#### 1978 Ferrari BB512 (Carburettor)

Right Hand Drive: Ferrari Classiche Certified Only 24,767 miles from New: 1 of 101 Produced: Concours Presentation



#### 1961 Aston Martin DB4 Series II Coupé

Left Hand Drive: 1 of 349 Produced Highly Upgraded Specification to include A-C /PAS



#### 1965 Jaguar 4.2 Litre 'E' Type Fixed Head Coupe

Chassis No: 1E.2090: Only 10,513 miles from New The Lowest Mileage Fixed Head Coupe in Existence?

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1961 AC Aceca Coupé (Bristol) Superb Order: Highly Documented: 1 of 89 Produced 1962 AC Aceca Coupé: Right Hand Drive: The Last Manufactured Motor Car 1967 AC Cobra 289: Right Hand Drive: Concours Restored 1961 Aston Martin DB4 Series 2 Coupé: Left Hand Drive: A/C -PAS +++ 1964 Aston Martin DB5 Coupé: Original Left Hand Drive Production: Concours Restored 1967 Aston Martin DB6 Volante (Vantage) Manual: Right Hand Drive: Concours Restored 1986 Aston Martin V8 Volante: Left Hand Drive: EU Specification: 1 of 47 Produced 1953 Bentley R Type Continental Fastback: Manual Gearbox/Lightweight Seats: Concours 1956 Bentley S1 Continental Fastback: Unique Original Build Colour Specification 1976 Ferrari 308 GTB Vetrovesina (Lightweight): Classiche: 1 of 154 Produced: Concours

1964 Jaguar E-Type Series 1 3.8 Roadster: LHD: Fast Road - FIA Specification & Papers 1965 Jaguar 4.2 Litre 'E' Type Open 2-Seater: Original Registration No: 8,676m from New 1972 Ferrari 246GT: Right Hand Drive: Concours Restored: Classiche 1970 Mercedes Benz 280 SE 3.5 Cabriolet: Right Hand Drive: 1 of 68 Produced

#### DUE INTO STOCK OR UNDERGOING RESTORATION

1971 AC 428 Frua Coupé Auto: Right Hand Drive: Concours Restored: 1of 31 Produced 1954 Alfa Romeo 1900 PF Sprint Coupe by Pininfarina: Left Hand Drive 1964 Aston Martin DB5 Coupé: Right Hand Drive: Concours Restored 1969 Aston Martin DB6 Coupé: Automatic Right Hand Drive: Concours Restored 1973 Porsche 911 2.7RST: Left Hand Drive: Concours Restored



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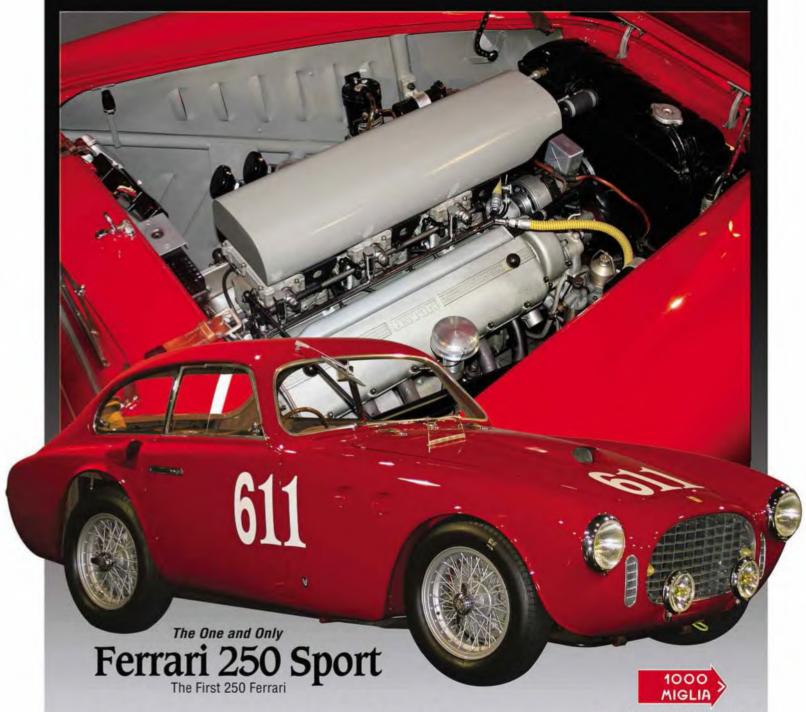
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Above is a small selection of the Aston Martins sold by Nicholas Mee & Company in the last 12 months.



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With the DB7 Zagato now gaining an awareness and appreciation beyond just the Aston Martin enthusiast community, this car represents a rare opportunity to acquire one of the very best of a historically significant and highly collectible Aston Martin model.





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1964 LAGONDA RAPIDE

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**LPOA** 



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#### **FEATURED VEHICLES:**



FERRARI F50 (1996) £1,250,000



FERRARI 365 GTB/4 DAYTONA (1972) £750,000



PORSCHE CARRERA GT (2005) £575,000



FERRARI 512TR (1995) £300,000



PORSCHE 911 2.7 SPORTOMATIC (1976) £115,000



PORSCHE 911 CARRERA TARGA (1986) £55,000



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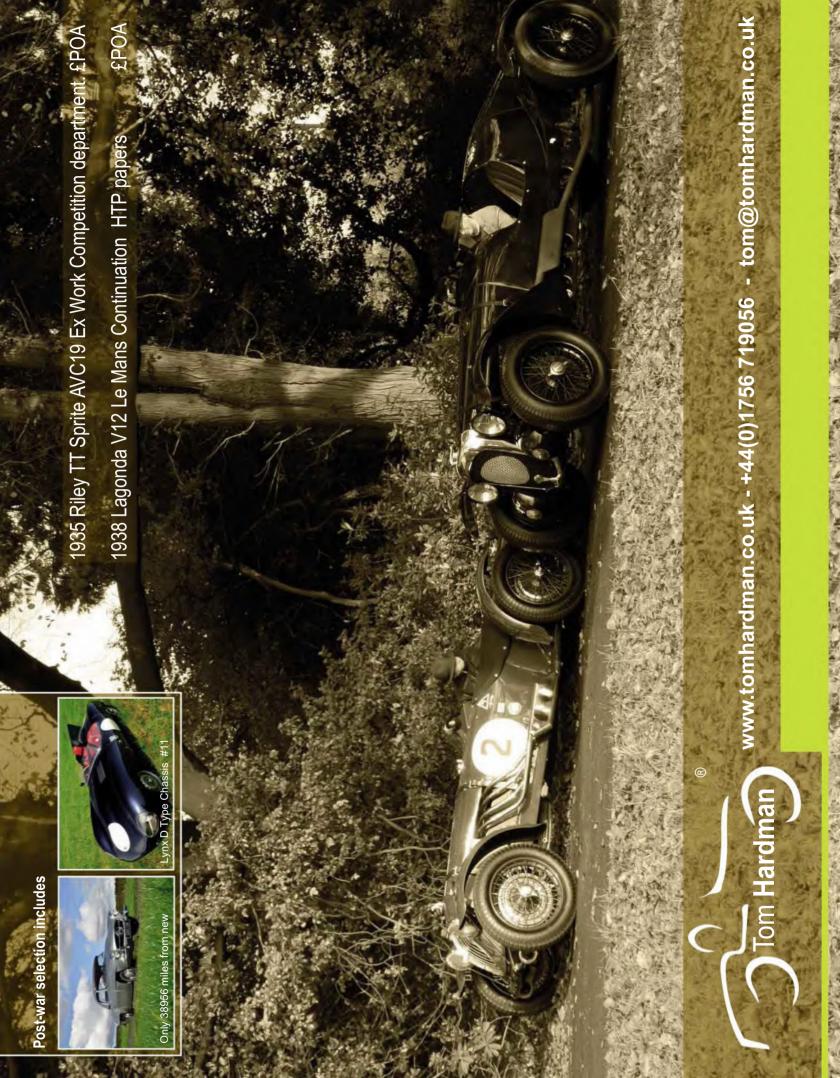
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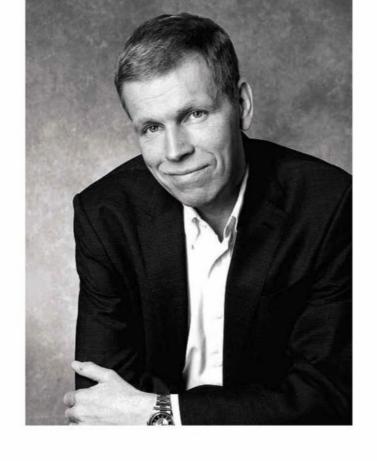
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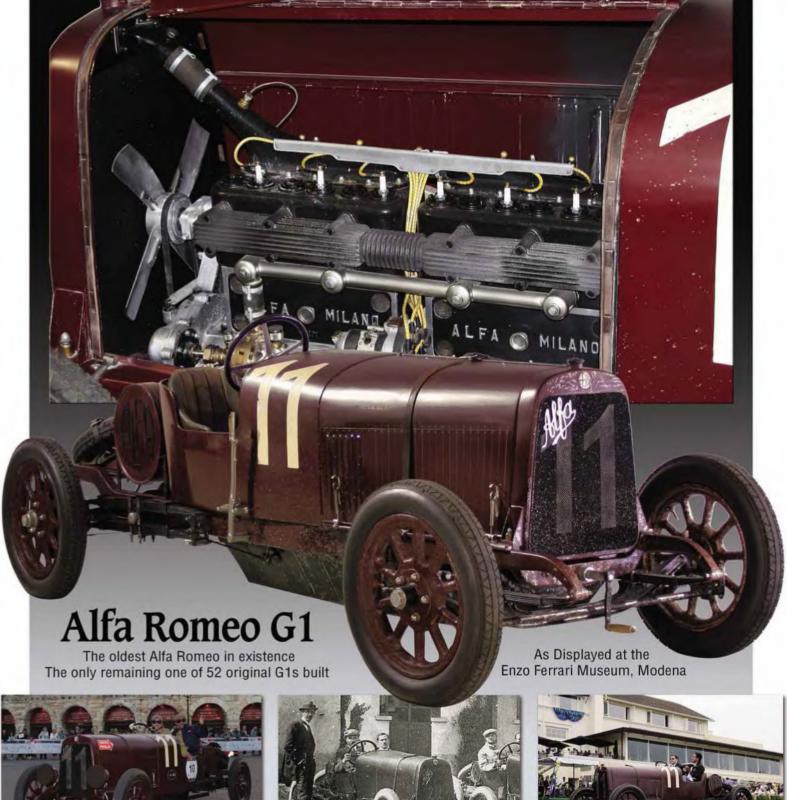


