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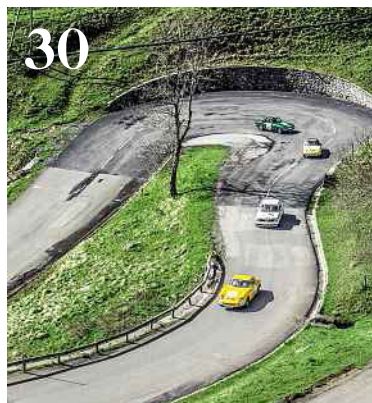
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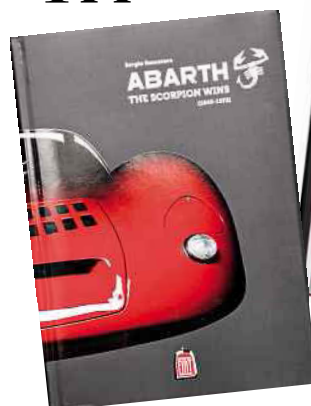
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## Miura: beautiful *and* clever



**THERE ARE CERTAIN CARS** that are so often talked about in 'ah, but...' terms. The Miura is one of those cars. Yes, we all want one but we hear, 'Ah, but, of course, it's terrible to drive' and 'Ah, but it's really fragile'. And sometimes it's easier to believe it, just as I have to kid myself that Keira Knightley is actually an awful person, and I wouldn't really be interested if somehow she came knocking at the door...

Well, I don't know about the gorgeous Ms Knightley, but I do know that Lamborghini's V12 is tough as old boots. And as for a Miura driving badly, it depends on how you look at it. Sure, it's quite a stretch to the steering wheel, just as it is in most Italian cars of the era (*Octane* contributor Harry Metcalfe simply added an extension ring to the steering wheel boss of his Espada; problem alleviated, if not entirely solved for the short of reach). And yes, rearwards vision isn't the best, but then nor is it in many a modern supercar. The clutch is also heavy-ish at any speed – but honestly, would these shortcomings make any car 'terrible' to drive?

No. A good Miura has great wads of power and torque, wonderfully communicative steering and responsive handling, and a soundtrack (no, I don't mean Matt Monroe's *On Days Like These*) to die for. It is not a terrible car to drive. You cannot comfort yourself with that misinformation.

So, in the year of the Miura's 50th birthday, forget all the nonsense, or whether you can afford one or not, and revel in the glory of what for many of us is the best-looking car ever made – and read its story, told by the men who created the legend: Gandini, Dallara, Stanzani and Balboni.

Our celebration of the Miura begins on page 48.

David Lillywhite Editor

## Featuring...



MATTHEW HOWELL

### MIURA MEN

When featuring a fabled supercar in its home country, you need the right men for the job. From left: associate editor Glen Waddington, Italian correspondent Massimo Delbò, P400 owner Manfred Schweri, Valentino Balboni, Italian Lamborghini Club president Andrea Nicoletto and SV owner Andrej Friedman. Turn to pages 48-70.



DAVID LILLYWHITE

### MATTHEW HOWELL

Even Matthew is entitled to a break, especially after being made the Guild of Motoring Writers Photographer of the Year for the second time. In this issue alone he shot Henry Ford's house (pp82-88), the Lindner Nöcker E-type (pp118-124) and the Miuras. In fact, the only reason he's not in the top picture is that he was behind the camera...



JAMIE LIPMAN

### ANDREW ENGLISH

If you're anything like us, you'd probably always been of the belief that getaway drivers drove Jaguar Mk2s. Which means we've probably been watching the same cops 'n' robbers films and TV shows. Turns out it's not true, as Andrew found out when he spoke to some real villains (and those doing the chasing). See pages 90-96.

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Look out for the current issue of *Octane*'s sister magazine *Vantage*, with 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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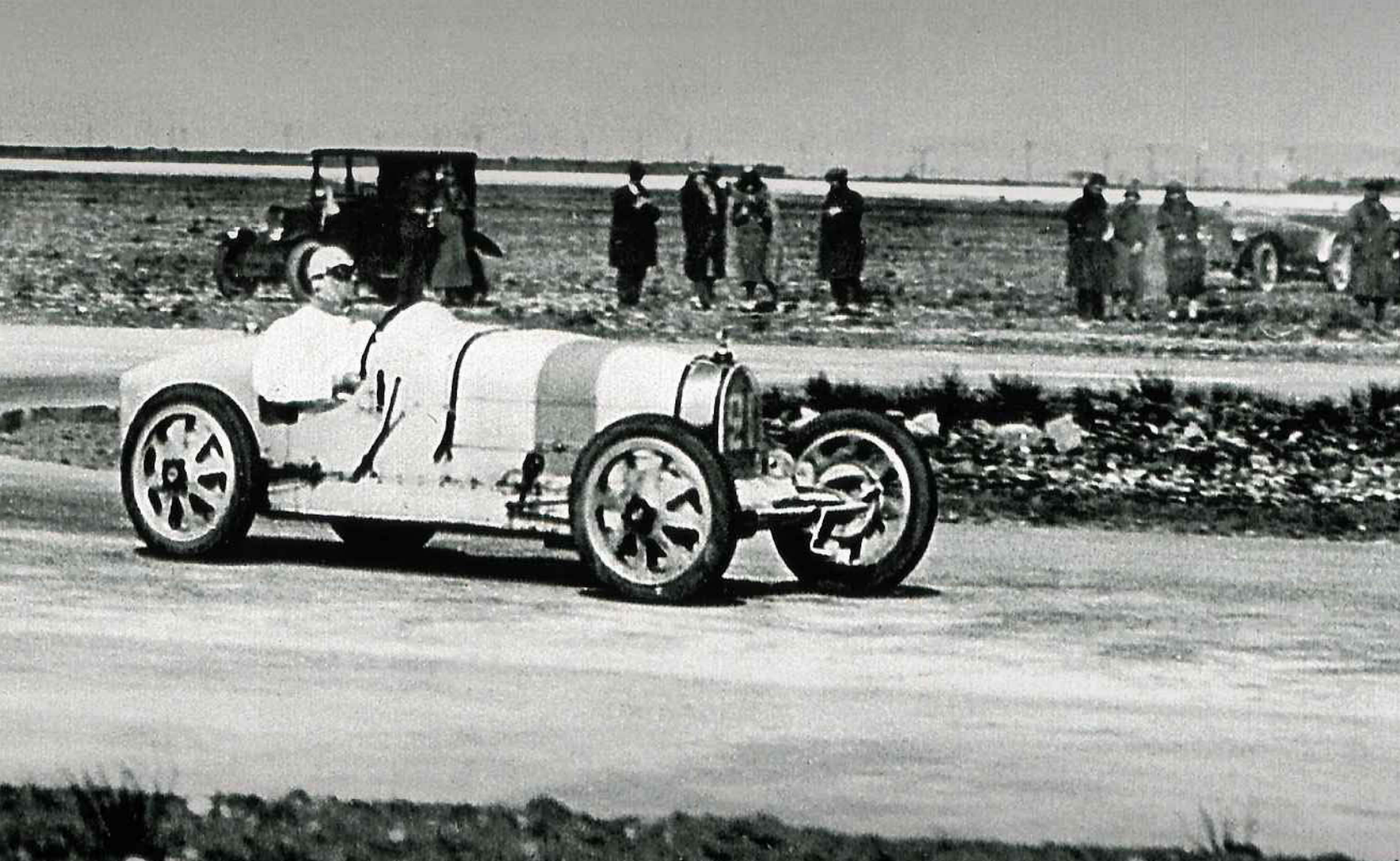
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## ENQUIRIES

Philip Kantor (Europe)  
+32 (0) 476 87 94 71  
[philip.kantor@bonhams.com](mailto:philip.kantor@bonhams.com)

James Knight (UK)  
+44 (0) 20 7447 7440  
[james.knight@bonhams.com](mailto:james.knight@bonhams.com)



# Bonhams



## Editorial

5 Tower Court, Irchester Road, Wollaston,  
Northants NN29 7PJ, UK. Tel +44 (0)20 7907 6585  
Email [info@octane-magazine.com](mailto:info@octane-magazine.com)

### EDITORIAL DIRECTOR

**David Lillywhite**

[david@octane-magazine.com](mailto:david@octane-magazine.com) @OctaneDavid

### INTERNATIONAL EDITOR

**Robert Coucher**

[robert@octane-magazine.com](mailto:robert@octane-magazine.com) @OctaneRobert

### DEPUTY EDITOR

**Mark Dixon**

[mark@octane-magazine.com](mailto:mark@octane-magazine.com) @OctaneMark

### ASSOCIATE EDITOR

**Glen Waddington**

[glen@octane-magazine.com](mailto:glen@octane-magazine.com)

### MANAGING EDITOR

**Chris Bietzk**

[chris@octane-magazine.com](mailto:chris@octane-magazine.com)

### ART DIRECTOR

**Mark Sommer**

[marks@octane-magazine.com](mailto:marks@octane-magazine.com)

### SENIOR DESIGNER

**Robert Hefferon**

[roberth@octane-magazine.com](mailto:roberth@octane-magazine.com)

### TEST DRIVERS

**Tony Dron, Mark Hales, Richard Meaden**

### EXTRA ASSISTANCE

**Brett Fraser, Ruth Haddock, John Simister**

### OFFICE MANAGER

**Jane Townsend-Emms**

[jane\\_townsend-emms@dennis.co.uk](mailto:jane_townsend-emms@dennis.co.uk)

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## Advertising

19 Highfield Lane, Maidenhead SL6 3AN, UK  
Tel +44 (0)1628 510080. Fax +44 (0)1628 510090  
Email [ads@octane-magazine.com](mailto:ads@octane-magazine.com)

### ADVERTISING DIRECTOR

**Sanjay Seetana**

[sanjay@octane-magazine.com](mailto:sanjay@octane-magazine.com)

### ADVERTISING ACCOUNT MANAGER

**Samantha Snow**

[sam@octane-magazine.com](mailto:sam@octane-magazine.com)

### ADVERTISING ACCOUNT MANAGER

**Sue Farrow**

[sue@octane-magazine.com](mailto:sue@octane-magazine.com)

### ADVERTISING SALES EXECUTIVE

**Paul Landry**

[paul@octane-magazine.com](mailto:paul@octane-magazine.com)

### SPECIAL PROJECTS MANAGER

**Jodie Evans**

[jodie@octane-magazine.com](mailto:jodie@octane-magazine.com)

### ADVERTISING LIFESTYLE DIRECTOR

**Sophie Kochan**

+44 (0)20 7907 6741

[sophie\\_kochan@dennis.co.uk](mailto:sophie_kochan@dennis.co.uk)

### MANAGING DIRECTOR OF ADVERTISING

**Julian Lloyd-Evans**

## ADVERTISING PRODUCTION

Tel +44 (0)20 7907 6057

### GROUP PRODUCTION MANAGER

**Stephen Catherall**

### SENIOR PRODUCTION EXECUTIVES

**Michael Hills**

[michael\\_hills@dennis.co.uk](mailto:michael_hills@dennis.co.uk)

**Sophie Valentine**

[sophie\\_valentine@dennis.co.uk](mailto:sophie_valentine@dennis.co.uk)

### PRODUCTION ASSISTANT

**Maaya Mistry**

[maaya\\_mistry@dennis.co.uk](mailto:maaya_mistry@dennis.co.uk)

[www.facebook.com/octanemagazine](http://www.facebook.com/octanemagazine)

@octane\_magazine

## Publishing

30 Cleveland Street, London W1T 4JD, UK  
Tel +44 (0)20 7907 6000  
[www.dennis.co.uk](http://www.dennis.co.uk)

### PUBLISHING DIRECTOR

**Geoff Love**

+44 (0)20 7907 6586

[geoff\\_love@dennis.co.uk](mailto:geoff_love@dennis.co.uk)

### MARKETING AND EVENTS EXECUTIVE

**Saffron Wright**

[saffron\\_wright@dennis.co.uk](mailto:saffron_wright@dennis.co.uk)

### ACCOUNTS

**Mark Crane**

+44 (0)20 7907 6094

[mark\\_crane@dennis.co.uk](mailto:mark_crane@dennis.co.uk)

### NEWSTRADE DIRECTOR

**David Barker**

+44 (0)20 7907 6489

### GROUP MANAGING DIRECTOR

**Ian Westwood**

### CHIEF FINANCIAL OFFICER

**Brett Reynolds**

### GROUP FINANCE DIRECTOR

**Ian Leggett**

### CEO

**James Tye**

### COMPANY FOUNDER

**Felix Dennis**

## SUBSCRIPTIONS AND BACK ISSUES

UK tel 0844 844 0382

Overseas tel +44 (0)1795 414970

North America tel 800-428-3003

fax 757-428-6253, email [cs@imsnews.com](mailto:cs@imsnews.com)

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### SYNDICATION MANAGER

**Ryan Chambers** +44 (0)20 7907 6132

[ryan\\_chambers@dennis.co.uk](mailto:ryan_chambers@dennis.co.uk)

### INTERNATIONAL DIRECTOR

**Ian Bedwell** +31 715 62 3480

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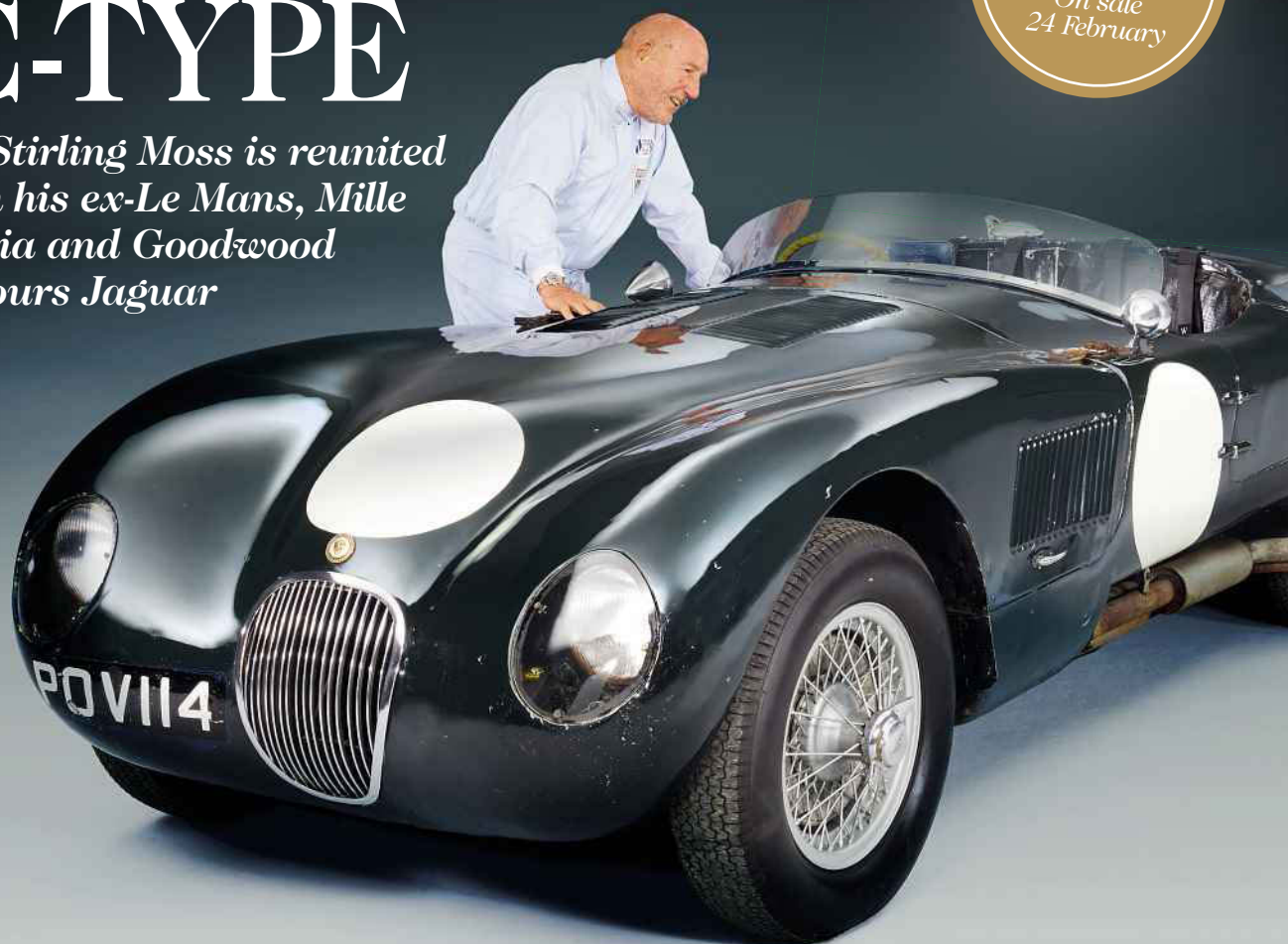




# STIRLING'S C-TYPE

*Sir Stirling Moss is reunited  
with his ex-Le Mans, Mille  
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# IGNITION

NEWS // EVENTS // DIARY



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## Surtees, Hopkirk honoured at last

*Past triumphs and present charity work gain long-overdue recognition in New Year's list*

Words Brett Fraser

**TWO OF MOTOR SPORT'S** greats have received honours from HM the Queen in the 2016 New Year's Honours list. Motorcycle and car racer John Surtees received a CBE (Commander of the order of the British Empire) for his long-term services to motor sport, while rally driver Paddy Hopkirk was made an MBE (Member of the order of the British Empire) for services to motoring and to young people through his charitable work.

While both these octogenarians were delighted to receive their awards from Her Majesty, many fans of Surtees believe he should have been knighted, arguing that he is the only man ever to hold world championships on two wheels and four. Three of his contemporaries have received knighthoods: Jackie Stewart, Stirling Moss and Jack Brabham.