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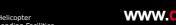
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ASTON MARTIN V8 VANTAGE COUPE (RARE ASTON MARTIN DB4 GT ZAGATO (SANCTION II), 1961, Forest Green/Black leather interior, 7,000 miles from new, 2-owners from new, 4.2 liter engine developing 352 HP, 4 speed gearbox, exceptional condition and history. \$P.O.A.



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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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#### 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 (photo at departure) with starting number 2400. Remained years in the hands of a Fiat mechanic.

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1971 Aston Martin DB6 MkII finished in Aston Racing Green with contrasting tan hide interior with matching Wilton carpet throughout. Announced on 21 August 1969 and identified by distinct flares on front and rear wheel arches, much improved seating as per the DBS and wider chrome wire wheels. The fuel injection system proved troublesome and most Fuel injectic cars have since been converted to the Webber carburetors used on the Vantage and this car is no exception. This particular MkII with a Vantage spec engine. 5 speed manual transmission and power assisted steering is a delight to drive; it is cosmetically superb with a perfect paint finish, new chrome quarter bumpers and an interior in outstanding condition. It will undoubtedly prove to be a good investment at \$425,000



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1961 Aston Martin DB4 series IV finished in Kingfisher blue with tan hide interior with matching witton carpet throughout. This beautiful example, Chassis number 807/R is an original right hand series IV supplied by HWM in Walton on Thames to J.G.Dutton-Forshaw of Denham Bucks. It is a matching numbers car and during the 90's it was the subject of a comprehensive restoration for which invoices and pictures are available on file. It is in really excellent condition both mechanically and cosmetically and the engine holds makers oil pressure throughout the rev range. This is an extremely well kept motor car offered at a realistic price in today's market. £495,000



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1959Jaguar XK150 FHC, 1955 Austin Healey 100/4 BN2, 1958 Aston Martin DB2/4 MkIII FHC, 1961 Aston Martin DB4 to GT specification, 1997 Aston Martin V8 Coupe (manual), 1964 Sunbeam Alpine race car, 1976 Rolls Royce Silver Shadow, a 1981 Ferrari 308 GTSi and 3 further MkII 3.8 Jaguars.

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Porsche 911S 1975 Targa 3.0L 5-Speed Manual Gearbox, LHD, Silver with Black & Red Interior.



Porsche 911 SC 3.0L 1983 Coupe 5 speed Manual Gearbox, LHD, Silver Grey with Tan Interior.



Porsche 930 Turbo 3.3L 1986 Coupe, Manual Gearbox, LHD, Red with Tan interior.



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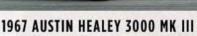
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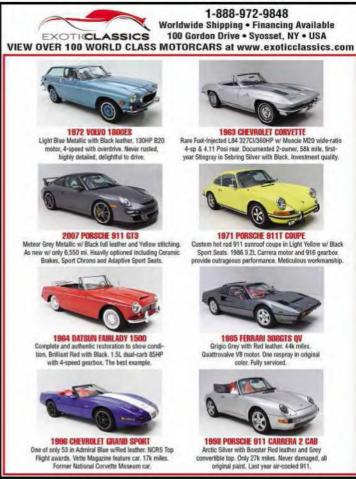
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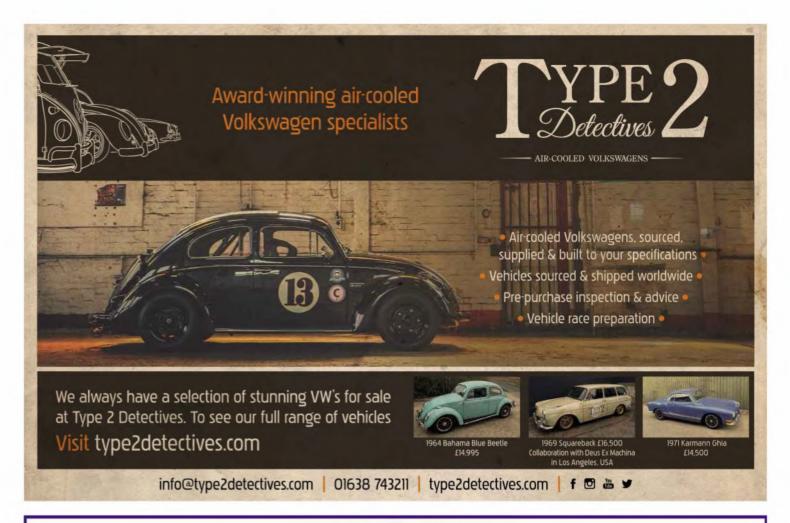
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S/N 4837 GT, Engine Number 4837 GT, Rosso Corsa with tan leather, 3.0 litre Colombo V12 engine, 4 speed gear box, disc brakes, Borrani wire wheels with knock-off hubs, stunning Pinin Farina design on short wheel base chassis, owner's manuals and pouch, tool roll and jack, looked after by Ferrari specialist Mark Allin's Rare Drive, matching numbers throughout, coming out of noted Northeast USA collection, a beautifully cared for older restoration and one of just 350 Lusso built.



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2004 Ferrari 360 Challenge Stradale S/N ZFFDUS7AS40134981, Rosso Corsa with nero leather, 3.6 litre V8 normally aspirated engine, F1 semi-automatic "paddle shift" transmission, one of 1,288 factory lightweight 360 Challenge Stradale built with carbon/ceramic brakes, handling package, decontented interior, factory racing seats, leather upholstery, racing stripe and radio delete, red brake calippers, owner's manuals: spark least tools, and lack only 2 100 miles. manuals, spare keys, tools and jack, only 2,100 miles from new, major service complete 2015.



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S/N ZFFGT61AXS0142400, Rosso Corsa with tan, 5.7 litre front engine V12, F1 "paddle shift" semi-automatic transmission, Revocromico roto-glass roof, GTC handling package including 19 modular wheels, factory racing seats, Scuderia fender shields, yellow instrument dials, factory hi-fi sound system with navigation, delivered new July 25, 2005 via Ferrari of San Francisco, belt service completed 2014, original owner's manuals and all spare keys, tools and jack, one of just 559 575 SA worldwide.

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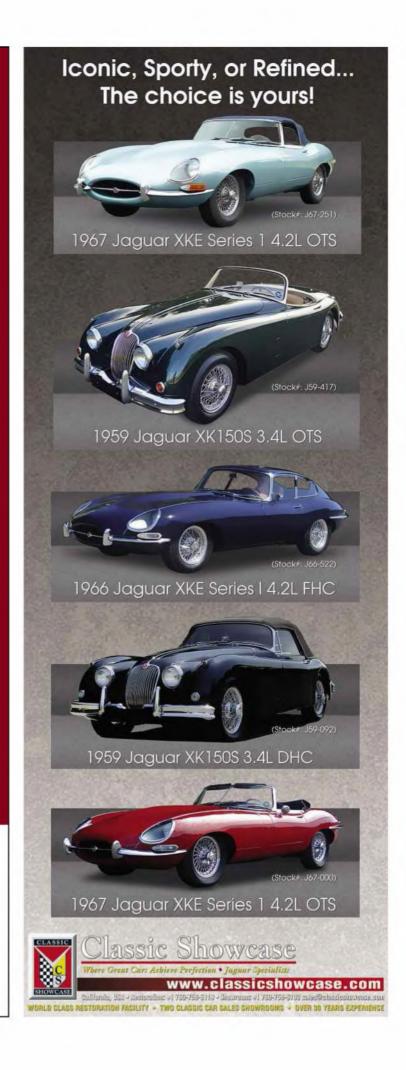


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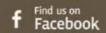
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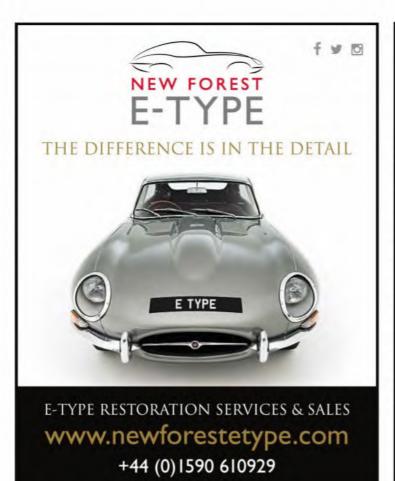
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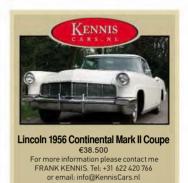


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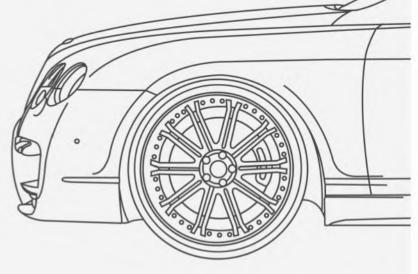
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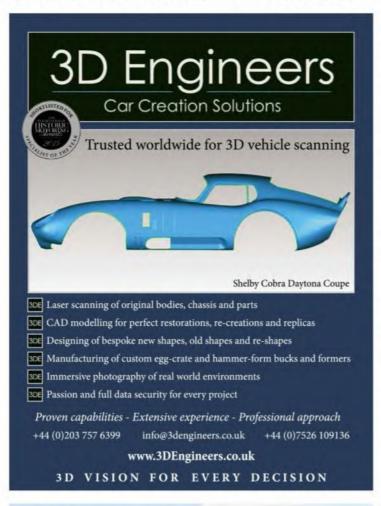
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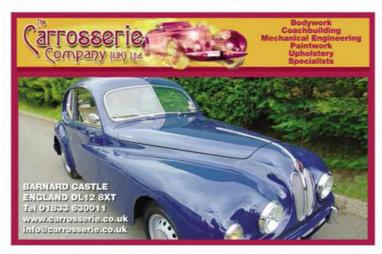
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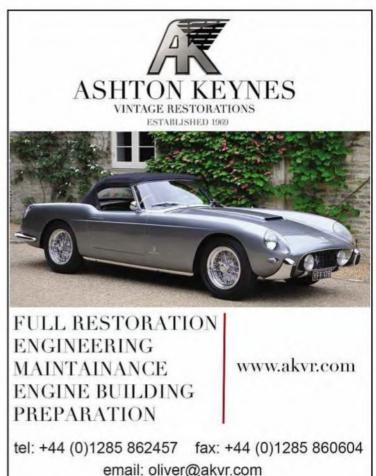
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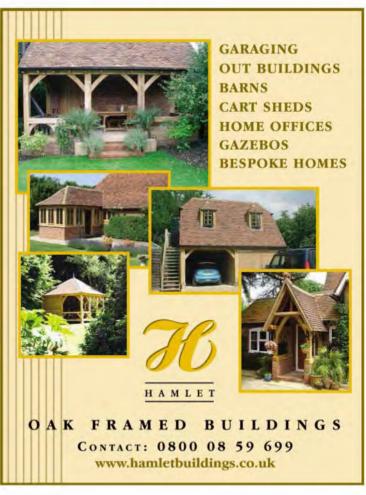










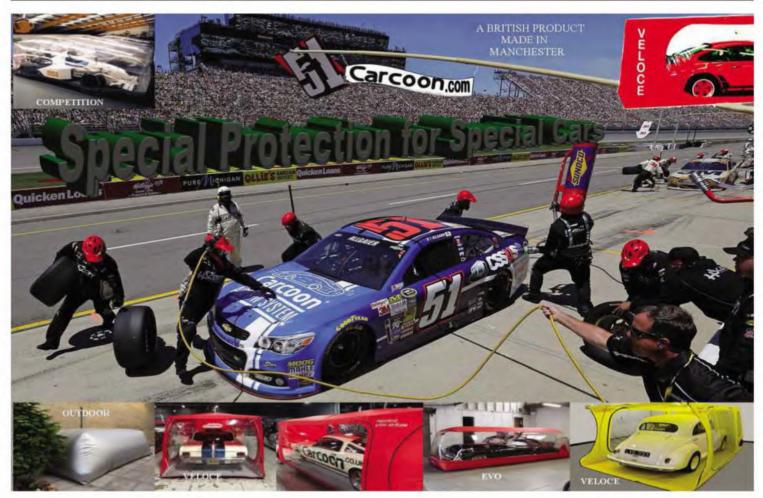


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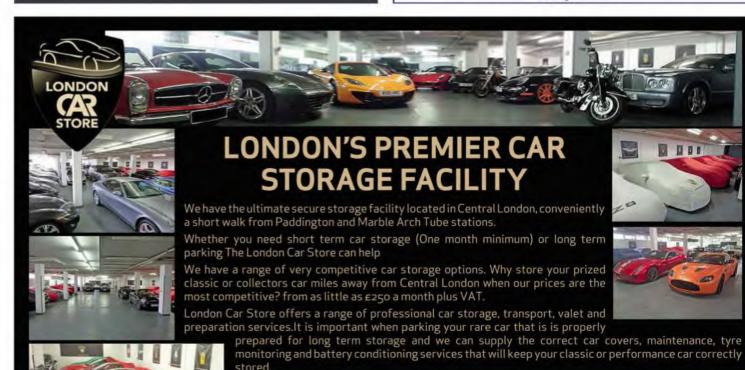
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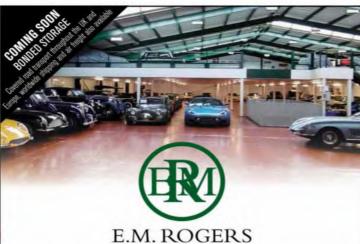
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## DAY IN THE LIFE

INTERVIEW BY JEREMY HART PORTRAIT BY MATTHEW HOWELI



## **Bernard Juchli**

Jay Leno's man-who-can in the workshop learnt his trade fixing jet fighters and Jaguar cars. As well as tending to the Leno fleet, he races his own Chevron Formula Atlantic HAVE ALWAYS been around cars. My dad had a VW/Porsche dealership outside of Zurich. It was the time of the 356 and I love those, especially the Carreras. I have always liked speed. I was a downhill skier: I did OK in giant slalom but I really messed up in the slalom; I got my skis all tangled up. I like to go fast and I simply couldn't do that on the slalom.