Surtees took motorcycle titles in 1956, 1958, 1959 and 1960 before swapping to Formula 1, where he clinched the World Championship with Ferrari in 1964. He also scored successes





## RAIN MAN'S ROADMASTER

Movie Buick restored ready for Amelia Island debut **p16**



## FAREWELL TO MIKE SALMON

Multiple Le Mans winner and historic racer dies at 82 **p20**



## HONG KONG CLASSICS

Record-breaking line-up of classics in city centre **p24**



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in endurance racing and in the CanAm championship, and ran his own Formula 1 team.

Beyond his achievements on track, Surtees has dedicated his life to promoting motor sport, and had been appointed MBE in 1959 and OBE in 2008. Even in old age he continues charitable work through the Henry Surtees Foundation, which supports those who have suffered injuries in racing accidents. The charity was established in honour of Surtees' son, who was killed in a Formula 2 car at Brands Hatch in 2009.

Paddy Hopkirk – most famous for his victory on the 1964 Monte Carlo Rally in a Mini-Cooper S, in which he triumphed over works teams from Porsche and Mercedes-Benz – has also immersed himself in charitable work. Hopkirk was patron of SKIDZ, a High Wycombe-based charity seeking to encourage youngsters who weren't in further education or employment to learn the skills necessary for a career in the motor trade.



ALISON COLE

**Clockwise from facing page** John Surtees races to fourth place in the 1963 Monaco Grand Prix in his Ferrari T56; Monaco again, and the Paddy Hopkirk/Henry Liddon Mini-Cooper S is about to win the 1964 Monte Carlo Rally; both motor sport heroes were at the International Historic Motoring Awards.





MOVIESTORE COLLECTION LTD / ALAMY STOCK PHOTO

## 'I'm an excellent driver...'

*Rain Man* director has film's Buick restored by TV's Wayne Carini

**THE BUICK ROADMASTER** that starred in *Rain Man* has been restored for the film's director, Barry Levinson, and will make its debut at the Amelia Island Concours d'Elegance on 16 March.

Two Roadmasters were used in the making of the film, which stars Dustin Hoffman as autistic Raymond 'Rain Man' Babbitt and Tom Cruise as younger brother Charlie. One of the cars was kept for studio work, the other fitted with heavy-duty rear suspension to support the weight of camera and cameraman and used on location. It's this latter, more important car that has been restored.

The Buick was bought by Levinson at auction two years ago, and went through several restoration workshops before ending up at Connecticut-based

F40 Motorsports, headed by Wayne Carini, star of TV's *Chasing Classic Cars*.

'We had no idea what it was when it came in,' says Wayne. 'Then we got a call from its owner, the film's director, and we realised its significance. He [Levinson] didn't want to touch the interior, because so many famous people had sat in it – and it's in good condition anyway. We kept the body on the frame but repaired any rusty areas; we pulled the engine and did all the paint and chrome.'

'*Rain Man* means so much to me, because my daughter, who is now 26, has autism, and the movie came out around the time she was born. Now I've finally worked on the very car that Dustin Hoffman and Tom Cruise drove.' **David Lillywhite**



## History of the supercar at Excel

*Octane* and *Evo* display at The London Classic Car Show

**THIS YEAR'S** London Classic Car Show will include a major feature stand by *Octane* and sister magazine *Evo*, charting the history of the supercar from the Miura to the present day.

Other attractions at the show, which takes place at London's Excel during 18-21 February, include a tribute to the McLaren F1 and its creator Gordon Murray; a celebration of Group B rallying to mark 30 years since the series was banned; the Grand Avenue, which has doubled in size since 2015 and will feature parades of 60 classics from six different nations; and a Car Club Square, in which 25 car clubs will showcase affordable classics.

This year's show is twice the size of last year's, with an extra hall and many more exhibitors. For information see [www.thelondonclassiccarshow.co.uk](http://www.thelondonclassiccarshow.co.uk).





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OBITUARY

# Tyler Alexander

## 1940-2016

*Ron Dennis pays tribute to one of the founding fathers of McLaren*

Words David Lillywhite



Clockwise from left

Tyler Alexander (centre) joins Bruce McLaren and mechanic Colin Beanland for a CanAm victory lap, Laguna Seca, 1967; with Bruce McLaren at Kyalami in 1969; in later life with Bernie Ecclestone.

**'ALONGSIDE BRUCE McLAREN**, who founded the McLaren company in 1963, Tyler Alexander was one of the first pillars of our company – working hard alongside Bruce from the very earliest days – and Bruce couldn't have asked for a sturdier pair of shoulders upon which to help build the team's reputation.' These are the words of current McLaren supremo Ron Dennis.

Tyler's skilful yet practical expertise, coupled with his energetic and optimistic attitude, topped off by his infectiously dry and satirical sense of humour, made him both highly successful and hugely popular, whether he was overseeing car-builds in the team's workshop, running race-winning CanAm and Indy 500 crews, or working with some of the world's greatest drivers and engineers in Formula 1.

'Quite simply, Tyler lived and breathed McLaren – and, following his retirement in late 2008, during which season he attended every Grand Prix and played an important part in securing the team's and Lewis Hamilton's World Championship success, he remained a much loved and greatly valued chum to many of us, regularly visiting our

Working factory to catch up with pals old and new. Tyler's was a friendship that you could rely upon; he was a man who would never let you down.

'In fact, Tyler was one of the finest of the old school: hardy, humble and wise, leaving a reputation and a legacy that will remain indelible in the history of international motor sport. So, on behalf of all at McLaren, I'd like to pay heartfelt tribute to one of our team's founding fathers, and to offer our deepest condolences to his many friends and his ever-loving companion, Jane Nottage, who has always stood by him.'

Massachusetts-born Tyler's motor racing career began when he struck up a friendship with Teddy Mayer, who was looking after the race career of the younger Alexander brother Timmy. The pair soon got to know Peter Revson and Roger Penske, and then travelled to Europe where Tyler met New Zealander Bruce McLaren who, following Timmy's death in the 1964 Tasman Series, offered Tyler a job as his right-hand man.

There were no definitions or boundaries to his role: he directed the mechanics; he machined spare parts; he arranged accommodation; he paid

for last-minute airline tickets; he scrounged favours from a growing list of friends and colleagues. He pushed and pulled McLaren's race cars around the world, and, once at the track, made sure they were engineered and organised better than those of any other team in the pitlane.

This role continued even after Bruce McLaren's death during testing in 1970, and he stuck with the company until 1983, when he reunited with Teddy Mayer to run an Indycar (recruiting a young Adrian Newey in the process), before moving on to Carl Haas's Beatrice Lola team in 1985, then back to Indycars, running Mario Andretti for Newman Haas Racing.

In 1989 he returned to McLaren at the bidding of Ron Dennis, working on technical assignments across the world, usually found behind a pit-garage laptop during race weekends, and rarely without his camera to hand (his candid shots were published in the book *McLaren from the Inside* and in his excellent biography *A Life and Times with McLaren*, published last year by David Bull). Tyler Alexander remained with McLaren until his retirement in 2008.

## OBITUARY

### Maria Teresa de Filippis 1926-2016



**MARIA TERESA DE FILIPPIS** was the first woman ever to compete in a round of the Formula 1 World Championship. Born into wealth in Naples, the *Contessa* was a keen horsewoman in her youth before turning her attention to motor racing in 1948. She claimed in later years that she had been keen to prove her worth after being goaded into competing by her brothers, who thought she would be out of her depth. She soon proved them wrong, early outings in a Fiat Topolino leading to the purchase of a Giaur, aboard which she accrued several category wins.

De Filippis became inextricably linked with Maserati during the 1950s, claiming solid results aboard her A6 GCS, including tenth place overall on the 1955 Giro di Sicilia. She made her debut in a points-paying round of the Formula 1 World Championship during the May 1958 Monaco Grand Prix aboard a 250F. She was one of 15 non-qualifiers.

A month later, she made the cut for the Belgian GP at Spa-Francorchamps aboard her privately entered car, and finished two laps behind the victorious Tony Brooks in tenth place. At the following round, the French GP at Reims-Gueux, she didn't compete, stating in an interview in 2006 that the race director hobbled her chances as he didn't want a woman participating in the race.

Later that year she qualified in last place for the Portuguese Grand Prix at Oporto, but her Maserati 250F expired after only six laps. In September '58, de Filippis started from the

back row for her home race at Monza, completing 57 laps of the 70-lap Italian Grand Prix before her Maserati's engine expired. Nevertheless, she was classified in eighth place.

Despite competing during a period when women racing drivers were considered something of a novelty (Le Mans was strictly a male-only preserve, while womenfolk weren't allowed in Gasoline Alley at the Indianapolis Motor Speedway), de Filippis found support from other drivers. She claimed that Juan Manuel Fangio acted like a protective big brother, and she also struck up a close friendship with Jean Behra. It was aboard a Behra-Porsche that she failed to qualify for the 1959 Monaco Grand Prix.

De Filippis decided to hang up her helmet after Behra perished during the following year's German Grand Prix at AVUS. She learned of the Frenchman's death while on holiday and made the decision there and then. She married in 1960, raised a family, and stayed away from motor sport until the late '70s, when she joined the Club International des Anciens Pilotes de Grand Prix (now known as the F1 Grand Prix Drivers' Club), later becoming vice-president of the organisation.

Only two women ever qualified for a round of the Formula 1 World Championship, the other being Lella Lombardi. De Filippis was the last surviving Italian who had competed in a Grand Prix during the 1950s. She died on 8 January, aged 89. **Richard Heseltine**

## OBITUARY

### John Coundley 1924-2016

**RACING DRIVER** John Coundley has died aged 91. Born in Brockenhurst, Hampshire, merchant seaman Coundley joined his first ship in 1940 and went on to serve throughout hostilities. On 7 August 1945, the day after the Hiroshima bomb and two days before the bombing of Nagasaki, he intercepted Japan's message declaring its wish to surrender – three days before the Americans.

After the war Coundley became a property dealer and competed on two wheels until 1951, when he raced a Jaguar SS100 3½ Litre. The AEF 500cc Formula Junior followed, and then, at Silverstone in 1956, his first race against tough opposition. He won, to his amazement, in his Jaguar XK120.

Coundley recorded strong results in a D-type in 1959 before his first Lister-Jaguar, the Costin-bodied WTM 446, which provided many top placings, including victory in the 1960 AMOC Martini Trophy at Silverstone. He supplied cars for *The Green Helmet*, the 1961 film about a Mille Miglia-type race, having co-written the script. Another Lister-Jaguar, YOB 575 (bottom right, reunited in 2008), gave Coundley much success, including a 1962 Martini Trophy win, before, in a Lotus

19-Climax, he took victory from Jackie Stewart's Cooper Monaco T61-Climax and Jack Brabham's Brabham BT38-BRM in Goodwood's 1964 Lavant Cup (right). Coundley's later lap record in the Lotus stood when Goodwood closed in 1966.

With Dick Protheroe he recorded the Jaguar E-type's only two international wins, with the low-drag CUT 7 in the 1964 Montlhéry 1000km and Reims 12 Hours. That same year Coundley also won at Brands Hatch in the Tojeiro-Ford, and the year before he and Frank Gardner shared a Lotus Elite at Le Mans. Coundley's final race car was a semi-works-supported McLaren-Elva Mk1A-Oldsmobile, successes including wins in the 1965 British GP-supporting Sports Car race and Goodwood's Whitsun Trophy.

Coundley retired from racing in 1966 and continued in property, had a second child when he was 65, flew his own plane, and drove his Land Rover across deserts at the age of 85. He was a member of the BRDC, for which he was proposed by Jim Clark and seconded by Roy Salvadori. Married three times, Coundley died on New Year's Day and leaves sons Richard and Charles. **Paul Chudecki**







## OBITUARY

# Mike Salmon 1933-2016

*Jaguars, Ferraris, Fords, Aston Martins: Mike Salmon starred in them all. Paul Chudecki charts a long-running career*

**MICHAEL 'MIKE' SALMON**, successful racing driver, multiple Le Mans veteran and hugely popular historic racer, has died at the age of 82 after a motor sport career spanning six decades.

Born in Lausanne, Switzerland, in October 1933, Mike was apprenticed to Jaguar after schooling in Northiam, Sussex, and soon moved to the racing department. His parents gave him a Jaguar XK120 for his 21st birthday and he couldn't wait to race it, finishing second the following year at Crimond in Scotland. After further podiums he acquired a C-type for 1956, racing with success at Goodwood, Silverstone and Brands Hatch. He had a leaner 1957 and, by then in the motor trade, he bought an ex-Ecurie Ecosse D-type. But it wasn't until 1961 that his talent really showed: five wins, including Snetterton's Three Hours, and three podiums.

The following year he acquired an Aston Martin DB4 GT Zagato, retiring it in the first of his 13 Le Mans 24 Hours races. For 1963, by which time Mike had married Jean Bloxham, a successful driver herself, Maranello Concessionaires entered a Ferrari 330 LMB for him and Jack Sears. The pair finished fifth overall and first in class, which would be Mike's best Le Mans result.

That same year, he won Brands Hatch's Six Hours with Peter Sutcliffe, only for their Jaguar Mk2 to be disqualified.

He and Brian Hetreed then bought both Project 214s from Aston Martin but Hetreed fatally crashed one at 1964's Nürburgring 1000km; Mike subsequently destroyed the second DP214 on Hetreed's widow's instructions. Two seasons in Ferraris ensued, Mike having become a Maranello Concessionaires director. Meanwhile he also drove for Viscount Downe, winning Snetterton's 1965 British Saloon Car Champion round in Downe's Ford Mustang before switching to the Viscount's GT40.

Mike came close to perishing himself in 1967, when the GT40 burst into flames along the Mulsanne Straight, leaving him with facial burns. Ever resilient, he was back in 1968, again in a GT40. His next notable Le Mans outing came in 1982, driving the Downe-entered Nimrod-Aston Martin with Ray Mallock and Simon Phillips. Famously they finished seventh on five cylinders after running fourth. Mike's last Le Mans was 1984, but the Nimrod crashed out.

Three years earlier, John Downe and Mike vied to buy DBR1/1 from Aston Martin; the matter was

### Clockwise from top left

Armfuls of oversteer in DBR1/1 as Salmon rounds Druids at Brands Hatch; Ray Mallock and Mike before the start of the 1982 Spa 1000km in which their Nimrod-Aston Martin would finish 11th; Spa again, and Salmon waits to leave the pits in the 1984 race; DP212 with John Downe on left, Salmon on right.

settled when John said he would buy it and Mike could race it. Victories in early '80s Historic races followed, Mike also racing Downe's Project 212 and DB4 Lightweight, winning the AMOC Thoroughbred Sports Car Championship in the latter.

The Salmons moved from Gerrards Cross to Jersey in 1970, Mike running Ferrari/Alfa Romeo dealer Melbourne Garage until the early 1990s. Unable to resist the lure of the track, he often raced in England, including many times at Goodwood's Revival, where his beloved Ferrari 275 GTB was always in the paddock. Having recovered from a lengthy cancer scare, he suffered a relapse and died on 12 January. Charming, a terrific raconteur and a great mimic with an often wicked sense of humour, Mike was an English gentleman to the end.



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FRIDAY March 11



*From left to right:*

**1955 PORSCHE 550 SPYDER**

Coachwork by Wendler | Chassis 550-0060

**1974 PORSCHE 911 CARRERA 3.0 IROC RSR**

Chassis 911 460 0016

**1958 PORSCHE 356 A CARRERA SPEEDSTER GS/GT**

Coachwork by Ruetter | Chassis 84908

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## Trident trio breaks cover

*Long-hidden Dutch Maseratis see daylight and find new owners*

**NOT EXACTLY A BARNFIND**, this trio of Maseratis was recently unearthed in the garage of a villa in southern Holland, after their Dutch owner finally conceded that their restoration in his hands was unlikely. The 3500 GT Vignale Spider, Sebring Touring S1 and 3500 Touring Superleggera had lain in the garage for decades, the owner keeping their existence secret even from other members of Maserati Club Holland, an organisation he joined in 1982.

The Maseratis have now been sold to a pair of fellow Dutchmen, Bart van der Weiden (founder of the Maserati Club Holland) and his friend Marcel

Lammerée. The sale came about as a result of a chance meeting Van der Weiden had with the owner way back in the mid-1970s.

'One day my ears were struck by the sound of a nice-running six-cylinder,' he recalls. 'I looked up and saw a beautiful Maserati Spider Vignale passing by, metallic red with a silver-grey hardtop.

'What do you do when you're an 18-year-old car enthusiast? I chased the owner and the car. The driver stopped at a beautiful villa; the setting matched. He appeared to have a load of knowledge about the car and did all the maintenance himself.'

More recently Van der Weiden tracked down the owner, who not only remembered him but offered him first refusal on the cars and a package of spares that included a second hardtop for the Spider Vignale and an extra 3500 engine. Van Der Weiden and Lammerée believe it will be relatively easy to get the Sebring running, but the other two will require extensive restoration.

They are considering selling the Sebring and Touring to fund an A1 restoration of the Vignale Spider; before any final decision is made, the car is likely to be on show at Rétromobile Paris.



## Segrave Tiger's seaside outing

*More info on Sunbeam's return to Southport Sands*

**AS PART OF** the week-long Southport Festival of Speed this March, Sir Henry Segrave's 4.0-litre Sunbeam Tiger is set to return to the Merseyside beach on which it set a Land Speed Record of 152.33mph on 16 March 1926. And on the 90th anniversary of its heroic feat, the recordbreaker will be joined by the sole surviving Sunbeam Cub, an example of which Segrave drove to win the 1925 Kop Hill Climb.