I came over to the US from Switzerland with my parents when I was 15 years old and we moved to Santa Cruz. I went to college here and became an aircraft mechanic. But there were no jobs around and I couldn't make any money. So I went back to Switzerland.

They promptly drafted me into the military as soon as I stepped foot back in the country. I became a Hawker Hunter and Mirage jet fighter mechanic, which was pretty interesting. And then I got tired of that and came back to the States.

A friend of mine that I went to high school with was service manager at the Jaguar dealer in San Jose. He offered me a job, so I went to work there and as a Jag mechanic. And then about 18 years ago Jay Leno needed a cylinder head doing on his XK120 Jag, because it broke a cam.

I was racing an E-type at the time and had probably the fastest E-type on the West Coast, maybe the country. Jay called me up one day and said: Hey, I need this cylinder head done. So I did the cylinder head for him and sent it back down to LA and the guys down here installed it, and he was quite happy with that. About a year or two later he found out that I was getting out of the business - I was going to semi-retire - and he offered me a job. So I came down to LA and talked to Jay and over lunch and a handshake he offered me a job. I went home, sold my business, sold my house and moved to LA. I had a good feeling. He was a straight guy. I thought, OK, let's do this.

He actually hired me to set up the shop. Then we had 65 cars and bikes. Now we have three times that number. What the guys here were doing was mostly taking the cars to different places to get them repaired or rebuilt. And he wanted to do it all

in-house because he likes to be handson and likes to know what's going on with his cars – which you can't do when you send it somewhere across town, or across country. So we started setting up the shop. When I started we had a drill press and that was about it. Now we have a CNC mill and the latest in welding equipment. We have a 3D printer, we have a water-jet cutter.

I usually get here about ten o'clock, mainly because of the traffic, and stay 'til seven, eight, nine o'clock at night. First thing, I generally wind up having to deal with a bunch of emails and stuff like that. And by that time the four guys here have already taken something apart and I'll need to order parts or try to locate some pieces. I do a lot of fabricating of parts, especially for the old cars, the steam cars and such; you can't buy anything so we make pistons for them, we make everything. And I enjoy doing it; I like to make pieces like that. But just trying to keep everybody going and supplied with parts is a considerable challenge.

I am here most of the time. But part of that is because I also work on my own project after hours. I have a Chevron Formula Atlantic that I race. We run probably six, eight races a year with that. And then about three and a half years ago, foolishly, I started racing a sidecar. That's been consuming most of my time.

My transport to the track is a 1961 Flxible Starliner bus that we converted to a motorhome; we re-skinned the whole thing, re-powered it – I spent 20 years working on that thing. But if you can only work on the weekends, Saturday or Sunday, it takes a long time to get anything done. It's got a shower and bathroom in it, cooking facilities and a nice table to eat dinner. It has air conditioners – which you need out here in the west – so it's a nice way to travel now.

This kind of a job, you only get once in your lifetime. Maybe not even that often, you know. A lot of people are envious of my job and go: 'Man, that's a cool job.' I wouldn't argue with them.

But this is my semi-retirement now. I've cut back to 60 hours a week and I try not to work on Sundays!

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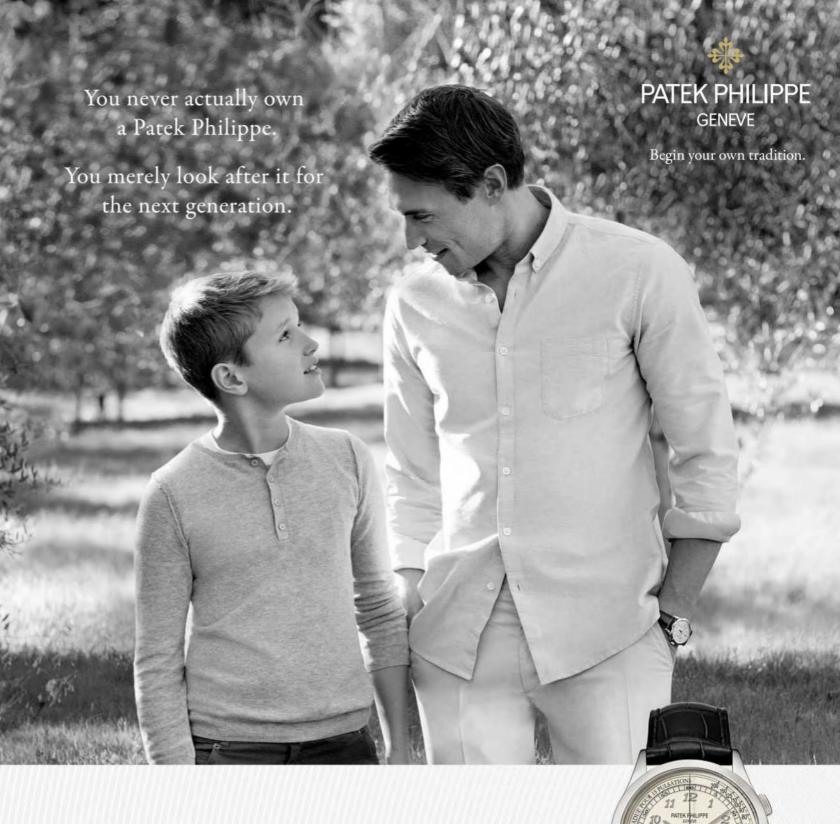


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# WELCOME

The International Historic Motoring Awards aim to recognise the best of the best in the classic car world, from cars and personalities to restoration specialists and events. This year the competition was fiercer than ever...



# Robert Coucher

INTERNATIONAL EDITOR. OCTANE MAGAZINE

IN JUST FIVE years the International Historic Motoring Awards has become an important fixture on the calendar, and its growth reflects that of the classic car industry, which continues to flourish thanks in large part to the passion and hard work of this year's IHMA winners and nominees.

The success of the Awards, of course, is also a reflection of the continued and generous support provided by EFG Private Bank, a longstanding backer of key historic motoring events around the world.

The 2015 ceremony, held at the St Pancras Renaissance Hotel in London, was the biggest yet and was attended by the great and good of the car world, including racing legends Sir Stirling Moss and Paddy Hopkirk.

Outside the venue guests encountered more big names, with a number of historic machines on display: the first prototype Land Rover, the beloved 'Huey'; a spectacular continuation Lister Knobbly; a 1963 Brabham Formula 1 car raced by the very worthy winner of the Lifetime Achievement award, Dan Gurney; and the extraordinary Fiat S76, which returned home to Bristol with the prize for Car of the Year.

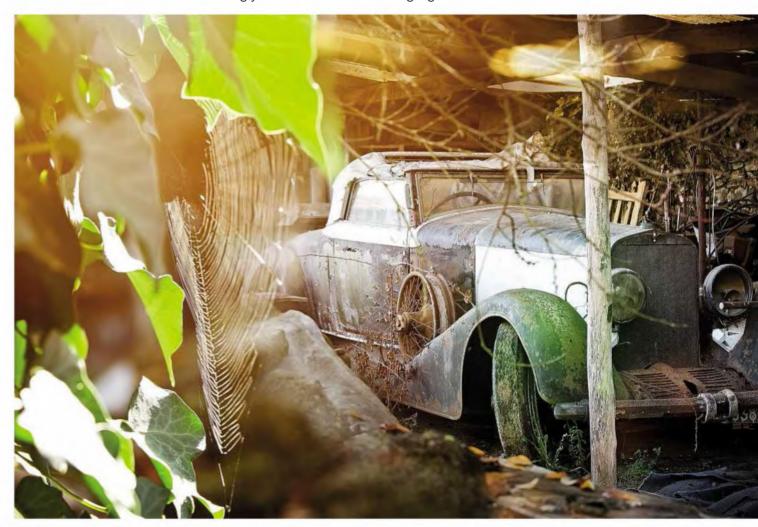
Master of Ceremonies this time was Steve Rider, and the veteran television presenter entertained a truly international audience all evening with anecdotes from his long career covering everything from world cup finals and the Olympics to F1 championship deciders.

Guests came to London from all over Europe and the USA, proving that the classic car movement is in rude health across the globe. Indeed, if recent history is any guide, 2016 might well be the best year yet for old car enthusiasts; given the talent and dedication of the people honoured in these pages, you certainly wouldn't bet against it.



# **OUR FAVOURITE IMAGES**

From barn-find exotica to epic road trips, and great characters who sadly are with us no more, it's been a memorable classic motoring year. Here are *Octane*'s highlights from the last 12 months











#### Clockwise from far left

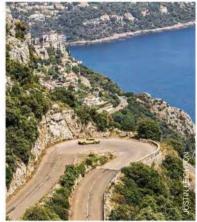
Besides the Ferrari 250 California Spider that sold at auction for a vast €16,288,000, the Baillon collection of 'barn finds' included such desirables as this Hispano-Suiza H6; Robert Coucher compared his 1973 Porsche 911 2.4 Targa with the brand-new 911 Targa in *Octane* 139; the Villa d'Este concours on Lake Como had one of its strongest-ever line-ups; Jaguar design chief Ian Callum revealed his own take on the Mk2 saloon, made metal by classic Jaguar specialist CMC; we bid a last goodbye to Lord Montagu, founder of the National Motor Museum at Beaulieu, who died on 31 August 2015 at the age of 88; Land Rover marked the end of Defender production with a convoy of classics on the Isle of Islay, the place where the Land Rover name is said to have originated; Alfa Romeo revealed its dramatically revamped factory museum at the site of the old Arese plant.













#### Clockwise from top left

Legendary Jaguar test driver Norman Dewis received an OBE; Octane took an early XJ-S to Monte Carlo; race ace Mark Hales (on left) had a go at historic trialling; road tester John Simister got properly sideways in the first ever Lister; we tested the 'new' La Sarthe, based on a Bentley R-Type; up to Scotland in a Rolls-Royce Wraith for the solar eclipse... and, in the same issue of Octane, to the Sahara desert in a Ferrari Testarossa; an exclusive outing in that 250 California Spider; Don Wales drove his grandfather Sir Malcolm Campbell's Blue Bird at Pendine Sands; Sir Stirling Moss was reunited with his Mille Miglia-winning 300SLR on the Futa Pass; Ferrari-engined powerboat has a Le Mans pedigree; Beverly Hills hosted a celebration of 50 years of Ferrari in the USA; historic rally pioneer Philip Young (on right) passed away on 11 March; Octane revealed the identity of The Italian Job Lamborghini Miura.





















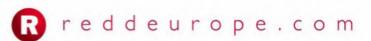




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# HOW THE AWARDS WERE JUDGED

The winners were chosen by noted collectors, journalists, designers and experts from all corners of the motoring world

GIVEN THE QUALITY of the nominations for the 2015 Awards, it was important that an appropriately expert panel of judges could be assembled to choose between them – and between the likes of Derek Bell, Ed Gilbertson and Peter Stevens, this year's group was more than up to the task.

Each judge considered the entries to 12 of the 13 categories, while *Octane* readers voted for Car of the Year. Given the vast experience of the panel, it was inevitable that some judges would be involved with certain nominees, but impartiality was assured: where a judge was linked to a candidate, he abstained from scoring in that category. Each judge worked in private and submitted votes were held until all scores were in.





#### PANEL OF JUDGES

DEREK BELL Five-time Le Mans winner

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Historic motorsport event organiser

**MURRAY SMITH** 

Historic car collector and racing driver

PETER STEVENS

Car designer

**DUNCAN WILTSHIRE** 

Chairman, Motor Racing Legends; co-founder, Donington Historic Festival



# MUSEUM of the year

Over the past year all four nominees have played a major role in celebrating automotive heritage and keeping classics relevant for future generations. But which stood out?

#### SHORTLISTED WERE:

BROOKLANDS MUSEUM www.brooklandsmuseum.com

LA MACCHINA DEL TEMPO www.museoalfaromeo.com

MULLIN AUTOMOTIVE MUSEUM www.mullinautomotivemuseum.com

#### MERCEDES-BENZ MUSEUM

www.mercedes-benz.com

SPECTACULAR IN BOTH concept and execution, the double-helix-inspired Mercedes-Benz Museum in Stuttgart unpicks the DNA of the world's most storied marque, tracing its origins all the way back to 1886 via two tours which spiral down through the enormous, striking building, designed by awardwinning Dutch architecture practice UNStudio.

Visitors are invited to examine 160 vehicles over the museum's nine levels, and more than 1500 exhibits in total. 'Examine' is the right word, too: while guests are obviously not invited to clamber all over the many priceless racing cars on display, there are frequently hands-on exhibitions designed to encourage children to take an interest in automotive history.

The museum is not solely focused on Mercedes' illustrious past, however, and makes a real effort to offer visitors an insight into the future of motoring. Those with an interest in the novel will find a huge amount to enjoy here, and the various experimental cars on show are worth the trip all on their own.





# SPECIALIST of the year

The collective knowledge of historic specialists has helped to secure the future of the world's favourite cars. Which made the biggest contribution this year?

#### SHORTLISTED WERE:

**ASTON MARTIN WORKS** 

www.astonmartinworks.com

**CONTOUR AUTOCRAFT** 

www.contourautocraft.co.uk

STRADA E CORSA www.stradaecorsa.com

WILLIAM MEDCALF LIMITED

www.vintagebentley.com

#### 3D ENGINEERS

www.3dengineers.co.uk

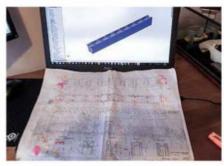
OLD CARS MIGHT be the preoccupation of the specialists in our little corner of the world, but that certainly doesn't mean that those specialists are only versed in old-fashioned techniques.

3D Engineers is a case in point: one of the leading providers of digital services for the historic car world, the company has invested in several new pieces of high-tech equipment in the past 12 months. Services offered now include 3D scanning, as the name suggests, but also computer-aided design and modelling, and reverse engineering.

Among the company's recently completed projects – all of which sound fiendishly complicated these ears – were a 1960s-style sports car taken from concept to reality; and a 3D recording and buck build of a rare Aston Martin. 3D Engineers have also spent a great deal of 2015 creating 3D digital archives of significant historic vehicles, including all four of the Land Speed Record cars at Beaulieu – the 1920 and 1927 Sunbeams, the 1929 Golden Arrow and 1960 Bluebird.











# RESTORATION

of the year

Historical research, creativity, commitment and the highest conceivable level of craftsmanship: all are vital to a world-class restoration, and all were evident in each of this year's nominees. Which took the crown?

#### SHORTLISTED WERE:

1924 ISOTTA FRASCHINI TIPO 8A F

by RM Auto Restoration

1936 SQUIRE

by Classic Motor Cars Ltd

1954 FIAT 8V SUPERSONIC GHIA COUPÉ

by Strada e Corsa

1964 ASTON MARTIN DB5 SALOON

by Aston Martin Works Heritage

#### 1971 PORSCHE 917K

#### by Porsche Historic Motorsports

One of the most iconic endurance racers ever to thunder around the world's circuits, this Gulf-liveried Porsche 917K won the 1971 Spa 1000km – and in the words of the director of Porsche's Rolling Musem, Klaus Bischof, that was 'the old Spa, where the guys racing these cars were true heroes'.