As well as hosting the newly

restored Tiger's first return to the sands on which it once ran in anger, the Southport Festival of Speed will be putting on various other events in the week running from Saturday 12 March.

A re-enactment of Segrave's runs over a measured mile is due to take place on the Wednesday, with a Classic and Historic Car Show in Southport's King's Gardens rounding off the week's celebrations.

[www.onefivetwoatninety.co.uk](http://www.onefivetwoatninety.co.uk)

## In brief



### APPRENTICE RESTORATION

Bridgnorth-based Classic Motor Cars Ltd has given eight apprentices the chance to undertake a full nut-and-bolt restoration of a classic car. The team has 14 months to strip, assess and restore a 1955 Lancia Aurelia S4, including all mechanical work and retrimming. The finished car will be used on an Italian classic event in 2017. [www.classic-motor-cars.co.uk](http://www.classic-motor-cars.co.uk)



### CLARK MUSEUM FUNDRAISER

The Jim Clark Trust has now adopted charitable status as it seeks to raise £1.65m to expand and develop the F1 star's museum at Duns on the Scottish Borders. As a charity the trust is to apply for £700,000 from The Heritage Lottery Fund: the Scottish Borders Council has already committed £600,000, with the remainder to come from fund-raising events. It hopes to open the refreshed museum in 2018. [www.jimclarktrust.com](http://www.jimclarktrust.com)



### FERRUCCIO LAMBORGHINI FILM

Film production company the AMBI Group has started work on a biopic of Ferruccio Lamborghini. To be shot on location in Italy with the assistance of Ferruccio's son, Tonino, the film will cover all aspects of Lamborghini's life and business ventures, not just the supercars. The working title of the biopic is *Lamborghini – The Legend*.

### BLOOMBERG RATES PORSCHE

Influential US financial analyst, Bloomberg, rates Porsche as the next big bluechip classic car brand for investors. Ferrari may still rule, it reckons, but in 2015 the values of 1974-1977 Porsche 911s rose by 154% over the previous year. Even comparatively modern Porsches such as the Carrera GT have seen meteoric rises in prices. [www.bloomberg.com](http://www.bloomberg.com)



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Illustrated **2009 BUGATTI VEYRON**

**CLIENT PORTFOLIO**

1935 Fiat 508S Balilla Spyder Sport *Coppa d'Oro* • 1938 Lagonda V12 Drophead Coupé  
1949 Maserati A6 1500 Pinin Farina *Berlinetta* • 1954 Bentley R-Type Continental Fastback (LHD manual)  
1961 Bentley S2 Continental Flying Spur (LHD) • 1966 Maserati Mistral Spyder  
2009 Alfa Romeo 8C Competizione (350 miles from new)  
2011 Aston Martin One-77 (delivery mileage) • 2012 Aston Martin V12 Zagato (delivery mileage)

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





**Clockwise from left**  
Variety aplenty at Hong Kong show included Ferrari Dino and Rolls Cloud, Honda City and Lamborghini Diablo, Porsche 944 and VW Camper, MGs, Frogeye Sprite and E-types.



## CLASSIC CAR CLUB OF HONG KONG ANNUAL SHOW

# Traffic stops in Hong Kong

*City centre main road is cordoned off for record-breaking classic display*

Words and photography Malcolm McKay

**THE CRAZY HIGH-RISE** metropolis of Hong Kong may seem an incongruous place for classic cars, with its paucity of parking and frequent traffic jams – but that makes them all the more appreciated when, on a Sunday once a year, the major Chater Road in the heart of Hong Kong Island is closed off for them. This annual show of the Classic Car Club of Hong Kong takes place at the start of winter, when conditions are usually balmy and much more comfortable to be outside and driving classics, than in the oppressive heat of midsummer.

All eyes are on China now, anticipating the day that this pivotal world economy changes its laws to allow cars more than 20 years old to be imported and registered there. Until that day, Hong Kong is the nearest classics can get, and the commercial significance of that fact led Frank Dale & Stepsons to open a showroom in Hong Kong last November.

On Chater Road, this year's total of 104 cars on display was an all-time record, with an eclectic mix of cars reflecting Hong Kong's past, and its position

in Asia. British and Japanese classics were well represented, the oldest car present being David Fong's 1935 Ford V8, while the youngest included such 1990s classics as a Renault Clio Williams and Lamborghini Diablo. The selection also reflects the fact that Hong Kong remains right-hand drive with largely British road rules and signs – whereas the rest of China is left-hand drive.

The Classic Car Club of Hong Kong has around 700 members, who between them own more than 1000 classic cars. Only club membership grants the vital Classic Car Movement Permit from the Transport Department to allow you to drive a classic on the road, albeit only to and from club events.

For the relaxed gathering on Chater Road, two areas of the street were cordoned off, one for the official Concours competition, and a larger stretch for other members' cars attending. While entry to the cordoned-off areas was strictly for members and guests, large crowds of passing shoppers gathered outside the cordons to enjoy the rare sight

of classics on Hong Kong streets – excepting the ubiquitous Toyota Crown taxi, whose 1970s styling belies the fact that it's still in production.

Top prize went to David Sung's 1972 Mercedes-Benz 280 SEL 3.5, the public vote for most desirable car went to Akshay Deo Mishra's yellow Rolls-Royce Silver Shadow, and the 1947 MG TC of Sebastian Chen was the public choice for best-presented car.



**15 NOVEMBER  
2015**  
Chater Rd,  
Hong Kong

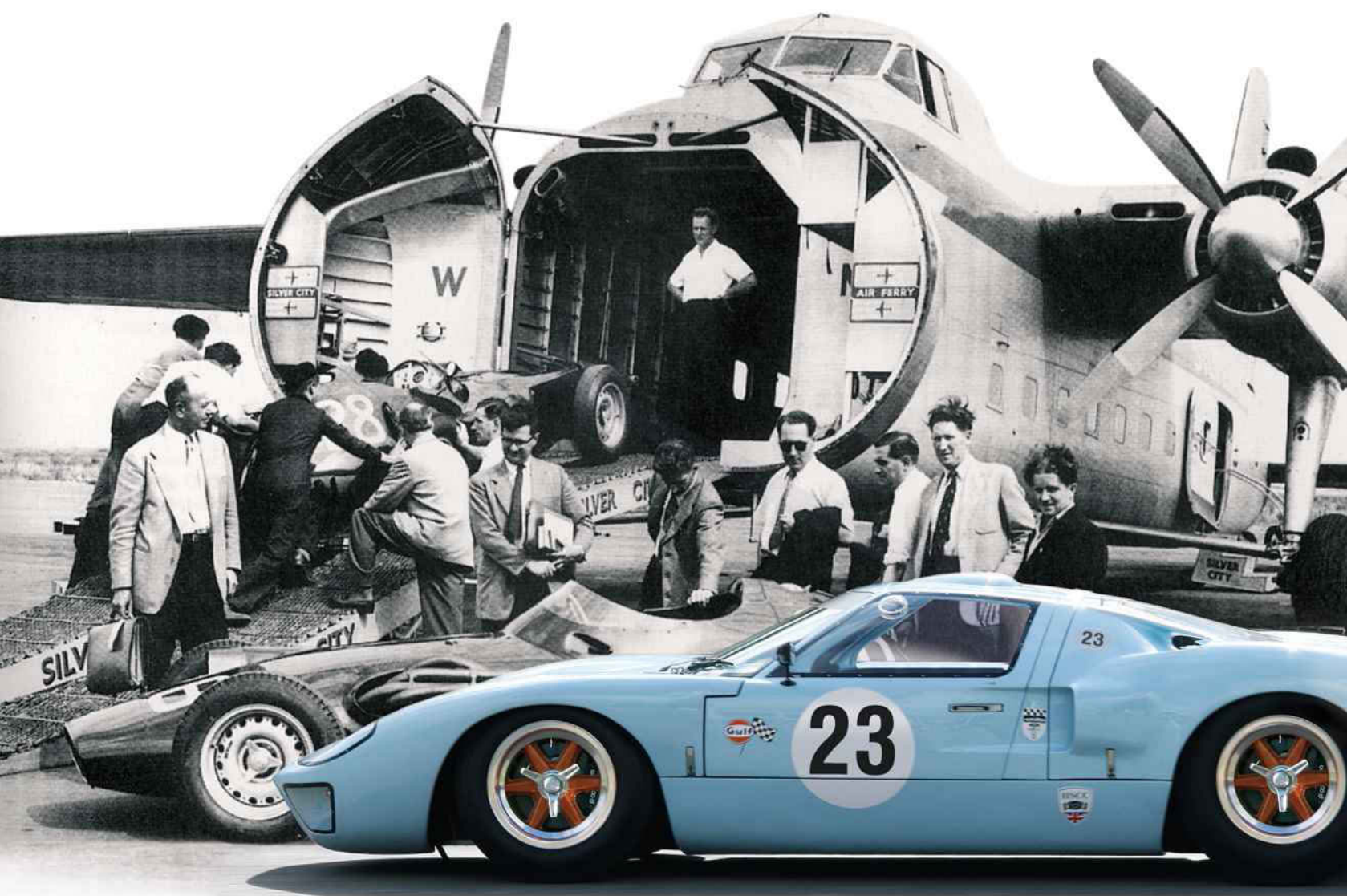


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BROOKLANDS MUSEUM NEW YEAR'S DAY GATHERING

## Diehards brave Brooklands

*Dry and mild weather attracts enthusiasts from all around the country*

Words and photography Martyn Goddard

**IN SPITE OF THE EFFORT** involved in getting up early after the New Year's Eve festivities, it seemed that classic car owners were revelling in the unseasonably salt-free driving conditions and looking forward to the kind of event that's not so common in winter. Queues formed at Brooklands' entrance gate, some wearing vintage fashion.

In fact, more than 7500 visitors passed through the turnstiles between 10am and 4pm. Next to the clubhouse, a row of vintage Bentleys greeted the crowds and a giant Simplex Edwardian racing car manoeuvred to join the display, to the accompaniment of a jazz saxophonist playing from the members' bar balcony.

The eclectic selection of classics ranged from a Ferrari sports racer via 1950s American hot rods to period British saloons, and by midday every

available parking space within the grounds was filled. Among the museum's collection of aircraft were rows of traditional Austin-Healeys and MGs – and a Ford Thunderbird, which nestled beneath the wings of Concorde – while other unusual vehicles on display included a 1942 Chevrolet cab-over truck, a Packard Eight and a Plymouth Superbird parked in the vintage petrol station.

Visitors had driven to deepest Surrey from all parts of the UK, including one chap, toggled up in waxed clothing and a peanut helmet, riding a 1930s Sunbeam around the M25 to meet up with fellow British eccentrics.

**Above and right**

The grounds of Brooklands Museum filled quickly as more than 7500 visitors made their way in, filling every available space with vehicles from vintage Bentleys to hot rods.





## 1966 SHELBY 427 COBRA

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 superb 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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## 1953 PEGASO Z102 COUPE BY CARROZZERIA TOURING

This elegant Z102 was constructed by Carrozzeria Touring of Milan with left hand drive steering and displayed at the 1954 'Salon de Paris'. The first owner was a well known Spanish-Catalan film actor, Alberto Closas Lluro, who retained the car until the 1970s. Chassis 0153 was recently the subject of a comprehensive body-off restoration in 2005 by marque specialists in Madrid and participated at the Concorso d'eleganza Villa d'Este 2015

*Also currently for sale*  
1950 JAGUAR XK120 ALLOY ROADSTER  
1968 ALFA ROMEO TIPO 33/2  
1972 PORSCHE 2.7 RS TOURING





# Drive It Day

24 April  
United Kingdom

WE'RE SURE *OCTANE* readers drive their classics *all* the time... The annual Drive It Day is a nationally co-ordinated one-day event to encourage owners of all classics – cars, motorcycles, commercials, military, etc – to get out on the road en masse in a show of solidarity and celebration of the UK's transport heritage. It also demonstrates to those unenlightened car owners who have yet to experience classic motoring just what they're missing out on.

Organised by the Federation of British Historic Vehicle Clubs, Drive It Day has spawned a multitude of related events. These include major gatherings at Bicester Heritage, Brooklands and Gaydon's British Motor Museum.

Ken Coad, lead organiser of the FBHVC heritage team, said: 'Last year was our biggest event ever, with the *The Sunday Times* estimating that there were 250,000 historic vehicles on the UK's roads.

'This year the FBHVC is not marshalling any venues, as most club organisers prefer to plan a route themselves. As usual, many motoring venues and museums are anticipating Drive It Day visitors.' See you on the road!  
[www.fbhvc.co.uk](http://www.fbhvc.co.uk)



PAUL HARMER



DAVID SOUTHCOFF

## Pioneer Run

20 March  
Epsom-Brighton, UK

**ORGANISED BY THE** Sunbeam Motor Cycle Club since 1930, the Pioneer Run is the premier event for pre-1915 bikes. With a regular entry of well over 370, it's the world's largest gathering of veteran machines.

Contrary to what its name may suggest, the club is for all pre-1940 bikes whatever the make, which means the Pioneer Run is replete with long-gone marques such as Rudge, Douglas and James, as well as more familiar names that have survived the ravages of time and technological advancement, including Harley-Davidson, Royal Enfield and Triumph.

The motorcycles, tricycles and sidecar combinations – many with suitably vintage-attired riders – leave Tattenham Corner, on Epsom racecourse in Surrey, over several hours from early Sunday morning.

Set your alarm if you're contemplating waving them off, and wrap up warm for what's invariably a chilly, if exhilarating, experience.

Spectators line the route through Surrey and Sussex via Banstead, Reigate and Crawley to Brighton's Madeira Drive seafront. The classes are for machines built before 1905, between 1905 and 1909, and between 1910 and 1914.

Famous past Pioneer Run entrants have included John Surtees, Geoff Duke, Graham and Murray Walker, Sammy Miller and HRH Prince Michael of Kent.

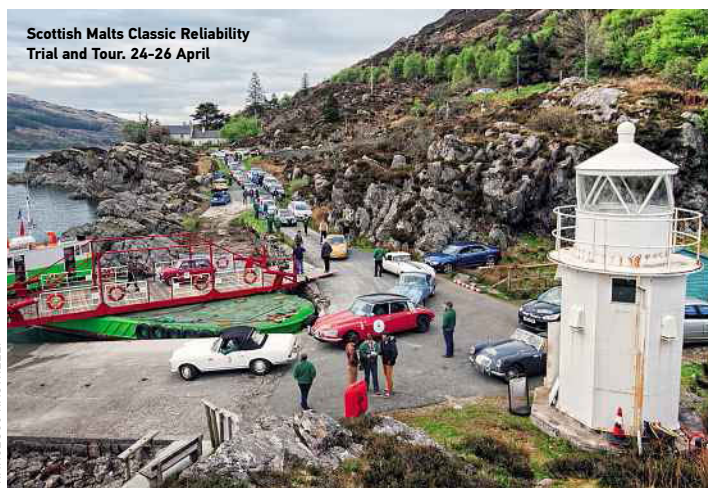
[sunbeam-mcc.co.uk](http://sunbeam-mcc.co.uk)



MALCOLM BULL



# Scottish Malts Classic Reliability Trial and Tour. 24-26 April



## LISTINGS

### 3-7 FEBRUARY

#### Rétromobile.

Paris, France  
retromobile.com

### 6-7 FEBRUARY

#### 21 Gun Salute Vintage Car Rally and Concours.

Delhi, India  
21gunsalutally.com

### 13-14 FEBRUARY

#### Great Western Autojumble.

Shepton Mallet, UK  
carsandevents.com

### 18-21 FEBRUARY

#### London Classic Car Show.

London, UK  
thelondonclassiccarshow.co.uk

### 20 FEBRUARY

#### Pomeroy Trophy Competition.

Silverstone, UK  
vsc.co.uk

### 21 FEBRUARY

#### Brooklands Winter Classic Breakfast.

Weybridge, UK  
brooklandsmuseum.com

### 21-25 FEBRUARY

#### Winter Challenge.

UK/Luxembourg-Monte Carlo  
heroevents.eu

### 26-28 FEBRUARY

#### Race Retro.

Stoneleigh Park, UK  
raceretro.com

### 4-6 MARCH

#### Antwerp Classic Salon.

Antwerp, Belgium  
siha.de

### 5-6 MARCH

#### Practical Classics Restoration & Classic Car Show.

NEC, Birmingham, UK  
necrestorationshow.com

### 10-13 MARCH

#### Phillip Island Classic.

Phillip Island, Australia  
vhr.com

### 11-13 MARCH

#### Amelia Island Concours D'Elegance.

Florida, USA  
ameliaconcours.org

### 12-20 MARCH

#### Southport Festival of Speed.

Lancashire, UK  
onefivetwainnety.co.uk

### 17-20 MARCH

#### Retro Classics.

Stuttgart, Germany  
retro-classics.de

### 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 Déjà Vu.

Killarney, Ireland  
rpm-motorsport.com

### 27-28 MARCH

#### Motorfest.

Weston Park, UK  
classicmotorshows.co.uk

### 1-3 APRIL

#### Jarama Classic.

Circuito Del Jarama, Spain  
peterauto.peter.fr

### 3 APRIL

#### Old Warden Classic Show.

Biggleswade, UK  
classicmotorshows.co.uk

### 6-10 APRIL

#### Techno-Classica Essen.

Essen, Germany  
siha.de

### 8-10 APRIL

#### La Jolla Concours d'Elegance.

San Diego, USA  
lajollaconcours.com

### 8-10 APRIL

#### MotorClassico Fair.

Lisbon, Portugal  
motorclassico.com

### 9-10 APRIL

#### Masters Festival.

Zolder, Belgium  
mastershistoricracing.com

### 10 APRIL

#### MG Era.

Brooklands, UK  
brooklandsmuseum.com

### 11-16 APRIL

#### Targa Tasmania.

Tasmania, Australia  
targa.com.au

### 14-17 APRIL

#### Terre di Canossa.

Parma, Italy  
gpcanossa.it

### 15-17 APRIL

#### Flying Scotsman.

England-Scotland, UK  
endurorally.com

### 16-17 APRIL

#### Classic Car Boot Sale.

London, UK  
classiccarbootsale.co.uk

### 18-22 APRIL

#### Beach to Bridge Liberation Rally.

Normandy, France  
thetrial.nl

### 18-24 APRIL

#### Tour Auto Optic 2000.

Paris-Côte D'Azur, France  
https://peterauto.peter.fr

### 23 APRIL

#### VSCC Spring Start.

Silverstone, UK  
vsc.co.uk

### 24 APRIL

#### Drive It Day.

National, UK  
fbhvc.co.uk

### 24 APRIL

#### Bicester Heritage Sunday Brunch Scramble.

Bicester, UK  
bicesterheritage.co.uk

### 24-26 APRIL

#### Scottish Malts Classic Reliability Trial and Tour.

Scotland  
heroevents.eu

### 30 APRIL

#### Brooklands Auto Italia

Weybridge, UK  
brooklandsmuseum.com

### 30 APRIL - 1 MAY

#### Classic Days.

Magny-Cours, France  
classic-days.fr

### 30 APRIL - 1 MAY

#### Atomic Festival.

Sywell Aerodrome, UK  
atomicfestival.co.uk

### 30 APRIL - 2 MAY

#### Donington Historic Festival.

Donington, UK  
doningtonhistoric.com

### 30 APRIL - 2 MAY

#### Llandudno Transport Festival.

Llandudno, UK  
llantransfest.co.uk

### 1 MAY

#### Simply Ford.

Beaulieu, UK  
beaulieu.co.uk

### 1 MAY

#### Catton Hall Classic Motor Show.

Alrewas, UK  
classicmotorshows.co.uk

### 1-2 MAY

#### Bedfordshire Classic Show.

Woburn Abbey, UK  
classicmotorshows.co.uk

### 1-2 MAY

#### Stratford Festival of Motoring.

Stratford-upon-Avon, UK  
stratfordward.co.uk/events

### 5-8 MAY

#### London Motor Show.

London, UK  
thelondonmotorshow.co.uk

Octane makes every effort to ensure accuracy on these pages, but recommends that you contact event organisers before setting out.



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## La Jolla Concours d'Elegance

8-10 April San Diego, USA

'CELEBRATING FRENCH CURVES' is the main theme of this year's La Jolla Concours d'Elegance, being held at La Jolla Cove near San Diego. What started out as a community car show more than a decade ago has evolved into one of America's premier concours events, with classes for cars and motorcycles hotly contested by some of the nation's best machines and most committed owners, as well as attracting international entries and visitors.

The three-day event celebrates automotive heritage with a variety of exhibitions and activities

including the annual Motor Tour, a scenic drive that includes exclusive views of local private collections.

As well as showcasing some of the best-preserved and most extravagant examples of French car design and coachbuilding, this year's concours will host more than 150 models across a variety of classes. Meanwhile, the La Jolla Motor Car Classic is free to the public, and will supplement the event with a display of later automobiles along with an entertainment stage and children's automotive area. [www.lajollaconcours.com](http://www.lajollaconcours.com)



DELWYN MALLETT

## Techno-Classica Essen

6-10 April  
Essen, Germany

GERMANY'S HUGE season-opener, Techno-Classica Essen annually welcomes more than 190,000 visitors. Across 20 halls and display areas there are a vast number of classic specialists, more than 2500 vehicles for sale, and exhibits from many of the world's largest automotive brands. This year's special exhibition focuses on the 1955 Mille Miglia and features eight rare racing cars, including a Mercedes-Benz 300 SLR, Ferrari 750 Monza, Porsche 550 Spyder and Maserati A6 GCS.

As well as celebrating vintage, classic and prestige cars, motorcycles and motor sport, the halls are replete with spares and restoration guidance, while a prolific car club presence adds to the variety and ambience of one of the world's largest family-oriented classic events. [www.sih.de](http://www.sih.de)



## Targa Tasmania

11-16 April  
Tasmania, Australia

TARGA TASMANIA never fails to deliver on its billing as the world's largest, longest and hardest tarmac rally event – and, drawing on the heritage of the Mille Miglia and Targa Florio, it promises genuine 'red-blooded' motor sport competition.

Held over 1250 miles with 40-plus competitive stages on closed roads, Targa Tasmania features a field of 300 sports cars, Grand Touring cars and other vehicles of distinction from 1900 to today. It also caters for all audiences with a festival of associated functions, entertainment and activities.

For 2016 – the event's 25th consecutive year – there'll be several new rally stages alongside old favourites including George Town, Sideling, Riana,

Hellyer Gorge, Oyster Cove, Mount Arrowsmith and the gruelling Cethana.

Categories include the TSD Trophy – 'the ultimate battle of Time, Speed and Distance' – GT Sports Trophy, Vintage, Classic plus GT2 and GT4. Successful competitors receive a finisher's medallion, with the lure of a Targa Plate for completing each stage under a pre-set time. Qualify in three consecutive years to win a Golden Targa Trophy, a further three for Platinum and three more for Diamond. Then build up via the Gold Diamond Trophy and Platinum Diamond Trophy to the ultimate Hall of Fame Legend Status.

[www.targa.com.au](http://www.targa.com.au)



## Tour Auto Optic 2000

18-24 April  
Paris-Côte D'Azur, France

THIS YEAR marks the 25th anniversary of Tour Auto Optic 2000, and the organisers plan to celebrate in style. The 240 participants will enjoy a new-for-2016 route, kicking off with the cars on display at the Grand Palais in Paris and finishing six days later with a night-time run on rally roads around the Côte d'Azur.

The route travels from the capital to Cannes in five legs, with an emphasis on the country's cultural heritage. There will be timed events on the Dijon-Prenois, Bresse, Lédénon and Paul Ricard circuits, as well as 11 special stages on closed roads. Happy anniversary Tour Auto! <https://peterauto.peter.fr>





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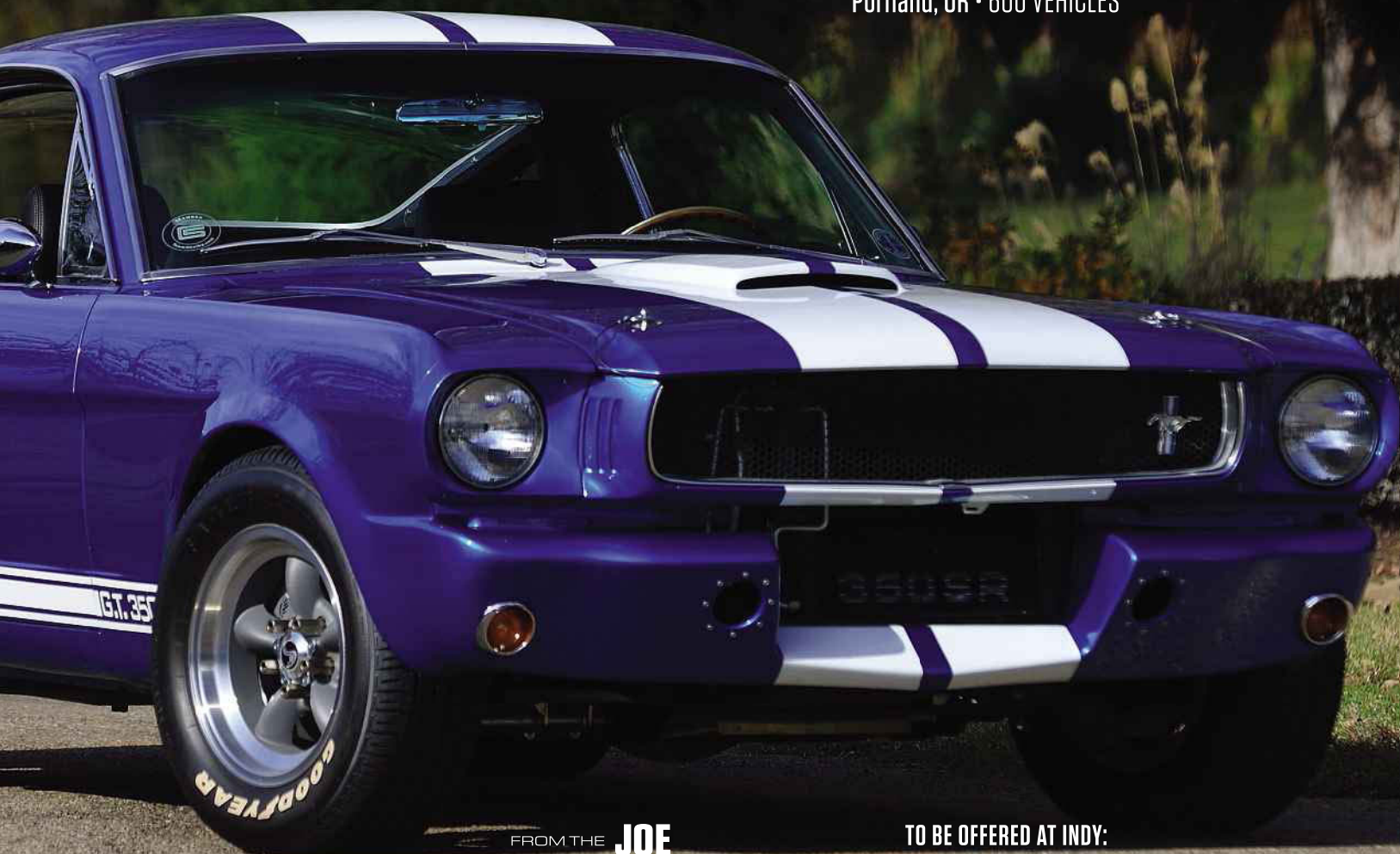
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If anything, the suspension is too firm. Early road-tests elicited the concern that it might be ill-suited to broken British tarmac and Ford promised to tinker. Even so, firmness at town speeds never lets up, and the Mustang jinks and bucks over bad sections of motorway. On B-roads you notice it more as over-developed roll stiffness, as the wheel movements force a matching wiggle of the body. The result is that you back off where you might charge harder in a more supple car.

We'll forgive the steering some numbness, as electric racks aren't great for feedback, but it's too low-geared; only 2.5 turns lock-to-lock, granted, but the turning circle is big. The manual shift (a six-speeder) is short and enjoyable in isolation, though let down by ill-matched inputs elsewhere, particularly the brakes, which feel over-servoed and deny heel-and-toeing. It's not an easy car to drive smoothly, especially at low speeds, and the throttle's initial over-sharpness gives way to a lot of travel so you still end up having to hoof it for all that V8 torque.

Thankfully, when you do, towering acceleration is the result, though the soundtrack is rather more muted than the looks. I'd like to hear a bit more old-fashioned V8-ness to go with the oomph.

There's potential for a great car here, if only someone can hone it a little better for British roads. A more compliant ride, decent auto trans and more consistent control actions would turn it into a continent-basher, but as a sports car the Mustang takes up a bit too much room for these islands.

## Rock 'n' roll invasion

*Will the right-hand-drive Ford Mustang rock the sensitive souls of the British Isles? Admittedly there's not much roll...*

Words Glen Waddington

**FOR THE FIRST** time in the Ford Mustang's five-decade-plus history it's available in right-hand drive from your local British Ford dealership. It's also the first time the Mustang has been engineered deliberately to make it saleable globally. And now the very first right-hand-drive examples are here.

This 5.0-litre V8 Fastback costs £34,000, which would buy you a moderately equipped Golf R or Audi S3: subtle, ubiquitous, four cylinders, a turbo, circa 300bhp. Whereas Ford is offering a full-size coupé (wider than a Merc S Class; 1700kg) with 415bhp and 390lb ft. It's loaded too: leather, touchscreen nav, climate control, keyless entry, limited-slip diff. A lot of car for the money. Oh, and one key spec item: fully independent suspension. Yep, no live rear axle at last, and Ford's really proud of that.

We've already driven the new 'Stang on its home territory and in Germany, so this latter revelation might come as no surprise. But it's significant, especially in the UK, as tight and narrow British B-roads (getting lumpier each winter) could be the Mustang's sternest test. First impressions are good, particularly the build quality: trim materials are no better than you've a right to expect at this price, but it feels tightly strapped together.

You'll need to want to stand out, mind. I've lost count of the number of times I've been pointed at. A near-5m-long coupé on black 19s doesn't exactly fade into the background, and the styling details are heavy-handed: there's significant relief in every panel crease. But while the 'Stang looks pure Detroit, don't expect some baggy-riding, all-torque wafter.



## Fastest 7 gets comfier

Caterham has expanded the appeal of the fastest-ever 7. The 620 is now available with an 'S' Pack, as well as the wider S5 chassis, and is a more comfort-oriented version of the hardcore 620R, making for a more suitable road car. With a full windscreen, hood, sidescreens and leather seats, the 620S is powered by the same 310bhp supercharged 2.0-litre Ford four, though foregoes the R's race-inspired six-speed sequential transmission in favour of a more relaxed five-speed manual. It costs £44,995 fully built.

## BMW leads Detroit charge

BMW launched the M2 at the North American International Auto Show, in Detroit. With a 365bhp twin-turbo straight-six and 0-62mph in 4.3sec, it's billed as an M3-*lite*, though BMW has – hearteningly – referenced such legends as the original E30 M3 and even the 2002 Turbo in this, its centenary year. *Octane* drives it next month. Other show stars include the new 911 Turbo (that's the full-fat one, as all 911s are now turbocharged; again, we're driving it next month), Lexus's 467bhp LC 500 coupé and the latest Mercedes-Benz E-Class.





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# GOODWOOD MEMBERS' MEETING SALE



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# JAY LENO

## THE COLLECTOR

**I'M ALWAYS AMUSED** by the extras that supercar manufacturers offer. Whether it's the McLaren P1 or the Porsche 918, they come with a standard sound system. Or you can order the premium sound system. If you're paying half a million pounds for the car, why wouldn't they just give it to you in the first place? Does anyone ever say 'No, no, I want the crappy sound system'?

When I bought my McLaren F1 it came with air conditioning. But if you wanted the good air conditioning it was another 25 grand. It was an upgrade. And I thought, well, why are you offering me crappy air conditioning in the first place? It makes no sense.

Some supercars even come with fitted luggage yet a crappy sound system as standard. How about this? You keep the fitted luggage and just give me the good sound system, and we'll call it even. And guys, here's another tip:

your spouse is not going to put her things in your stupid fitted luggage. I don't think any spouse has gone anywhere using the fitted luggage that came with the car. It just doesn't happen. It winds up in the garage, on the shelf. Nobody drives around with fitted luggage.

How about what they call de-contenting? In the spirit of making a car lighter, car companies offer to remove the accessories no real gearhead wants, like the luggage and sound systems. Of course, they charge for the pleasure. But that seems a better way to be charged!

I always wonder if designers pull their hair out when they style a supercar and, because of the bean counters, they have to put a ridiculous carbonfibre spoiler on the rear as an expensive option. I had the designer of a new supercar in the garage recently and he did not like the optional spoiler on the rear and did not believe it served any practical use. That's the point. For the most part, on most cars, it doesn't do anything. If you're buying a four-door sedan, you're not going to feel the effect of that carbonfibre lip on the trunk lid. So why pay an extra £300-400 for it?

The accessory I'm always suspicious of is performance chips. I've had a couple of people come to my garage with cars they say are making 800-1000 horsepower. I've driven them and they don't seem any faster to me. They seem louder, which might give the illusion of speed, but if they are faster they're certainly not 800-1000bhp faster. If performance chips really work, why don't manufacturers just offer them themselves, instead of giving them to the aftermarket?

Wheels are another bugbear. I've never seen a car that looks better on 22-inch wheels: 19 is perfect for the road, 20 is OK, but even 21 is stretching it. Here in LA the roads are horrible and twice in cars with 21s or 22s I've hit potholes and bent the rim.

The gimmick that annoys me most is the engine noise being generated through the sound system, like a manufactured engine noise. It's the equivalent of walking around with a rolled-up sock in your pants. It looks impressive but it really doesn't do anything.

Yet some accessories I love. Being able to change the exhaust mode at the press of a button. I've got a number of pre-war cars and they have this mechanical cut-out. You go down the road, you reach down and pull it, it opens the tailpipe in front of the muffler to release glorious sounds. That's good. But the idea of being able to press a button and get a sports exhaust is terrific.

Same goes for suspension and handling. You can adjust the steering or engage four-wheel drive at the touch of a button. I've got a Carrera GT and every time I went into my driveway or a gas station it would scrape. So for a ridiculous amount of money I bought the Porsche 8in lift kit. You press a button and now it only *sounds* like it's scraping.

One brilliant idea is clear plastic coating, especially on supercars. It costs maybe \$1500, they do the

whole car and it saves the paint from chips and scratches.

Instead of selling us things that are a joke, premium carmakers need to focus on real-world issues such as security. Many modern cars, especially those on a thief's wish list, are too vulnerable. There's a thing in LA called a booster. Somebody comes by your house with a booster, which quadruples the signal range from your car keys. So if you've got your keys in your house someone can walk up to your car outside, with this booster, press the start button and drive your car away. It's the most common type of car theft here now. The insurance guys and cops say to keep your keys in the freezer because that metal box will protect the electronic fob. Sell me an accessory that will combat that instead of luggage or crap sound systems, please.

### 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](http://www.jaylenosgarage.com)).

Jay was speaking with Jeremy Hart.