Prior to its restoration by Porsche Historic Motorsports, the 917K had been stored in the basement of the Porsche Museum in Stuttgart, preserved in pretty much the same condition as at its final race of the 1971 Sportscar World Championship at Watkins Glen.

Before work began on the car, Bischof removed the spark plugs, turned the engine by hand to make sure it hadn't seized, and put in fresh plugs and clean fuel; the engine fired at the first attempt.

The car's three-year restoration returned it to the exact specification of its Spa 1000km triumph and involved consulting original Porsche documents and photographs, as well as some of the employees who originally worked on the 917.









### SPONSORED BY

#### The Heart of England Forest

Bequeathed to the general public by the late Felix Dennis, founder of Dennis Publishing, the Heart of England Forest is an ever-expanding broadleaf forest in Warwickshire, the result of an ambitious plan to restore and protect some of the UK's lost native tree cover. Since the first sapling was planted almost 20 years ago, the forest has grown to 3000 acres, and in time it is hoped that it will cover an area ten times that size, providing a place of tranquility and natural beauty that is open to everyone. Visitors are welcome year-round – as are volunteers happy to get their hands dirty and help with the programme of planting! www.heartofenglandforest.com





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Retromobile: Paris, France

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Motorsport Show, UK

**Amelia Island Concours** D'Elegance: USA

74th Members' Meeting: UK

Techno Classica Essen: Germany

Goodwood Festival of Speed: UK

F1 British Grand Prix: UK

Silverstone Classic: UK

Automobilia Monterey: USA

Pebble Beach RetroAuto: USA

**Pebble Beach Concours** 

D'Elegance: USA

Goodwood Revival: UK

Classic Motor Show: UK

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# **PUBLICATION**

of the year

The very best historic motoring publications engage, educate and entertain their readers. There was lots of choice this year, but only one winner...

#### SHORTLISTED WERE:

**CONCOURS RETROSPECTIVE** by Richard Adatto

JAGUAR DESIGN - A STORY OF STYLE by Nick Hull

JIM CLARK: RACING HERO

by Graham Gauld

PORSCHE 917: THE AUTOBIOGRAPHY OF 917-023

by Ian Wagstaff

THE MIGHTY MG MAGNETTES OF '33: THE CARS. THE DRIVERS. THE MYSTERY

by Graeme Cocks

THE ROAD TO MONACO: MY LIFE IN MOTOR RACING

by Howden Ganley

**ROLLS-ROYCE PHANTOM II CONTINENTAL** 

by André Blaize

#### THE MAGNIFICENT MONOPOSTOS: ALFA ROMEO GRAND PRIX CARS, 1923-1951

#### by Simon Moore

THE THIRD ENTRY in Simon Moore's Alfa Romeo trilogy is a project of enormous ambition. In two volumes totalling 836 pages, Moore recounts in obsessive detail the lives of Alfa's single-seaters, beginning with the cars of the early 1920s and working right through to the marque's withdrawal from Grand Prix racing in 1951.

Moore gained access to Alfa Corse records and uncovered chassis details and engine numbers, from which he went on to trace each car. Many of them had disappeared to South America or the Antipodes once their frontline careers in Europe were over, and some had travelled to the USA. Each car gets its own chapter here.

The lion's share of the images in the book have never been published before; some were freshly printed from glass-plate negatives and they are beautifully reproduced on high-grade art paper. From the research to the presentation, The Magnificent Monopostos is a first-class effort, and when you consider that it was largely funded by Moore himself, it seems even more of an achievement.





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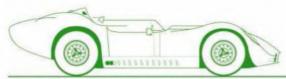
# Lister are proud to support the International Historic Motoring Awards

Lister are proud to be showcasing one of the latest Knobblys to roll off the production line in celebration of this years International Historic Motoring Awards. Taking place at the St. Pancras Hotel in London on November 19th, the latest Lister Jaguar Knobbly Continuation model will be on show for all to admire at the prestigious awards ceremony.

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Lister at the Rotunda, Royal Automobile Club February 2015



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# RACE SERIES

of the year

Organising a thrilling historic race series is a real achievement – one to which every nominee here can lay claim. But which delivered the most memorable action?

#### SHORTLISTED WERE:

**EQUIPE GTS** 

www.equipegts.com

HRDC TOURING GREATS / ACADEMY RACE SERIES

www.hrdc.eu

JAGUAR HERITAGE CHALLENGE

www.hscc.org.uk

**MASTERS USA** 

www.mastershistoricracing.com

#### CLASSIC ENDURANCE RACING

#### peterauto.peter.fr

WITH 50-STRONG grids comprising the finest endurance racers from the heyday of the Sports Car World Championship (1966-1979), this is one of the richest historic series in terms of cars entered. Look down the pitlane on race day and you'll see Lola T70s, a Ferrari 512 BBLM or two, Porsche 935s, perhaps a BMW M1 or an Alfa Romeo Tipo 33.

The drivers aren't half bad either: scan the paddock at any one of the five races that take place between March and October and you'll spot still-formidable former professionals such as Jürgen Barth, Gérard Larousse and Emanuele Pirro, in addition to some seriously quick amateurs.

Those five races are held at some of Europe's most iconic circuits, including Spa, Monza and Portimão – which, frankly, are the only appropriate theatres for a series so replete with iconic machines. For spectators the Classic Endurance Racing championship is a rare treat; for the lucky drivers surely as thrilling an experience as historic motor racing has to offer.







#### SPONSORED BY

#### LISTER MOTOR COMPANY



Founded in 1954, Lister has been responsible for some of the most dominant race cars ever built. The Lister-Jaguar, which incorporated the engine and gearbox of the Jaguar D-type, was Britain's

most successful sports racing car of the 1950s, and was described by Walter Hayes as a 'national treasure'. Sir Stirling Moss said of the 'Knobbly'. 'It was terrific! I mean, who's going to beat you?' From its Cambridgeshire factory, a reinvigorated Lister has recently begun building a small number of continuation Knobbly cars, most of which will eventually be used for historic racing.

www.listercars.com



# MOTORSPORT EVENT

of the year

Historic racing fans are spoilt for choice these days, as were our judges when choosing between these seven superb events

#### SHORTLISTED WERE:

Classic 24 Daytona www.classic24hour.com

Eifel Rallye Festival www.eifel-rallye-festival.de

Historic Grand Prix Zandvoort www.historicgrandprix.nl

> Phillip Island Classic Festival of Motorsport www.vhrr.com

Rolex Monterey Motorsports Reunion

www.mazdaraceway.com
The Silverstone Classic

www.silverstoneclassic.com

#### RENNSPORT REUNION

www.porscherennsportreunion.com

AN EMBARRASSMENT of Stuttgart-built riches awaited visitors to the fifth Porsche Rennsport Reunion, held at Laguna Seca Raceway in California in late September. The marque's spectacular celebration of its equally spectacular racing history comes around only once every three or four years, but the 2015 edition was certainly worth the long wait, and majored on Le Mans cars – the theme chosen following Porsche's triumphant return to the Circuit de la Sarthe in June.

Between the concours entrants, the seven packed racing grids and the 20 'corrals' of street cars, there were nearly 2000 cars in attendance – almost too much for the 57,000 guest to take in. Everywhere you looked there were famous faces, too, including 11 Le Mans winners, among them Richard Attwood, Jacky Ickx, Hans Hermann, Derek Bell and the newly crowned Nick Tandy and Earl Bamber.

Given the scale of the gathering it was easy to see why the Reunion is not an annual event, but Porsche fans surely live in hope that that may yet change...





#### SPONSORED BY

#### **JAGUAR CARS**

Jaguar was founded by Sir William Lyons in 1922, as Swallow Sidecars Ltd. From humble Blackpool roots, via a change of name to Jaguar after WW2 and a move to Coventry, it grew into one of the world's leading makers of sports and Luxury cars, building such legends as the SS100, XK120, E-type, XJ6 and XJ220. Today it is enjoying a golden era, with record sales and an enthusiastic press reception for its range, which includes the XF and XE saloons, the XJ limousine and the F-type sports car.

www.jaguar.co.uk





# INDUSTRY SUPPORTER

of the year

Their practical and financial support, and passion and enthusiasm for classics, are invaluable – but whose efforts made the biggest difference this year?