# MAXTED - PAGE

FINE HISTORIC PORSCHE



## 1973 Porsche 911 Carrera 2.7 RS Touring - M472 RHD | Chassis #911 360 0509

An early production 2.7 Carrera RS Touring, which still retains its original factory engine (no: 6630532) and is one of just 93, genuine UK supplied RHD cars, manufactured by Porsche in January 1973. Finished in Grand Prix White with Blue scripts and Blue Fuchs alloy rims, the car was also fitted with the following factory equipment from new: 102 - Heated rear window 409 - Recaro Sports seats left and right 651 - Electric windows.

Complete with a comprehensively documented history file with all known owners and excellent provenance, this superb RHD example has previously been supplied by us and has been correctly maintained in excellent condition throughout.



## 1973 Porsche 911 Carrera 2.7 RS Touring - M472 LHD | Chassis # 911 360 1231

A truly stunning colour Porsche 2.7 Carrera RS Touring M472 - One of only 16 examples originally finished in this special order paint colour, Glacier Blue.

Chassis 911 360 1231 was manufactured by Porsche and delivered new in May 1973, finished in special paint order no: 6666 - Glasurblau and was also specified with the following optional equipment: 419 Retractable seat belts, 433 Outside door mirror, 441 Electric Aerial and loudspeaker, 650 Electric sunroof.

This distinctively coloured 2.7 RS was exported from Spain in 2002 and then fully restored in Germany. In 2004, F.I.A papers were issued and the car was prepared for use on a number of events, including the Monte Carlo Historic, Eiffel Classic, Rallye Konigstein and Hessenrallye. The history file documents both the restoration and details of regular servicing and preparation by Porsche Classic in Stuttgart, during the time of these events between 2006 and 2009.

In 2013, the car was freshly re-painted, once again in correct Glasurblau and has since been imported into the UK. The car is offered completed with UK registration, plus Porsche Certificate of Origin and a very well-documented maintenance and restoration file.

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# DEREK BELL

## THE LEGEND

**W**INTER OFFERS racing drivers an opportunity to decompress but, truth be told, there is no off-period. You're always being called upon to do something, whether it's to attend a promotional event or, if you're really lucky, claim some silverware at an awards 'do'. Christmas comes and goes, the New Year is ushered in and it's back to work. Before you know it, you're at the factory having a seat fitting, or shaking down your new steed during the first test of the season.

You never switch off, and it's the same with retired racing drivers if my schedule at the end of 2015 was anything to go by. One minute I was providing a voiceover for an Xbox game, the next I was a 'talking head' for a documentary on Dave Purley (more of which in a later column). Then there were the many dinners, which I rather enjoyed.

That said, the invitation to attend a special event at the McLaren Technology Centre in December came as a surprise. None of the current F1 boys were there, but I had a good time catching up with Emerson Fittipaldi and Bruno Senna, among others. It was also wonderful to see so many of the victorious McLaren single-seaters and sports cars on display in the remarkable Sir Norman Foster-designed building. Over dinner, I chatted with Keith Holland, who manages the historic fleet, and was amazed to learn that I am the last remaining driver to have raced for the marque in Formula 1 during the Bruce McLaren era. I only did the one race, though: the 1969 British Grand Prix in the unique, four-wheel-drive M9A, which was something of a non-event. I have raced other McLarens, of course, including CanAm machinery and the fabulous F1 GTR in which I last stood on the podium at Le Mans back in 1995, so my reason for being there made rather more sense by the time we got round to dessert.

Then it was off to Weissach for the Porsche Champions shindig. My relationship with Porsche stretches back to 1970 so I felt instantly at home and, again, it was great to catch up with old friends. That Mathias Müller and Wolfgang Porsche were there taking a night off from battling strife with parent company, the Volkswagen Group, made the evening for me, but this wasn't just about dining with the old guard. 2015 witnessed Timo Bernhard, Brendon Hartley and Mark Webber claim the drivers' title in only

the second year of Porsche's FIA World Endurance Championship programme and there was much patting of backs. I was also delighted to see Scottish star Ryan Dalziel receive the Porsche Cup prize for privateers. 2015 was a great year for British Porsche drivers and Ryan's prize was well-deserved.

Inevitably, the scandal surrounding VW's rigging of emissions testing led to talk of certain brands withdrawing from motor sport, if only to save money earmarked for lawsuits. Porsche appears to be committed to top-flight sports car racing for the long haul and I, for one, am happy about that. The category needs a manufacturer like Porsche: a marque with a proper pedigree.

Which, in a roundabout way, leads me on to Ferrari, for whom I was also fortunate enough to spend time as a works driver. As I am sure many of you know, Formula 1 is embroiled in yet another

power struggle, with Ferrari at its centre. Much of this is to do with the proposed plan for a cheaper off-the-peg engine that will, in theory, safeguard the future of smaller teams and, by extension, Formula 1. There is far more to it than that, though. A lot of political chicanery is going on behind the scenes, and manufacturers that have spent tens of millions developing powerplants are being 'asked' to give the OK to a proprietary unit with an

equivalency formula ensuring there isn't too big a shortfall in performance between bigger and smaller players. Mercedes and Ferrari are not happy; Ferrari is threatening to withdraw from F1.

Whether or not it will follow through with its threat remains unclear. Somehow I doubt it. Ferrari usually does this when it doesn't get what it wants. Back in the 1980s it threatened to up sticks and move to IndyCar racing. It was pure gamesmanship to rattle the powers that be, but it worked. The Scuderia even went so far as to build a car and have Bobby Rahal test it. Personally, I think F1 needs Ferrari because it's a bridgehead between the past and the present, but I wouldn't want to bet on boss of bosses at parent company Fiat, Sergio Marchionne, deciding to say 'enough' and go play somewhere else. Part of me wouldn't blame him.

### 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.



*fig.1*  
*Jaguar E Type Series I 3.8 Roadster (1964)*

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# STEPHEN BAYLEY

THE AESTHETE

**L**IVING AND WORKING in central London, whose busy vices would bring Sodom into disrepute, raises all sorts of thresholds. Excitement, tolerance of crowds, anxiety, expense and fascination, for example. I can walk trance-like past a Ferrari showroom full of shiny treasures without looking up from my smartphone. Although, I confess, a matt black Rolls-Royce Phantom with backlit cursive numberplates did briefly divert my fragile attention the other day. Whatever, the game is continuously being raised.

Then last night, strolling home through a quiet Knightsbridge mews, I saw something truly distinctive. It was dark and wet; the distant silhouette was not immediately recognisable, but the stance was impressive and the effect unique.

There were no other cars parked nearby, so, as I approached, there was an opportunity to consider the options without distraction. Getting closer, I realised it was a DeLorean. I stood and admired, even if its aesthetic faults are glaring: it sits too high and the wheels are wrong; the details are 1970s, but not in a good way. Yet the Giugiaro origami shape (an original *disegno* rejected by Porsche) is astonishing and the stainless steel surfaces a temptation worthy of Sodom. I wanted to touch, but noticed the Russian plates and thought this curiosity might be rewarded by a rapid and ruthless response from protective *Spetsnaz* retirees on retainer to a local oligarch with a curious taste in cars.

There is a lot of curiosity in a DeLorean. Stainless steel is anything but stainless and, in fact, attracts blemishes as surely as undyed, river-washed linen. The manufacturers advised against using a metal scouring pad to clean it since this might leave minuscule ferric traces prone to rust; the effect sounds cool to me. Those rear window louvres were one of the most complex mouldings of the day, but made low-speed manoeuvring impossible. A least, impossible without expensive incident.

The gullwing doors were almost insupportably heavy and did not allow for proper opening windows, so owners in hot climates learnt it was acceptable to drive at low speeds with them open. At a late stage in its development, the DeLorean's engine was swapped from a mid to a rear position, conferring on the car a dynamic that all users of pendulums will fear. Additionally, it was slow and heavy with spectacularly awful ergonomics: the centre

console was so high that reaching the gearlever was like fiddling above the lintel of a door to find a hidden key.

But these are small-minded niggles because, in so many ways, the DeLorean is a thing of wonder. Even if it is poisoned wonder: was there ever a car that promised so much, yet achieved such calamity? I have always believed anything that is made betrays the character of its maker. Thus, reading any product to discern that character is one of my definitions of what 'design' means.

So, like the car he made, John Zachary DeLorean had a lot of character, most of it bad. To improve his non-verbal communication, he had cosmetic surgery on his jaw the better to conform to a stereotype of thrusting executive manhood. He became adept, according to court proceedings, at forging the signature of his collaborator, Colin Chapman. *The Guardian* called

him a 'con-man' (although not while he was alive and litigious).

In the same year The DeLorean Motor Company folded (taking about £100m of public money with it), he converted to fundamentalist Christianity at a kitsch baptism in his Californian pool. He was busted for a \$24m cocaine deal, claiming FBI entrapment to escape jail. He sued promiscuously. His last business venture was a scam taking deposits for DeLorean-branded watches that did not exist.

This from the man who planned to make an 'ethical' sports car.

You could say: if these are ethics, we can do without them. But there is something compelling about awfulness. Not every great artist had impeccable manners or morals or taste. Caravaggio and Gesualdo were murderers, but we do not admire their paintings or music any less. Henry Ford was a vicious bigot and anti-Semite. Ferdinand Porsche mentored Hitler. Buckminster Fuller's futuristic Dymaxion car killed its test-driver.

Yes, you can read cars and interrogate their character, but there is no moral equivalence between being interesting and being virtuous. Bad people can create great art. That DeLorean I saw in the Knightsbridge mews looked rather wonderful. It's a car that tells a story. And stories always fascinate.

## 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

**T**HE FABULOUS Lamborghini Miura. The first supercar! That gorgeous piece of automotive art styled by young *maestro* Marcello Gandini, with those seductive Gina Lollobrigida headlamp eyelashes and buxomly curved hips accompanied by the most glorious V12 soundtrack ever to hit tarmac. Hmm, don't want to put a dampener on things... but for years I remained unconvinced.

The rotund Enzo Ferrari must almost have split his trousers leaping into his diminutive Fiat 500 and roaring down to the works to bollock his engineers who were working on the traditional front-engined 365 GTB/4 Daytona when he first saw the wildly futuristic Miura at the 1966 Geneva motor show. Actually I exaggerate – *Il Commendatore* had little time for the upstart Ferruccio Lamborghini, a manufacturer of tractors (some might say that's ironic considering Ferrari's truck-like road cars of the time) but he sure changed his mind in 1973 with the launch of the mid-engined Berlinetta Boxer.

Many years ago I took part in an Italian supercar test that included the fabled Miura and handsome Daytona. The Ferrari proved heavy at low speed but, as the velocity increased, it lightened the track with accurate conviction and intent. It felt wonderful, totally solid, a big car in its element at very high speed.

In comparison the Miura felt awkward. Yes, it looked beautiful but it was not designed for mortals to drive. Ergonomics? *Cos'è quello?* The driving position is Italian simian, the steering set-up Routemaster bus and the tortuous gearbox linkage... oh dear. Sure, the V12 is sensational but at high speed the Lambo gets squirrely too quickly. Unlike the bruiser Daytona, it feels fragile...

I must confess I am not a fan of classic mid-engined cars, preferring a front-mounted mill. One day I might even have a V12 up-front – every enthusiast should enjoy that special experience. As you will read in our fascinating cover feature, the slighted Ferruccio wanted to best his nemesis Enzo with an engineering tour de force. And he did. But, as alluded to in these pages, the Miura was somewhat rushed in terms of development and engineering ambition. Then again, it was the first supercar, much to the annoyance of the men at Maranello.

A friend of mine, John Rendall, was a dude around the playground of Europe at the time of the Miura (he still is!). You

might know of Rendall – he's the Aussie who strolled into Harrods with his friend 'Ace' in 1969, where they plonked 250 guineas (£3500 today) on the counter and purchased... a lion cub. Christian the lion used to enjoy driving down the Kings Road in the back of the Bentley on the way to John's London furniture shop, *Sophisticat*. (Have a look at *Christian the Lion* on YouTube. It will make you cry.) Imagine stopping in the traffic and seeing a lion gazing balefully at you with its hungry golden eyes – this was the age when most Brits were still getting used to the exotic banana!

In 1973 Rendall sold his Bentley and bought a Miura in Rome and drove it to the Hassler Hotel atop the Spanish Steps for cocktails. Afterwards, amid the admiring throngs of onlookers exclaiming *mama mia* and *bellissima*, he started the Lambo and flames shot out of the carbs. (Rendall, when Weber carbs spit back and catch alight, bury the throttle fully and crank the engine. The flames will be sucked back into the throats, you lion tamer!) But he had the nous to grab the fitted fire extinguisher (a clue?) and put the fire out. Rendall then drove the scorched Lambo back to London and sold it.

Ten years ago (see issue 38) Lambo aficionado Simon Kidston invited me on the Miura 40th anniversary tour from Gstaad to Monte Carlo via the Route

Napoleon and through the dramatic tunnels and gorges of the Col de Tende. With half a dozen or so other brightly coloured Miuas, this was going to be a memorable road trip on which Italian exotics were to be tested to the full along the most perfect roads.

Kidston let me loose in his *properly* prepared, jet-black 385bhp SV. The splayed driving position was soon forgotten and, after learning the best way to deal with the recalcitrant gear linkage (use muscle), the SV came into its own. Fangling though the cols and switchback corners, the Miura morphed into a go-kart. With a short wheelbase, relatively light weight and that rev-happy engine mounted over the rear wheels, the Miura proffered huge grunt and loads of committed hip-swinging stiction out of each and every turn. A supercar indeed.

### 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.



Cars shown:

*left:* 1966 JAGUAR E-TYPE  
SERIES 1 4.2 ROADSTER

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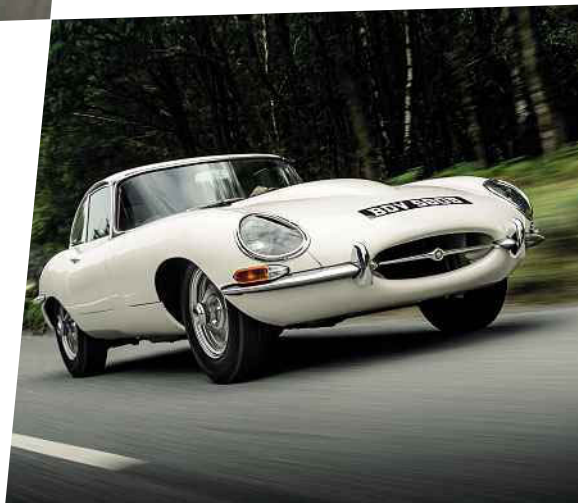
*below:* 1964 JAGUAR E-TYPE  
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## Nick English

*Watchmaker, aviator and adventurer*

**AT UNIVERSITY**, Nick read geography, his brother Giles studied engineering and naval architecture, and both followed careers in corporate finance. In 1995, while they were flight-testing, the family Harvard crashed and killed their father; Nick broke 30 bones. The brothers took over the family vintage aircraft restoration business and, in 2002, launched a quality British watch brand. Five years later the fruits of their labour were launched to critical acclaim. The Bremont name was taken from the French farmer who helped them when they were forced to make an emergency landing, due to bad weather and lack of fuel in an old biplane over the Champagne region. Since its inception, the company has prospered from its UK manufacturing base and formed alliances with the military, aviation and motoring worlds, including watches (only six made) that celebrate Jaguar's E-type Lightweight Continuation. The company website makes a great play on Britain having provided 65% of the world's watch design innovations, and the English brothers aim to continue in that tradition.

**1 //** I have collected first-edition aviation books for a while now. No collection would be complete without a few of the Biggles children's books, featuring the pilot adventurer and written by WE Johns.

**2 //** This is the German-made sextant that was used by my father when we accompanied him on our sailing trips around the world as kids. He was always out there on deck experimenting with it. Despite all the practice I've had, I still haven't mastered it.

**3 //** My Campbell aircraft helmet is made of Kevlar clad in vintage leather. The same model of helmet saved the life of my brother Giles a couple of years ago when his Gipsy Moth crashed. Good investment!

**4 //** This is my very special violin, bought in a junk shop for £5 many years ago by my father while a student. It's a couple of hundred years old and a beautiful-sounding instrument to play. One of my favourite objects.

**5 //** A good friend of mine gave me this Dunhill North American F86 Sabre jet chrome-plated lighter, made from 1954 to '61. It ignites automatically when the button on the engine intake is pressed and the canopy pops up. Wonderful.

**6 //** I love the fun art my lovely wife paints in acrylic. Makes me smile every time I glance at it.

**7 //** A trusty pair of my George Esquivel boots, handmade in Los Angeles. They're beautifully crafted and I put them through their paces daily. They really are so comfortable.

**8 //** I have been in a ropery rock band with my brother since we were teenagers, and my 1980s Fender Telecaster guitar makes me sound better than I am. It always stays in tune and plays beautifully.

**9 //** My DH-60 Gipsy Moth was built by De Havilland in 1933. It pre-dates the Tiger Moth and was used by the likes of Sir Francis Chichester and Amy Johnson on their pioneering flights. You are stepping back in history when you fly this thing.

**10 //** One of my most special Bremont watches: a prototype Bremont Wright Flyer built in the UK with original parts from the 1903 Wright Flyer integrated into the movement. Such an incredible piece of aviation history.

**11 //** This flying jacket was new when I bought it, aged 18. It has been on a few adventures with me and, indeed, the odd forced landing! It's the only piece of clothing I'm really attached to.

**12 //** My father had this Stuart Turner steam engine as a child and I would play with it for hours as a child too. And now I have countless hours of fun firing it up with my own children. So simple, but proper entertainment.



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# TONY DRON

THE UNSTOPPABLE DRAMATIC DEVELOPMENTS IN HISTORIC RACING...



**K**EEP IT TO YOURSELF if you know what this lump of metal happens to be. It would be absolutely wrong to point a finger at one particular marque here, so just see it as it should be seen – as an anonymous new lump that resembles something similar from half a century ago.

Motor sport never stops developing and Historic racing is no exception. Big changes are taking place right now. Deservedly, it is more popular than ever, with more competitors joining in and growing crowds watching it.

Those crowds love a good dice, especially when some hero comes through from the back of the grid to win outright – or when little cars cheekily give a hard time to powerful machines with much bigger engines. That's fun to watch. Never mind that 60 years ago, when those little cars were new, their average speed on a circuit was at least 20mph slower than it is now.

Most engines are more powerful than they used to be but it doesn't stop there. Weedy little drum brakes that used to fade away to nothing after the first corner may have been replaced with an impressive set of discs.

Those are extreme examples of what has been allowed in some categories of racing thanks to relatively relaxed rules. Don't always knock it if those rules work and the crowds love the exciting action. It's missing the point to say it's all wrong simply because it wasn't like that back in 1959, or whenever.

## 'HISTORIC RACING IS GETTING SO BIG NOW THAT THERE AREN'T ENOUGH GENUINE OLD CARS TO GO ROUND ANYWAY'

We have to be realistic and accept that Historic motor racing, like everything else, is always changing. What was once the preserve of tweedy amateurs racing old racing cars – then quite cheap because they were no longer competitive – long ago developed into something very different. One race organiser explained it perfectly to me: 'Historic racing is becoming modern motor sport in old cars.'

Apart from such extreme examples, it is true that constant engine development steadily produces marginal improvements in performance. The accepted wisdom holds that this trend is led by professional preparers who are, almost without exception, highly talented engineers. They are only doing what their customers expect of them.

Actually, the preparers vary a lot in their attitudes. Some work simply to make the cars as fast as possible. They know the rules and they aim for the best results they can achieve by following them logically. As they see it, that's only what any good engineer would do.

Others, equally expert, reckon such a calculating approach is amoral, lacking any concept of right and wrong. Both types know precisely what is going on and what it is that makes cars faster than they were when they were new.

How close the cars are to those of the past varies hugely from grid to grid but the level of development always drifts in each branch towards what the majority of competitors want.

One difficulty is that the rules, as laid down in the FIA's Appendix K, are open to interpretation. Obviously, blatant cheating is out but there are endless opportunities between the lines. Performance parts from a later period may come to be accepted. Gearboxes and final drives are often different – and better than the genuine originals – and all of this can be within the rules, or become so.

There's no going back now. Historic motor sport has gained a momentum of its own and, whatever it has become, it is pretty much what those doing it want it to be. We can't stop that any more than King Canute could stop the tide coming in. Regret it if you will but Historic racing provides great sport and a wonderful spectacle for the paying public.

That said, the loose, woolly rules create a constant headache for race organisers who want, quite rightly, to provide that mythical 'level playing field'. If they suspect that the development of a particular car has gone too far, they may want to open the engine up and check it over.

'You need to take a deep breath before doing that,' one official told me, 'as there are all sorts of implications, including cost.' As the rules are so vague, the future of this hugely successful sport depends heavily on the knowledge, wisdom and judgement of these officials.

Even bigger changes are on the way because genuine original cars have become so valuable. Owners are increasingly reluctant to race them at all. So-called continuation cars – brand new copies of the originals – are growing in number all the time and, eventually, may be the norm. Historic racing is getting so big now that there aren't enough genuine old cars to go round anyway. Soon it really will be 'modern racing in cars that look old'. A thriving industry will then grow even greater. Perhaps that is for the best.



### TONY DRON

Having started his racing career in Formula Ford, Tony made a name for himself in 1970s Touring Cars and since then has raced an astonishing variety of sports and historic machinery. He is also a hugely respected journalist.





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# Letters

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MATTHEW HOWELL

## LETTER OF THE MONTH

### Teenage love affair

THE RED VW GOLF GTI on the cover of *Octane* 151 with the Peugeot 205 GTI was identical to the car in which I learned to drive as a teenager. I'll never forget my many attempts, aged 14, to tame the excitedly revving engine while finding the biting point on the clutch in some remote parking lot.

In winter, my late father, who was a medical specialist, fitted the Golf with studded winter tyres to reach his patients on snowy and icy mountain roads. Once, he bet his Jaguar XJS-owning friend that he could drive the Golf up the Black Run of our local ski resort, after hours. And he almost succeeded.

After I earned my driving licence and left for university, my dad generously donated to me the red GTI's successor, a white model that he deemed more appropriate to 'medical service'. It had sporty double headlights to compensate for the colour choice and I could drive it up the hairpin bends of the local Wildschönau valley faster than anybody else in my home town of Wörgl – except local F1 driver Gerhard Berger in his Lamborghini Countach, I should perhaps admit. The GTI's typical good-natured understeer and decent brakes certainly helped me stay on the road. The 185-section tyres and lack of power steering made parking hard work, but the GTI conveyed more information about road conditions and traction than any other car I have driven since.

The Golf loyally accompanied me through my late teens and early 20s without ever breaking down. Long trips at full speed through sweltering Italy with windows open instead of air conditioning required a more powerful Alpine stereo system to be fitted to drown out the noise. Even in front of Monaco's famous Casino, I did not feel out of place with my white GTI among all those Ferraris – perhaps a deception, with the benefit of hindsight.

When I moved to London from Austria to study at the LSE, it was time to say farewell. I sold my GTI with 150,000km on the clock for far too little, which was far too quickly spent on London student life. By then I carried a hammer in the glove compartment to resuscitate the starter motor when it got stuck.

On a recent trip to Cape Town, I noticed the Citi Golfs that Robert Coucher wrote about in his column, and they brought back memories of my first love affair with motoring. How could I not want one immediately?

STEFAN GUETTER VIENNA, AUSTRIA

The Letter of the Month wins a beautiful Toccata watch by Raymond Weil, worth £595.

This elegant, classically styled men's timepiece features a quartz movement inside a stainless steel 42mm case, and a stunning blue galvanic dial with appliqué indexes and date window, protected by a sapphire crystal. It is water resistant to 5atm and supplied with a black calf leather strap with an alligator grain finish.

Raymond Weil is one of a handful of Swiss watchmakers that remain in family hands. The Toccata name reflects the Weil family's interest in music, which has led to many of the watch collections bearing musically themed names.

www.raymond-weil.com



## NINETY-NINE NOT OUT

I READ with interest Theo Jalil's letter in *Octane* 152 about the omission of the Saab 99 Turbo from the Hot Hatch debate. *Octane* is, of course, correct not to include it, as it is not and never was part of that genre.

However, I wholly understand Mr Jalil's frustration at the continuing lack of journalistic coverage of this landmark car. Part of the problem, perhaps, is that it never has fitted into any particular group, has never had obvious direct competitors, has always remained aloof.

Added to that is the distinct paucity of numbers. Only 750 of the original three-door 99 Turbo were imported into the UK and, when one adds in the fact that Saab at the same time started using a new anti-corrosion process that turned out to be quite the opposite, the net result is that about 99% rotted away.

The original hatchback 99 Turbo was the car that brought turbocharging into, if not the mainstream, then the reasonably affordable. It was also an entirely practical, usable everyday car. My father bought one new, which remains in the family to this day.

GRAHAM TURNER  
GLOUCESTERSHIRE



MATTHEW HOWELL

## A FARMER WRITES

AS AN indigent peasant, I can confirm Jay Leno's assertion in *Octane* 152 that farmers cannot possibly afford the exotica so regularly discovered in their barns.

Your traditional farmer is a warm, hospitable individual who finds it difficult to refuse a request to provide dirt-cheap storage when approached by a member of the well-heeled professional class.

Over 50 years I have had the dubious company of various Jaguars, sundry BMWs, a Morris Minor that proved irresistible to a birthing cat, and a Citroën 2CV called Claude. It is difficult to stifle a yawn when one is informed 'You know, we really must invite you out for dinner soon...'

The wealthy parasites who dump their latest four-wheeled mistresses on me are more than likely to move on to ever more shiny, exciting models, and it is a fair bet they will forget about their discarded jalopy – hence the potential for a barnfind.

The new place to look for old treasure out in the sticks is the structure that has blighted much of our countryside: the polytunnel. Cheap to erect and maintain, they provide an excellent environment for the rotting hulk. Now you know where to look.

COLIN BLACKHALL ABERDEENSHIRE



## THE DEBATE CONTINUES

FOR THE first time in my life I feel moved to write to a magazine, so I can thank Kevin McCloud for crafting his wonderfully balanced analysis of the 'Grand Debate' on restoration versus preservation in *Octane* 152.

I have seen wonderfully skilled rebuilds and restorations, often so over the top I'm left wondering what has been thrown away. I also admire the oily rag vehicles and I am glad of their survival and originality. Neither represent the original vehicle, however, and its worthy history. Perhaps it isn't even possible.

As Kevin suggests, 'cosmetic repair' can be dull – but it can also be vitally interesting, and it seems to me that it sorts the men from the boys, irrespective of the size of their wallets. It would be interesting if some of your fine articles could include a little more depth on the debate that must have happened on the cars you feature.

My main interest is in boats and I have the privilege to be working on John I Thornycroft's *Scolopendra* of 1903, Britain's oldest motor racing boat and the first slipper launch. She was the first to wear the newly introduced British Racing Green, when competing in the first Harmsworth Trophy in Cork, part of the Irish Fortnight that included the Gordon Bennett Trophy in July 1903.

After being the most prolific race winner in 1903, *Scolopendra* was sold and ended up as part of the equipment of *Vigilant*, a Canadian Government cruiser used for patrol duties on Lake Erie. She became an armed chase boat, pursuing poachers and smugglers, in which shots were regularly fired, vessels confiscated, and people sadly died.

During this time her ¾ in cedar sides got a battering from the *Vigilant*'s rivets as she was lifted up on to her side deck by the davits. In about 1920, a new owner modernised her by cutting off her unique stern and replacing her original engine, and she then worked for 50 years as a cottage builder's leisure and work boat, with the inevitable consequences of her hull bottom and sides being gouged and pushed in.

So, as we make decisions to bring *Scolopendra* back to life without taking away the uniqueness of her history, we are having to restore her stern, preserve some original parts, and make conservative repair in other areas. I can therefore completely identify with the best article I've read in a very long time.

**GRAHAM MACKERETH** CHESHIRE



MATTHEW HOWELL

### LAGONDAS IN THE USA...

REGARDING your Lagonda cover feature in *Octane* 152, I lived a few miles from Peter Sprague of Lenox, Massachusetts, when he was part of the consortium trying to save Aston Martin. It was fun seeing the strange black Lagonda driving around town.

Sometimes I would ask 'Where is the Lagonda?' and he would reply 'It is not running today – an electrical glitch.' Turned out I ended up hearing that a lot.

Peter's son gave me a ride in his DB4 convertible and told me his father and other members of the consortium had some amusing stories of how they would get stranded and locked out of the Lagonda.

**JOE GWOZDZ** MASSACHUSETTS, USA

### ...AND THE MIDDLE EAST

THE COMMENT in your Lagonda feature that about half of them ended up in the Middle East took me back to my time spent in the Sultanate of Oman in the mid-1990s.

On one occasion a friend alerted me to the fact that there was a Lagonda for sale at one of the mainstream car dealers outside Muscat. I persuaded him that we should take a closer look, only to find that there were actually three Lagondas sitting there! Unfortunately, all looked a bit unloved, with faded paint and interiors and the deep carpets rather dust-laden.

Disappointed, we decided not to pursue matters further; in hindsight perhaps a missed opportunity. Where are they now?

**BRUNO PENNINGS** NETHERLANDS

### CURIOUS COINCIDENCES

*OCTANE* ALWAYS drags me back into memories of the '50s and '60s. It was sad to read about Annie Wiz [obituary of rally co-driver Ann Wisdom, *Octane* 151] who was, with her husband Peter Riley, not only a pal through all the rally years and had a farm down the road from us near Silverstone, but also my first secretary at Speedwell, where, incidentally, Henry Manney – subject of *Gone But Not Forgotten* in the same issue – became one of my best friends through an introduction from Graham Hill.

And then there's the interview with Piero Rivolta: our last 'proper' car in the UK was an Iso Rivolta, metallic blue with white leather, which we loved. We inherited it from DJ Emperor Rosko when he moved back to the US; he had got it as a guarantee from a Swiss pop impresario for a loan that went sour when the guy was busted for coke.

Regarding the Shelby Cobra Daytona continuation cars, one of my mechanics, Kiwi Johnny Ohlsen, did much of the bodywork on the originals and went around the world looking after them on the racetracks.

**JOHN SPRINZEL** HAWAII

### A PILE OF SCRAP

I MADE this Maserati 250F out of old roofing iron. It took me a month and cost about NZ\$200. I sold it to a winery and it sits in their car park – they are amazed at the attention it gets from middle-aged men.

You can see more of my work on my Facebook page, Harman Handmade.

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# THE MAESTRO AND THE MIURAS

*Lamborghini's legend turns 50 this year.  
Who better to celebrate with than Sant'Agata's  
fabled test driver, Valentino Balboni?*

WORDS Glen Waddington // ADDITIONAL REPORTING Massimo Delbò  
PHOTOGRAPHY Matthew Howell





**Y**OU CAN SCARCELY MOVE in these parts without attracting attention from every single onlooker and passer-by. OK, fair enough, we're here with three of the most jaw-droppingly gorgeous cars ever to have been built, each fitted

with one of the most gloriously charismatic – and loud, not to mention long-lived – engines ever conceived. So, yes, that could happen anywhere.

But hang on. 'Here' is Sant'Agata Bolognese, a functional few square miles of township, surrounded by the agricultural flatlands of Italy's foodbowl, a place that would be unremarkable were it not for its adjacency to Ferrari's hometown of Maranello, in nearby Modena, and the consequent rivalry it engendered with a certain local tractor manufacturer. Yep, this is Lamborghini-land, and the cars are being unloaded right outside the factory it has called home since Ferruccio Lamborghini began car production here in 1963 (its agricultural forebear, Lamborghini Trattori, delivered his fortune, beginning in 1948). And we're in the presence of automotive greatness – in metal and also in human flesh.

The cheerful, magnetic, yet utterly unassuming Valentino Balboni is here: Lamborghini's legendary test driver, the man who took over the mantle of chief development driver from the late Bob Wallace. If you didn't know him, he could be any other onlooker or

passer-by, but here, in Sant'Agata, he's as much a star as any of these three Lamborghini Miuras.

THERE'S A SPECIAL REASON for gathering man and machines in this hallowed place. This year marks the Miura's golden anniversary. Difficult to believe, but it's 50 years since the launch of what caused the coining of the term 'supercar'. Until the Geneva Salon in March 1966, no car had existed that needed such a description. Yet that show (Google it; you can guess which car pops up first in the pictures) marked its arrival. The Miura truly was the shock of the new.

The men behind it were all young; none much over 25 years of age. As Bob Wallace himself told me back in 2001 of the car brought together out of hours by himself, engineers Gian Paolo Dallara and Paolo Stanzani, and Bertone's designer Marcello Gandini: 'We weren't afraid to tackle anything and Dallara's ideas were just brilliant. At Geneva, [Fiat boss] Giovanni Agnelli brought his people over to our stand. "This is the future," he said. The Miura changed everybody's thinking.'

In fact, the structure beneath Gandini's uplifting panelwork had been displayed at Turin in November 1965. It used all the components of the existing 350GT – a conventional Grand Tourer, in the mould of the car that Lamborghini would have had Ferrari build for him – only organised rather more radically, with a deep backbone and sills at the core of the structure, and Lamborghini's V12 (originally designed with Formula 1 potential by former Ferrari 250 GTO engineer Giotto Bizzarrini, of Società Autostar) slung transversely behind the seats to keep overall length in check. Of course, the Miura's achingly beautiful proportions would only become apparent four months later at Geneva, but it remains unusual among mid-engined cars in maintaining the classic long-nose/short-tail GT look. Thank the engine's orientation for that.

And don't forget that, back then, mid-mounted engines were the preserve of racing cars and a couple of four-cylinder road cars (step forward, Matra Djet and De Tomaso Vallelunga). The Miura came up against the archly conservative Ferrari 275 GTB until the Maranello manufacturer countered in 1968 with the Daytona, a forward-thinking, aerodynamically considered GT that could also lay claim to supercar status thanks to its power, speed and stunning styling. But it wasn't mid-engined. Enzo eventually brought his F1 engineering layout to bear with the 365 GT4 Berlinetta Boxer in 1973, by which time Ferruccio was ready to fight back with the even more outrageous Countach.

But that's enough history for now. I'm deliberately keeping the description of that time brief here, as that's the job of *Octane's* Italian correspondent Massimo Delbò – who knows absolutely everyone worth knowing in the Italian motor industry. And I really mean *everyone*. You can read his interviews with Balboni, Dallara, Stanzani and Gandini after this feature.

So, back to Sant'Agata. Three Miuras? But of course. Here we have the original type, a P400 (*Posteriore* indicating that the engine was aft of the cabin; 400 ➔

**Below**  
Valentino Balboni, pictured  
outside Lamborghini's Via  
Modena HQ, the mobbing  
fans held at bay...

**'Difficult to believe,  
but it's 50 years since  
the launch of what  
caused the coining of  
the term "supercar"'**









50 YEARS OF MIURA







‘We gun along  
in convoy, a trio of  
low-lying lovelies,  
paintwork iridescent in  
the watery sunshine,  
exhaust notes barking  
across the fields’

as it's a 4.0-litre V12) built in 1968; a '69 P400 S, the more powerful, revised version that appeared that year; and the ultimate (if we disregard Wallace's race-ready Jota) roadgoing Miura, a 1971 P400 SV (*Spinto Veloce*, best translated as 'tuned for speed'). Those are the three iterations of Miura, spanning its groundbreaking seven-year career.