#### SHORTLISTED WERE:

**HAGERTY** www.hagerty.com

JAGUAR LAND ROVER SPECIAL VEHICLE OPERATIONS

www.jaguarlandrover.com

PORSCHE MOTORSPORTS
NORTH AMERICA

www.porsche.com

THE ROYAL AUTOMOBILE CLUB

www.royalautomobileclub.co.uk

#### McPHERSON COLLEGE AUTOMOTIVE RESTORATION PROGRAM

www.mcpherson.edu

ANYBODY WHO HAS found themselves fretting about where the next generation of car (and motorcycle) restorers will learn their trade is obviously not familiar with McPherson College in central Kansas.

McPherson is the only college in the world to offer a four-year bachelor's degree in Automotive Restoration, and its graduates are beginning to play an increasingly prominent role in shaping the future of the historic car world, working at museums, auction houses and marketing and design companies, as well as in traditional restoration shops.

The college runs a 'Summer Institute', too, which offers hobbyists of all ages the opportunity to benefit from the knowledge of McPherson's world-leading teaching staff, and the 2015 summer enrolment was around double that of a year or two ago. The future, for once, looks very promising indeed.











# RALLY OR TOUR

of the year

This year we combined our Rally and Tour categories, but when it came to the judging we couldn't choose between our two finalists

— hence we have two winners...

#### SHORTLISTED WERE

#### **BERTHA BENZ FAHRT**

www.bertha-benz-fahrt.de

#### MILLE MIGLIA

www.1000miglia.eu

#### MODENA CENTO ORE CLASSIC

www.modenacentooreclassic.it

#### THE ROAD TO MANDALAY

www.endurorally.com

#### THE WINTER TRIAL

www.thewintertrial.nl

#### **TOUR AUTO OPTIC 2000**

peterauto.peter.fr

#### THE TRANS-AMERICA CHALLENGE

www.endurorally.com

#### THE HIGHLAND TOUR

www.gtoevents.com

THE TWO-DAY prelude to the Concours of Elegance at the Palace of Holyroodhouse saw 53 cars – ranging from a 1903 Mercedes Simplex 60HP to a 2015 Ferrari LaFerrari hypercar – enjoy a 250-mile adventure through the wild beauty of the Highlands.

Uncharacteristically, there was even sunshine for The Highland Tour, a feature that revealed Scotland in its full glory. The route wound through the narrow lanes of the glens and scampered across brooding moorland roads; cars raced up the Rest and Be Thankful hillclimb, and the crews stopped for tea with the Duke of Argyll at Inverary Castle, and enjoyed lunch on the lawn of the stunning Kinross House.

Given that the final destination of the Highlands Tour was the Concours of Elegance at Holyroodhouse, the cars were all driven with commendable verve, a 1927 Mercedes-Benz Rennsport especially so – its unfortunate meeting with a ditch resulted in only the smallest of scratches, and it later joined the other stars at the palace.



#### ROYAL AUTOMOBILE CLUB 1000 MILE TRIAL

#### www.heroevents.eu

SIX DAYS OF spirited road driving, breaks and halts at some of Britain's finest hostelries and stately homes, and driving tests at iconic motorsport venues, kept 41 teams driving pre-war cars wonderfully entertained and supremely well fed. Starting from the Royal Automobile Club's country home of Woodcote Park in Epsom, competitors enjoyed driving tests at Shelsley Walsh, Chateau Impney, Curborough Sprint Course and Whilton Mill Kart Circuit. The list of lunch halts included Blenheim Palace, Chatsworth House, Gregynog Hall and Wilton House.

Genteel some of the rest stops may have been, but the competition on the 1000 Mile Trial was intense; cars ranged from an Austin Seven Super 750 through to the Concorso d'Eleganza Villa d'Este award-winning Mercedes-Benz 500K Cabriolet A, and all were driven with enthusiasm. But, above all else, what marked the event, which has become a fast favourite, was the fantastic sense of camaraderie.











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## **CLUB** of the year

They work hard to help classic vehicle enthusiasts meet like-minded folk, raise our profile and support technology and legislation to keep us on the road. Choosing just one wasn't easy...

#### SHORTLISTED WERE:

**PORSCHE CLUB GB** www.porscheclubgb.com

THE VETERAN MOTOR CAR **CLUB OF AMERICA** www.vmcca.org

THE WOLSELEY REGISTER

www.wolseleyregister.co.uk

VINTAGE HOT ROD ASSOCIATION www.vhra.co.uk

#### BENJAFIELD'S RACING CLUB

#### www.benjafields.com

With its roots firmly planted in the traditions of the famous 'Bentley Boys' with their love of fierce racing, roaring parties and derring-do, the 100-strong Benjafield's Racing Club celebrated its 25th anniversary during 2015. To mark the occasion the club organised a number of events in the UK and Europe, including its own 24-hour race, the Benjafield 24, described as a recreation of the 1924 Le Mans event, but in the Algarve.

The latter event also commemorated the 90th anniversary of Captain John Duff's historic win at Le Mans in a 3.0-litre Bentley. Held at the Autodromo Portimao in Portugal, and with crews dressed in period overalls, the 24-hour race was also open to other marques such as Chrysler, Talbot, Triumph, Lagonda and Aston Martin, but fittingly a Bentley emerged victorious when the flag dropped.

Less glamorous yet still attended by 25 pre-war cars, the Benjafield's Racing Club also resurrected 'stubble racing' on the fields of a stunning Norfolk country estate.





#### SPONSORED BY

#### **FOOTMAN JAMES**

The Footman James collectors' team specialises in insurance solutions for the collector of classic vehicles. Sharing enthusiasts' passion for nearly 30 years, Footman James has been at the heart of the classic vehicle movement, and throughout this time has developed a true understanding of the market. Through this strength we've been able to negotiate exclusive access to a specialist collectors' product. We currently arrange cover for close to £1bn worth of classics.

ww.footmanjames.co.uk



GERARD BROWN



# MOTORING EVENT

of the year

With so many non-motorsport events taking place worldwide in the past 12 months, picking the best was no easy task...

#### SHORTLISTED WERE:

#### **CLASSIC DAYS SCHLOSS DYCK**

www.schloss-dyck-classic-days.de

#### **CONCORSO D'ELEGANZA VILLA D'ESTE**

www.concorsodeleganzavilladeste.com

#### CONCOURS OF ELEGANCE AT HOLYROODHOUSE

www.concoursofelegance.co.uk

#### PEBBLE BEACH CONCOURS D'ELEGANCE

www.pebblebeachconcours.net

#### **RÉTROMOBILE**

www.retromobile.com

#### AMELIA ISLAND CONCOURS D'ELEGANCE

www.ameliaconcours.org

### CHANTILLY ARTS & ELEGANCE RICHARD MILLE

#### peterauto.peter.fr

THEMED AROUND 'the French Art of Living and Elegance', the second running of this event again combined the skills and beauty of the automotive coachbuilders and the couture houses, supported by fine art, cordon bleu cookery, and superior French wines and Champagnes.

It was clearly a formula that found favour with visitors – numbers rose by 35% to 13,500 – and also with the IHMA judges, as the event won this same category first time out last year.

In the 17th Century, French aristocracy would parade horse-drawn carriages in Parisian parks during the summer, and Chantilly Arts & Elegance Richard Mille adopted this original concours spirit with aplomb. The château provided the perfect backdrop for cars curated by Patrick Peter and his team, interspersed among which were acrobats, stilt walkers, a hat workshop, steamboats, jousting and many culinary delights.