Although Via Modena is lined on both sides by industrial buildings, you can see between them through to the farmland beyond. It stretches flat for miles, punctuated by occasional small towns and villages, and more frequently by the large, boxy and often dilapidated farmhouses with adjoining barns that are so typical of the area. Along the roads that dissect the fields, a certain *Signor* Balboni used to test Miuras as they came off the production line.

Did they ever break down? 'Not really. Sometimes we would find a small fault and we could usually fix it, but that is why we were test-driving the cars, so we would find any fault and not the one who bought the car. We weren't testing prototypes; for me, that came later, with the Countach.' These roads Balboni knew well. Likewise the Miuras he tested on them. Now he's back, and we're here with him.

THREE CARS. MIURAS. Beautiful, beautiful Miuras. It's not for me to pontificate; how many people do you hear telling you that this is the prettiest car ever made?

Yet it's not just pretty. If you see a cut-away of the Miura's packaging you'll see just how closely Gandini clad the underlying structure. And the plain modernism of the surfacing is so gratifying: no unnecessary creasing or adornment, yet the playful application and integration of such items as louvres (along the trailing edges of the doors, incorporating the doorhandles), and the famous eyelashes around the headlamps, is delectable.

This P400 is number 123 off the production line, restored over a seven-year period that ended in 2010, and bought by current owner Manfred Schweri of Switzerland in 2013. It was originally white and is now resplendent in period-style Arancio Miura, though its interior remains black.

The P400S (number 363) was brought here for its owner by Andrea Nicoletto, president of the Lamborghini Club of Italy, and first registered to the Parma-based company Bormioli Rocco, the largest Italian glass manufacturer. Rumours suggest it was driven mainly by the model and actress Tamara Baroni, 1967's Miss Parma and squeeze of Pierluigi Bormioli, son of the company founder. The current owner bought it in 2006 and it has never suffered an accident nor been restored. It looks pristine yet all the panels and even most of the paint are still original, as is the interior, while a mechanical overhaul (new gaskets, fuel lines, piston rings and so on) was carried out ten years ago. It has covered 47,000km from new.

And finally the SV (the 645th Miura built). With the greatest respect, this car, in Rosso Corsa over gold, *looks* its age – but it's patinated, certainly not abused. Which reflects its unique history. This is an unrestored example that was sold new in 1971 to a Mr Lo Turco of Sicily. He was a personal friend of Ferruccio Lamborghini and took delivery himself at the factory. According to factory records, fewer than ten Miura SVs were equipped with a limited-slip differential and chassis 4904 is one →





**Above**  
Topping up at the same service station that Balboni used on his test route in the '70s; SV at front, S to rear, P400 on right.

of them. Known to be a keen driver, Lo Turco enjoyed his Miura for 35,000km on the twisting Sicilian roads. But in 1981 the car was hidden away until it was bought by current owner Andrej Friedman in 2011.

Valentino Balboni knew the car very well, and remembers his conversations with Lo Turco. He was present as the car was loaded onto the truck when it left Sicily, and he put together the ultimate team of Miura factory craftsmen to give 4904 its second life – although, as the majority of SVs have undergone a full restoration, Friedman took the decision to preserve this one. And so all the paintwork is completely original, though thoroughly cleaned and detailed, and the engine appears totally original from air filters to exhaust: highly patinated, again, but in superb working order.

Incredibly, Lo Turco had kept all the documents and tools that came with the car, including its spare key set and the original delivery certificate. The time-war

'Sicilian Miura' was inspected by FIVA, which granted A/2 certification, and it was subsequently entered in the Postwar Preservation class at the 2013 Pebble Beach Concours d'Elegance, where it finished third.

'Valentino told me "This engine has a unique soul",' says Friedman of his car, with a smile. It's something we'll hear more of during the day that follows.

AND SO WE SET OFF from the hallowed gates – once, that is, passing employees release Balboni from their demands for selfies and autographs. I hop into the passenger seat of the P400, which is an olfactory delight to match the visual feast: all fresh leather and petrol. We gun along in convoy, a trio of low-lying lovelies, their paintwork iridescent in the watery morning sunshine, exhaust notes barking across the fields as Via Modena breaks free of its industrial setting. Then there's a right turn onto another road that spears towards the horizon,





only, as I later find out from the man who test-drove here, it's so much busier these days than it used to be.

Ahead lies a long-radius corner, Armco on the outside to keep you out of the ditch, circuit-style. Balboni subsequently tells me: 'Here we used to go around at 180!' That's more than 110mph. Pre-Armco! Little chance of that today, with trucks and commuters. Times have changed; Balboni smiles and shrugs.

We stop and turn into a little clearing. Next to us lies what remains of a farmhouse. Back in the day it was more hospitable, a quiet spot in which local test drivers could compare notes. Yes, this is where Balboni met his equivalents from De Tomaso and Maserati, all on production test runs – though not Ferrari. 'They tested in the mountains,' says Balboni (another smile and a shrug). Was there rivalry? 'No, because we all had a job that we enjoyed. But I would leave first and stay ahead. They couldn't catch me. I was driving the Lamborghini.'

We head away again, SV leading, P400 at the rear, but I've swapped seats for the passenger side of the S. There's more patina in here as everything is old, original, yet beautifully kept. That centre stack juts forwards into the cockpit, keeping you informed of oil and water temperature and so forth, while ahead of the driver is a simple pair of dials, reading out engine and road speeds. You sit low and reclined, the engine behind regaling you with a voice that starts as a deep baritone, increasing in vigour and rising in pitch as speed is gained. A surprise is how supple the suspension is, cushioning you from the vagaries of the road surface, though its short travel becomes evident over larger imperfections.

The S is actually the most powerful of the Miuras, Balboni later tells me, somewhat to my surprise. I had always assumed the SV was top dog (or, should I say, bull). But no. We pull into the same petrol station that Balboni always frequented, a chance to replenish tanks →



50 YEARS OF MIURA

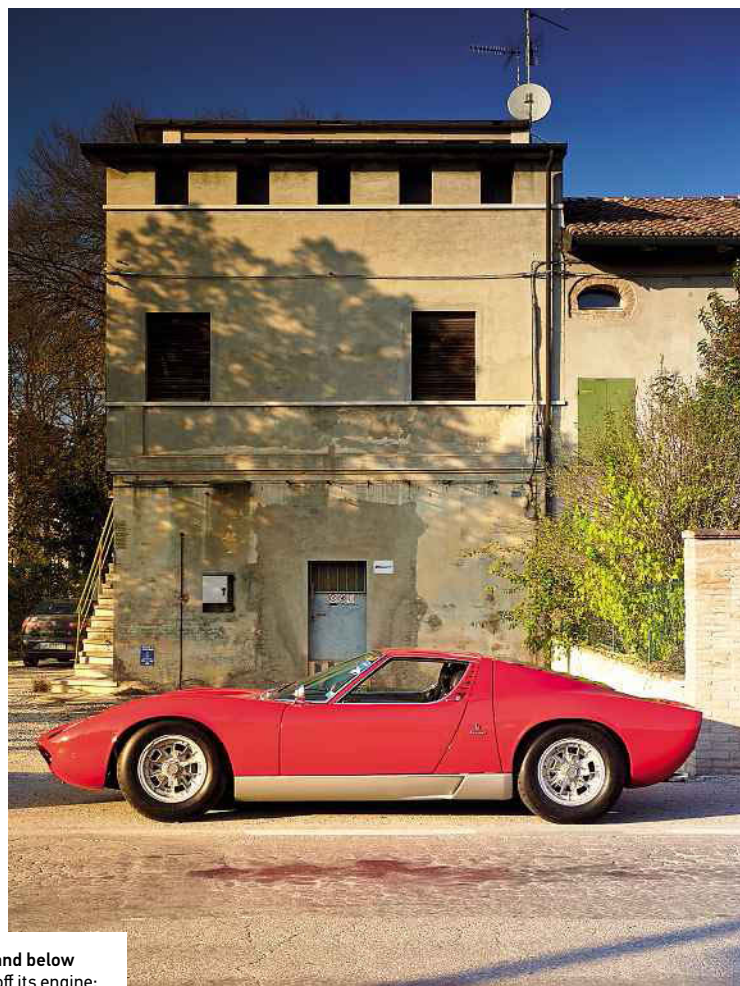








50 YEARS OF MIURA



Above left and below  
P400S shows off its engine;  
Balboni clambers out of the  
SV for lunch before heading  
back out on the open road.







and for each of us to take on board a quick espresso. Balboni walks me around the SV, points out the flared wheelarches, there to accommodate a wider track; he mentions too that the engine – still that same 4.0-litre V12 – was tuned for greater torque rather than full-on power, the better for getting the most out of the car on the road. And it makes sense of the Spinto Veloce nomenclature.

The very first SV, I learn, wore those signature eyelashes made famous by the first two iterations. They were expensive to make, tricky to fit so, as Balboni tells me: ‘Ferruccio Lamborghini, he just said “Let’s not do it any more”. He had the first, so his SV had the eyelashes.’

Other changes are less obvious, but the SV is a heavier car. Why so? ‘The earliest cars were built as light as possible, but they were not strong enough. The structure would flex, as the tub [he’s talking about what was shown unclad at that Turin show in 1965] was built from 0.8mm steel. For the SV the steel is 1.2mm thick; heavier but much, much stronger.’ Thus the Miura had evolved.

I swap cars again, this time joining Balboni himself in the SV. Another olfactory treat, but this one smells of history. Balboni takes the wheel and immediately I’m at ease. He exudes that special confidence of the professional driver, his every input measured, assertive yet silken. Sure, he’s brisk, though never in a show-off way. His spatial awareness is exemplary; he moves the car more quickly when there’s room to move more quickly into.

‘The beautiful noise,’ he says, as if drinking in the engine note and smiling at the taste of it, ‘it takes me back to when I used to test them; an SV was my very first in the early ‘70s.’ And clearly this is an example he loves, one he’s become intimate with, as he has carried out servicing work for its owner and masterminded its

repair when it came out of hiding. That V12 is something he’s long been an expert on.

‘Every one sounds different, they feel different, you might get 20 horsepower more out of one than another. I asked the guys on the production line and they didn’t know why. The engines just respond to the different way they were built by hand, how close they are to perfection within the tolerances. And there was no electronic management to control it.’ It’s that ‘unique soul’: this one, it seems, they got right.

Balboni points out landmarks that haven’t changed – churches, farmhouses and so on – and so many that have – the routes the roads now take, buildings in a state of collapse behind fences of red plastic tape; you can imagine how this rural part of Italy has altered over the past four or five decades. One thing that hasn’t is the cuisine and, following an exquisite lunch of five types of pasta and sauce at an unassuming-looking roadside eatery, we head back out into the late-afternoon sunshine.

One last blast for Balboni in the SV, and he turns-in somewhat cheekily when a hairpin suddenly announces itself. I brace myself for a slide that doesn’t happen, and turn to him, eyebrows raised: ‘Maybe I would if the owner wasn’t following!’ he replies mischievously, grinning animatedly like he’s 40 years younger.

FINALLY, IT’S MY TURN. The sun is fading, the day is drawing to an end all too soon. Andrej Friedman hands me the key to his car – the SV’s original key, more than 40 years old! – and I open the door with that delicate button, fold myself in and stretch out behind the steering wheel. Its surface is a delight in its imperfection, gently worn, slightly nubbly here and there, no longer shiny black but

## 1971 LAMBORGHINI MIURA SV

### ENGINE

3929cc V12, DOHC  
per bank, four Weber  
40IDL3L carburettors

### POWER

385bhp @ 7850rpm

### TORQUE

286lb ft @ 5000rpm

### TRANSMISSION

Five-speed manual,  
rear-wheel drive

### STEERING

Rack and pinion

### SUSPENSION

Front and rear: double  
wishbones, coil springs,  
telescopic dampers,  
anti-roll bar

### BRAKES

Vented discs

### WEIGHT

1333kg

### PERFORMANCE

Top speed 177mph.  
0-60mph 5.0sec





matt, and suede-like where the finish has been rubbed through over the years. You quickly get used to the angle it sits at – it's not so far from the vertical yet it feels like it's heading towards the horizontal – and lie back, head against the restraint, upper body supported by that oh-so-evocative slimline seatback.

Reach out for the gearknob and you notice that it's grooved on the side facing away from you, to greet your fingers as you wrap them around, to select first gear. It slots in cleanly, but not lightly, and the clutch requires some force, though at least the effort it takes is evenly proportioned. Foot on the gas, build the revs and...

There's so much torque! Sprint up to second, third, the gearshift offering that same resistance each time. Acceleration is forceful, towering, it seems never to end; the engine note changes to match, and both are proportional to every millimetre of throttle travel. The V12 is roaring, then booming, then coruscating. It feels truly alive. This is a car that satisfies all the senses.


The SV rides harder than the S, feeling much more focused, providing plenty of confidence and composure as you enter bends; slow in, fast out. While road-testers in the past complained of nervousness in extremes and aerodynamically induced lightness at the front when travelling at high speeds, fact is that, today, on a spirited run over Italy's flat, rural roads, the Miura is a thrill-

seeking missile. That battered steering wheel rim simply pulsates with feedback. This is one of the most talkative cars I've ever had the pleasure of driving.

And then the unthinkable. Out of a bend, I accelerate and shift up to third, back down hard on the right pedal and... nothing. The throttle linkage has failed. So I coast for the best part of a mile, back to where the other two Miuras are waiting and posing for Matt Howell's lens.

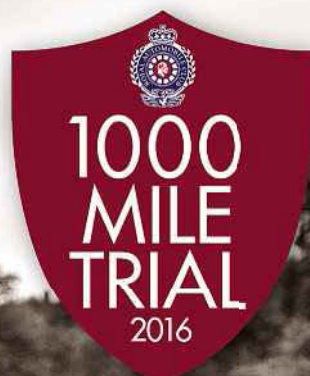
Breakdown. In the middle of nowhere. Yet that's not such a big deal when Valentino Balboni is on hand. 'No problem,' he says. 'The great thing about a Miura is that, if it stops, you are not stranded. It is mechanical, it can always be fixed.'

He flips up the airbox to reveal that the throttle linkage to the carburettors has popped off its ball-joint. 'Maybe it wasn't fixed on properly last time,' he suggests, shrugging and smiling while rooting for the dipstick. Out it comes, and with its tip he touches the ball on the end of the throttle linkage. It glistens as a tiny droplet of the hot golden stuff enrobes it before he pops it – properly this time – back into its socket. Play resumes.

But only for so long. It's getting dark. The Swiss have a long drive back. And somebody left the lights on in the museum at the Lamborghini factory – maybe we can just make it back for a look around. After all, how else do you top a day like this? 







Edinburgh (Royal Yacht Britannia)  
Oxford - Goodwood

Slaley Hall - Sheffield  
Woodcote Park

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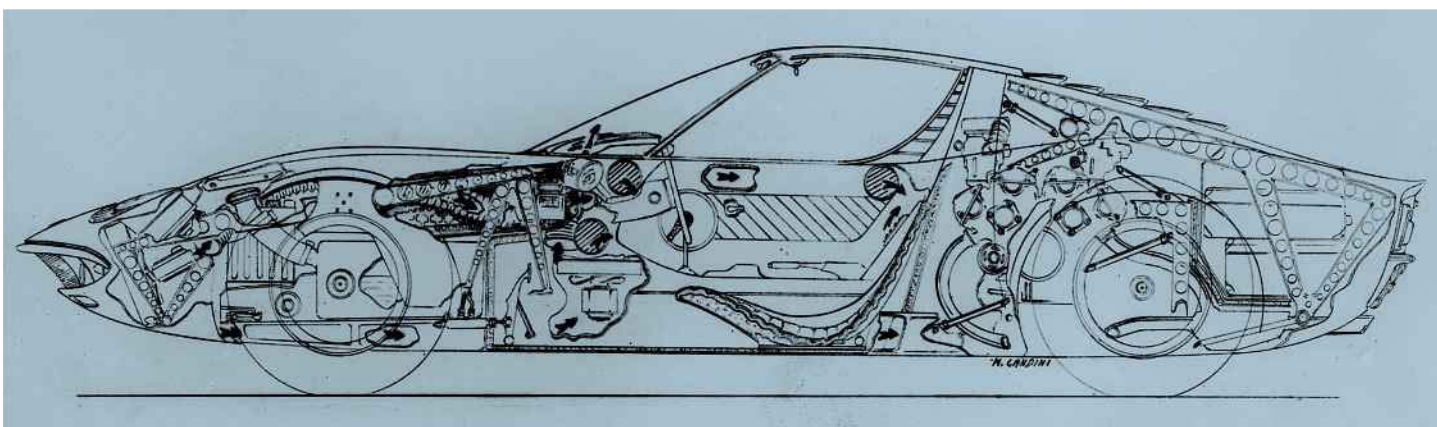
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# MIURA MEMORIES

*Few cars have caused such a sensation as the Miura did in 1966.  
Here, in their own words, are the men behind the machine*

INTERVIEWS BY Massimo Delbò





# **GIAN PAOLO DALLARA**

LAMBORGHINI ENGINEER

**W**HEN IN 1963, aged 27, I started at Lamborghini, I had one year of experience at Ferrari and one at Maserati. The first car I worked on, in my new role as chief designer, was the 350GT, a beautiful car but it was not enough to win Ferruccio Lamborghini's personal challenge with Ferrari. We designed the quad-cam engine before Ferrari, and independent rear suspension too, but in Sant'Agata we all knew we needed something really special. This is the reason why we went on exploring new, extreme, technical solutions.