#### SPONSORED BY

#### **EFG PRIVATE BANK**

EFG supports historic events around the world, including the Le Mans Classic, Classic Endurance Racing, the Spa Classic, Dix Mille Tours, the RAC Woodcote Trophy, the HERO Cup, the London to Brighton Veteran Car Run, the Haciendas Classic Rally, Monza Historic and EFG DolderClassics. With a private banking business active in 30 countries, it shares the international outlook of many historic car enthusiasts.

www.efgmotorracing.com









# HERO RALLIES

#### CLASSIC CAR EVENTS FOR EVERY LEVEL OF COMPETITION

















February 2016

April 2016

June 2016

July 2016

October 2016

November 2016 Dec. 2016

April 2017



# PERSONAL ACHIEVEMENT

of the year

The historic motoring movement is fortunate to boast some extraordinary characters, but who has made the most significant contribution over the past 12 months?

#### SHORTLISTED WERE:

**BRIAN JOSCELYNE** 

Aston Martin Owners Club

**ROD SPOLLON** 

Chateau Impney Hill Climb

**DOUG HILL AND IAN STANFIELD** 

The National Motor Museum

#### **JULIUS THURGOOD**

#### Historic Racing Drivers Club

HAVING ALREADY LAUNCHED and made a success of the Historic Racing Drivers Club's 'Touring Greats' race series for pre-1960 Touring Cars, in 2015 Julius Thurgood decided to create another, more inclusive series to run alongside it and encourage even more drivers into the historic racing fold: the HRDC Academy, an entry-level class of cars that embraces all the positive aspects of historic racing in an affordable package.

Academy cars are based on identical Austin A30 and A35 two-door saloons designed to be capable of self-build to keep the costs as low as £15,000. At the time of writing, the Academy already has nine cars racing and another 24 are in build. Those that were ready hit the track running in 2015 and have proved to be competitive, reliable and cost-effective.

Getting the series established involved enormous personal effort from Julius, but the feedback from racers and spectators alike suggests that it was well worth the toil.





#### SPONSORED BY

#### THE HISTORIC ENDURANCE RALLYING ORGANISATION

Founded in 1993, HERO is a classic car club that organises classic regularity trials and touring events such as Le Jog, Scottish Malts, Summer Trial, Throckmorton Classic Challenge and London to

Lisboa. Recognised by the MSA, HERO is also a member of the Federation of British Historic Vehicle Clubs, thus affiliated to FIVA. In 2012, HERO joined forces with the Classic Rally Association (best known for events such as the Poppy Rally, Rally of the Tests, Classic Marathon and Winter Challenge) to become one of the leading rallying organisations in the UK and Europe. In fact, HERO today operates a fully integrated one-stop-shop platform, including test days, training and car hire.



# CAR of the year

Octane readers voted for the classic car that's made the biggest impact on the historic scene in the past 12 months. To be shortlisted is an honour – to win, the ultimate accolade

#### SHORTLISTED WERE:

BAILLON COLLECTION FERRARI 250GT CALIFORNIA SPIDER LAND ROVER SERIES 1 'HUEY' MOSS/JENKS MERCEDES-BENZ 300SLR '722'

#### FIAT S76 'BEAST OF TURIN'

AMONG THE MOST awe-inspiring cars ever built, this record-breaking 1911 Fiat S76, nicknamed the 'Beast of Turin' with good reason, was also among the most daunting restoration projects ever.

The brave man behind its resurrection (and behind the wheel in these pictures) is Duncan Pittaway, who spent a decade sourcing and restoring all of the surviving original S76 components and fabricating the missing parts using original factory drawings. The chassis was horribly battered and bent when he bought it. The body had to be painstakingly built from scratch. The deal to buy the sole surviving S76 engine out of a dusty Fiat warehouse was years in the making.

So was it all worth it? Anybody who heard and *felt* that 28-litre engine shake and bellow into life at this summer's Goodwood Festival of Speed will answer with a resounding 'yes'. Time and technology have seen to it that the 130mph Beast is no longer the fastest car in the world, but stand next to the car as fire erupts from its exhaust stubs and you'll quickly find yourself running out of superlatives.











#### SPONSORED BY

#### **OCTANE MAGAZINE**

Octane is the monthly magazine for those who appreciate the excitement of the world's greatest cars. It taps into the zeitgeist of the classic car world; the people, the events, the action. Since  $% \left\{ 1,2,\ldots ,n\right\}$ its launch, Octane has set new standards with its authoritative and detailed features on machines from million-dollar Ferraris to Le Mans-winning Bentleys.

www.octane-magazine.com

Octane



# LIFETIME ACHIEVEMENT

A prodigiously talented driver in just about any car, Dan Gurney was a consummate sportsman and one of the automotive world's great innovators, says David Tremayne





WITHOUT DAN GURNEY'S courageous commitment and talent in the immediate aftermath of Bruce McLaren's death in June 1970, the McLaren team might never

have survived.

The son of an opera singer, Gurney quickly showed his class racing in West Coast sports car events in Frank Arciero's brutal 4.9-litre Ferrari, and by 1959, with only 22 races under his belt, he was sitting on the grid at Reims making his F1 debut for the Scuderia. In his second outing, at Avus, he finished second to team-mate Tony Brooks, and ahead of fellow stablemate Phil Hill.

In a career that would frequently be damned by wretched luck, he won four Grands Prix; one for Porsche, two for Brabham and the last in his own glorious Anglo American Racers Eagle Weslake at Spa in 1967, where he became the first American in an American-owned team to win a grand prix since Jimmy Murphy with a Duesenberg in France in 1921.

The previous week he and A.J Foyt had helmed Ford's MkIV to a dominant triumph at Le Mans, and he was generally credited with being the first man to spray the victory champagne on the rostrum.

As the F1 project lost momentum, Gurney's IndyCars grew ever-stronger. Bobby Unser won the Indianapolis 500 in 1968 and 1975, Gordon Johncock in 1973. AAR-built Toyota GTO, GTU and GTP cars triumphed in sports car events, as did Plymouth Barracudas in Trans Am and other designs in Formulas 5000, Atlantic and Ford.

Hugely versatile, Gurney himself also won races in Can-Am, IndyCars, NASCAR and Trans Am, and was never afraid to innovate. Far-sightedly he brought Ford and Colin Chapman together in 1962, helping to create the rear-engined Lotus revolution that ousted the outdated front-engined roadsters at Indianapolis. At the 1968 British Grand Prix he was the first F1 driver to wear a full-face

helmet, the original Bell Star.

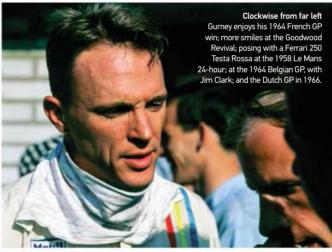
In 1970 his two triumphs in the opening Can-Am rounds were crucial to McLaren's survival in the immediate aftermath of Bruce McLaren's death, guiding the team back from the wilderness. 'I did it mostly out of feeling for Bruce,' he admitted.

Gurney retired on 4 October 1970, with 37 major wins on his CV, and later explained: 'I felt good about my own driving ability. But I also felt as though I was in a position where I was really not going to be involved any more. So it was a strange combination. Part of it was being lonely, because a lot of people I had respect for weren't there any more.'

In 1971 he developed what became known throughout racing as the Gurney flap, a 90 degree horizontal lip on the trailing edge of a wing which proved to have such stunningly beneficial effects that it was eventually widely copied and remains ubiquitous today.

'It's true that I have gone my own way,'







he said of one of his great characteristics. 'I think the challenge has always been something that means a lot, and you like to try to do things in a way that's a little bit out of the ordinary."

That adventurous spirit led him to develop his innovative Alligator motorcycles, and in 2011 he was instrumental in bringing Nissan designer Ben Bowlby's highly innovative and popular DeltaWing race car to life. Today, AAR is heavily involved in space, drone and motorcycle engine projects.

A brilliant driver and outstanding sportsman, Gurney is a true great. Jim Clark's father told him at the Scottish champion's funeral that he had been the only driver his son had feared. 'It destroyed me, really,' Gurney admitted. 'I was drowned in tears."

But it was the mark of his modest character that he never sought to brag about the compliment, and would only mention it as an aside to people who understood it to be the sort of accolade a driver would forever hold dear in his heart.

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