The Ford GT40, with its mid-mounted V8 engine, showed us the road to the future and we started to think of a car with three seats and the 350/400 GT engine at the back. Our 12-cylinder was longer than the American V8 so, to keep a compact wheelbase, we went for the transverse solution and this forced us to reverse the rotation of the crankshaft, from clockwise as in the front-engined cars to anti-clockwise. This technical solution, more than anything else, was the real challenge of the Miura because it forced us to reinvent many ancillaries.

Back then experience was everything, because you had fewer calculation tools, but we were all very young and we had to figure out how to reinvent the distributors, the oil and water pumps, and the transmission. We started with a multi-plate clutch, from Lamborghini's tractor department, directly on the gearbox, but it was too noisy and delicate, and not progressive enough for normal road use.

Another solution was to share oil between the engine and the gearbox, which was good and didn't create any issues at the beginning.

The first chassis was too light-gauge, so we added some metal, but we didn't want to add too much weight and we had to solve the cooling issues if the car was going to be used in city traffic. Temperatures were an issue for everybody: radiators and ventilators were way less efficient than today's.

The only sin I remember was fitting wheels of the same size at the front and the rear. We thought about putting bigger wheels on the rear, but we stopped. However, it would have been a problem in the case of a flat tyre, and I still feel sorry every time I see a modern

supercar without a spare wheel.

I still remember very well the first time I saw how the body would look. When we showed the chassis at the Turin motor show, Bertone said to Ferruccio Lamborghini that he would have loved to dress 'the most beautiful piece of the show' and that is when the two decided to become partners, to create the body of the new car. In winter we went to see Gandini's first draft: front and rear views and a black-and-white sketch of the interior. We all agreed that the final version had to stay exactly as it was, because the shape was, simply, perfect. The Miura was *bellissima*. I believe it formed the vision of Lamborghini that we still have today.

Up to that moment we were a step down from Ferrari; from the Miura on, Ferruccio Lamborghini was accepted as a car manufacturer, even by competitors, and his cars were seen as the most technologically advanced. The beauty of the Miura helped its sales, and that helped us, the technical department, in being forgiven for some deficit in quality. The truth is that we all had little experience; I was one of the oldest with four or five years, and even after the launch, we never had a real test car. As soon as a car was ready, it was driven a little and then immediately sold.

When Gerino Gerini [Ferruccio Lamborghini's friend and the official distributor in Milan] took an early car to show at Cortina, the most exclusive Italian mountain resort, we were scared because we had never tested a cold start before. When he came back with a long list of orders, we were all very, very happy.

I remember development driver Bob Wallace and Roberto Frignani [engine test engineer, previously a mechanic from the tractor department] leaving Sant'Agata to drive the Miura to Monaco for the Grand Prix. They had to drive it because nobody else was sure the car would last the journey. And neither did they! So they took a couple of full sets of clutch plates. The Monaco car still had a clockwise-rotating engine, and was very under-developed, but we couldn't resist showing to the world what the small, young and proud team at Sant'Agata was dreaming of building.

The engine of the Miura, which is architecturally a Maserati F1 engine, is the grandson of the original project of Giotto Bizzarrini, but his was too much a racing unit and, before entering production for the 350 and 400 GT, it needed a lot of work to become a road car unit. Paolo Stanzani, with Oliviero Pedrazzi and Achille Bevini [both from Abarth], did all the work on the engines.

I've been personally lucky to be part of the Lamborghini team that developed the Miura, because it gave me the idea of how a modern GT car should be conceived, and this remained with me when, just before the SV, I moved on to De Tomaso. I wanted to race, and Ford was partnering De Tomaso with the Pantera, and I saw it as a perfect development of my career, but still today I have to admit that without Lamborghini, and the Miura, Gian ➔ Paolo Dallara's working life would have been different.

**'We all agreed that the final version had to stay exactly as it was, because the shape was, simply, perfect. The Miura was *bellissima*'**





## VALENTINO BALBONI

LAMBORGHINI TEST DRIVER

**I AM NOT THE FATHER** of the Miura – Bob Wallace is – but I am what I am because of it. I started working for the company in 1968, when I was 19. One day, like many others, I was playing table football at the church managed by Don Pizzi, who created a youth club to keep teenagers off the streets. He had to go to visit his parents in Sant'Agata, a nearby village, and asked if somebody wanted to join him for the journey. For me it was an excuse to do something different so I went with him. Then, passing in front of the new Lamborghini factory, I saw the Menabue truck – for many years the only transporter of all the cars manufactured in what today is the motor valley – unloading Miura bodies that had been brought from the Bertone factory.

The cars were so beautiful that, when I saw one of the mechanics pushing them inside the warehouse, I naturally stepped in to help. After I'd finished, the doorkeeper stopped me, complaining that I wasn't allowed to enter the premises, but after a few minutes he calmed down – and asked me if I wanted to work there. He was called Zambelli, and later I discovered that he was a personal friend of Ferruccio Lamborghini. One week later I was hired as an apprentice mechanic.

My first job was to clean the cars before delivery, and later on I was cleaning parts for the mechanics working on the maintenance of the cars, usually clutches and valves. One of the assignments of the apprentice was to push the cars, morning and evening, into and out of the mechanics' shop; it was on this duty that, after a while, instead of pushing, I drove my first Miura, illegally starting the engine and driving it around the building.

The ladies in the offices were not very happy when this roaring car, without a hood, passed in front of the open windows, followed by a cloud of dust, so my former boss Remo Vecchi and Paolo Stanzani were alerted and came to talk to me...

In the meantime I was learning a lot, with an upgrade to full mechanic working on the cars, but mostly because of Bob Wallace, whom I consider my real "maestro". Bob and Stanzani are the two men who created me, giving me the base I had to work on to develop the right sensibility to be a test driver.

I spent months in the cockpit with Bob, sometimes without exchanging a word for hours, just to better

understand the car. We had a brown Jarama as a test car and we averaged 1000-1200km every day for the reliability tests. On 5 September 1973, only a few days after Bob and Stanzani appointed me to my new status of *collaudatore* [test driver], I was finally allowed to drive – legally – my first Miura.

It was chassis #5110, today Simon Kidston's car, a black-on-white SV. I will never forget that feeling – as a 24-year-old, who for a few months had been the proud owner of a very much used Fiat 500 – when I crossed the gate in the Miura, ready for a test drive.

Bob was reporting to the engineers Stanzani, Bevini and Pedrazzi, and testing the prototypes, something I would do when the company started to work on what became the Diablo; back then I was in charge of the normal production cars, reporting any problems to my boss. I drove many Miuras, but I only really remember the special ones, such as the Shah of Persia car or the Jota. Sometimes I was asked to take care of cars coming back from the set of a movie, but they were standard P400, S or SV.

I never imagined that after 50 years I would still be here with these cars, sometimes helping with their resurrections, when in the past I dreamt of buying one. Unfortunately, even in 1975 at their lowest as used cars, they were too expensive for my salary. The success of the Miura is a mystery: you don't know how, you don't know why, but when you see it for the first time, you simply fall in love. The beauty of its lines helps but, if you are lucky enough to drive one, you immediately realise that even the longest journey is not long enough.

People make fun of me when even today before getting into a Miura I double-check that the rear hood is locked. This is most likely a survival instinct, because once while test-driving at 180km/h on the Panaria-Bassa road I heard a loud bang from the rear, and could see nothing apart from sparks in the rear-view mirror.

I do not know what I would have done in my life if I had not joined Lamborghini, but I'm sure it would have been something much less fun and a lot less satisfying.

**Below**  
Valentino Balboni (on right)  
pictured with Ferruccio  
Lamborghini himself and  
a Miura at Sant'Agata.





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## MARCELLO GANDINI

STYLIST AT BERTONE

**W**ITH THE MIURA I've been very lucky, because everything with that car was about being in the right place at the right time. I didn't graduate; I'm the result of my passion for cars and the *Liceo Artistico* [secondary art school], where I developed my design skill – even if my wish has always been to design the mechanical part of a car – and then I immediately went to work.

Just after the Turin show, Gian Paolo Dallara and Paolo Stanzani, captained by Ferruccio himself, came to Grugliasco [home of Bertone]; the verbal agreement between Ferruccio Lamborghini and Nuccio Bertone had already been made and they had come to see if the project could be realised. I was assigned this new task. For me, when you are focused on doing something, your sole purpose is to do a good job, constantly questioning yourself to solve the hundreds of doubts you have. The questions you try to answer spur you on to do better, and I never stop asking myself what could be done to improve a project.

From the first moment I showed my idea, they manifested great enthusiasm; this reaction helped me, because when a designer sees that his idea is liked, it increases his trust in himself and in the project. I was shown a 1:1 model of the chassis and given a deadline of 20 days – yes, 20 days! – to finish it.

To hear people say that the Miura is one of the best-looking cars ever is a great compliment but the credit for it is not only mine, because luck played a role. The Miura is so beautiful because, without being a replica, it is a perfect evolution of the sports cars that were racing on the Mille Miglia in the 1950s and 1960s.

When I designed the Miura, the car was in the public eye and immediately loved because of its aggressive yet sweet shape. With the following Countach I was not so lucky: the car was good, otherwise the shape wouldn't have been kept for 17 years, but it took a while for people to digest it. The only regret I have is missing the initial impact, something that others remember very well. For me, as the one directly involved in the making of the first styling prototype, there was no surprise, because I saw the car being assembled day by day, a piece at a time.

On the other hand, I remember well the times I was given the Miura to drive, even when it was still in

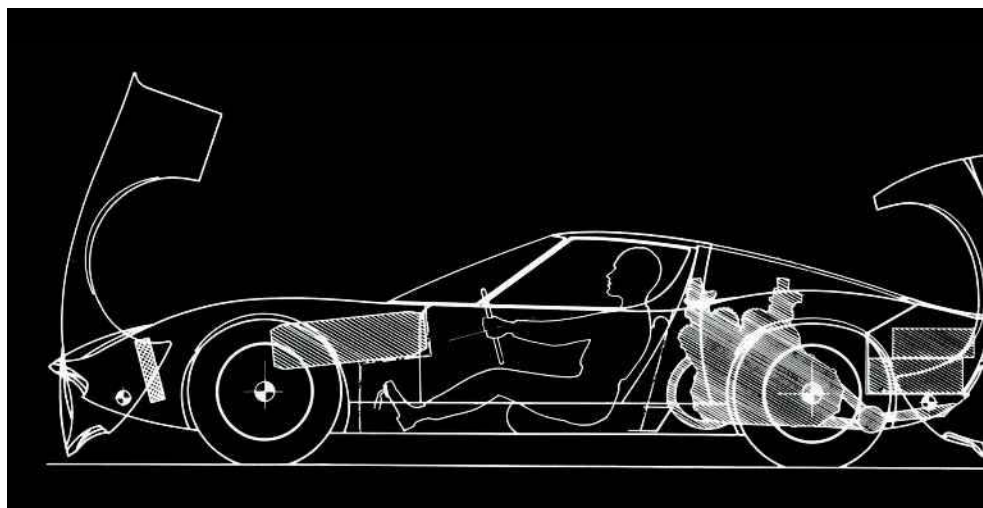
**'I was shown a 1:1 model of the chassis and given a deadline of 20 days to finish it!'**

prototype form and we were working on some modifications. Once, driving towards Valle di Susa, the police stopped me because I was doing 150km/h in a 50 zone! Without any doubt, the Miura has always been a fun car to drive.

It is impossible to say what I would have done differently because too much has changed since then. What I would have loved is lower-profile tyres, but they became available too late. For the first and second series the old-style tyres were inadequate to enhance the Miura's look, being too high and narrow. Only with the SV did we have bigger tyres to overcome this visual limitation, so we could add some attitude and also make some of the detailing smoother. We shouldn't forget that the Miura is not a big car, and that its track is only 1.76 metres – the same as a 2015 city car's.

Of course, for me the Miura remains one of the creations I'm most proud of, but I have to admit that I feel more personal satisfaction looking at other cars for which I worked not only on the styling but on the whole project. The Miura, to my eyes, is someone else's project that I dressed up. Where I feel the greatest pride is when I'm involved in the whole architecture of the car, even if the project doesn't become famous or even enter production. I prefer to work on small cars, produced in high volume, because there you are allowed to innovate more than on supercars.

This remains one of my most important memories but if, on that day, I had not been put in charge of the project, my career wouldn't have been very different: my style was already known and appreciated and, a few days after finishing the Miura, I was already at work designing the Lamborghini Marzal prototype. I also have fond memories of a four-door Espada project of 1973, which was never built but still looks beautiful today.







Clockwise from above  
Models pose with a body buck  
in an early publicity shot; that  
fabled V12; cutaway drawing  
shows how the body shrink-  
wraps the mechanics.



## PAOLO STANZANI

LAMBORGHINI ENGINEER

**I** STARTED WORK AT Lamborghini when I was still a student and the company was very new, with only ten or 12 employees. It was my tutor at university who suggested I should work there, but after my first day of work with Ferruccio in person I wasn't sure there would be a second day. My teacher pushed me to return for a second, more sedate, day with Dallara, which is when I found out what I could do and I decided to stay.

One of my early tasks was to transform the Bizzarrini-designed engine – a racing unit that would have been impossible to manufacture in series and to use on the open road – into the Lamborghini engine we would install in the 350 and the 400. The Miura engine is the son of this but it has many differences, including the block, camshaft, distributor, a new clutch and different gearshift. We were coming from a standard configuration of front engine with rear-wheel drive, and a conventional Lamborghini gearshift and differential, and we had to figure out how to make the gearshift and clutch work together. A multi-plate dry clutch, the perfect racing solution, is not easy to manage in everyday traffic, but would have helped because the gearbox mainshaft therefore needed fewer synchronisers, and hence there would be less inertia to overcome.

When we went for the single, bigger, clutch plate, it did not fit on the gearbox, so we had to link it with the crankshaft, with the addition of a wet sump, vents and the risk of oil causing clutch slip. Then we decided to share oil between engine and gearbox, but we realised it was a mistake and from the SV we split them, because to work at their best the oils need to be of different grades. Compared with that, reversing the engine's rotation was not a big task.

As inspiration we looked at the Ford GT40, the Honda F1 and the Mini, the most innovative cars in their segments, because we knew that to succeed we had to become the symbol of innovation. For us to beat Ferrari, our customers were asking us to manufacture the most advanced cars on the market. And when we were ready with the mechanics, we knew we had to look for a beautiful body.

When potential customers look at a car like this, they have the same approach as when a man looks for a lover: ➔





she has to impress at first sight. If she is a wonderful person too, still better, but that will be discovered later. From the very beginning, Bertone loved the idea of dressing the most incredible chassis he ever saw. In March, only four months after Turin, we had the car ready, and I still remember the first one I saw finished: orange on black.

Since the early days of the 350 and the 400 I had given myself the privilege of being the first to drive a new car around the company premises, to show the new product to the employees. It was a superstitious gesture, supported by Bob Wallace – usually in the passenger seat – and Lamborghini himself, usually in the back.

With the Miura, the astonishment on people's faces was clearly visible. What impressed me from the beginning was the 'pilot effect' of being seated so low, and the fantastic sound coming from the rear. The Miura was a good car from the beginning, thanks to Dallara who is a technical genius, and the finished car left us with few issues to solve: how to dissipate more heat from the back, and how to improve the rear visibility. The original idea was for a Perspex panel, but because of the oil vapours it steamed up immediately or became dirty, preventing any rear view. This is why we went for the characteristic slats.

Aerodynamically speaking we didn't have to solve any problems; only above 250km/h does the front become lighter, but that was a problem with every other sports car of the period. We had to divert a hot air flush from the radiator that hit the windshield, and to stiffen the rear suspension struts. The only real mistake we made was to keep the same size of tyres front and rear.

With today's eyes, it is amazing to see what was done by a very small and young team: Dallara and I were the

oldest at 27 years old, while Bob Wallace, upgraded to the test driver role because of his experience as a mechanic at Lotus, Camoradi and Scuderia Serenissima, was 25. Lamborghini only feared the car was a racer, and we had to convince him that we were not playing tricks behind his shoulder, but he liked it from the beginning.

I remember my drives to Bertone with the Miura. My everyday car was a Fiat 500, definitely too slow, and I was allowed to take the Miura for the journeys. Once, in the rain, I was engaged by a Ferrari driver. I do not know what happened to me, but I simply decided that he had to stay behind. I found myself driving at 250km/h in the rain... During weekends, I didn't feel comfortable driving the Miura because it was too showy, but Ferruccio loved it. On Saturday mornings I would drive it to his house and, to drive back home, he would give me his Mini-Cooper S, a car I loved!

Lamborghini decided to kill the Miura because dealers were unable to manage the used cars and 'bad guys' were more and more driving around in cars similar to those of our important traditional customers. It was sad, because the Jota that Bob and I prepared during our spare time would have been the next evolution, with still fewer frills, less weight and more power. **End**

**Above**  
Inside the Sant'Agata factory, with engines waiting to be matched to bodies. The V12s in the middle distance are for front-engined Lamborghinis.

**'Only above 250km/h does the front become lighter, but that was a problem with every other sports car of the period'**





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COURTESY OF KARL FOITEK

# THE ONLY RACING MIURA

*Ferruccio Lamborghini hated racing – but one Miura slipped through the net...*

FERRUCCIO LAMBORGHINI'S dislike of racing was so strong that he lost many of his best people because of it. Imagine the effort in keeping Dallara, Stanzani, even Bizzarrini away from the racetrack! Yet that didn't deter Swiss owner Karl Foitek, now 84, who not only raced his Miura but did so while remaining friendly with Ferruccio himself.

'I started working as a mechanic at Emil Ferrari, the biggest Jaguar dealer in the Zurich area, and we had an XK120 race car,' Karl told *Octane*. 'After a lot of work on the Jaguar, I got the OK for a few laps at the Berne racetrack, just to enjoy myself, and I was immediately faster than the proper drivers.'

In 1956 I debuted with an Austin-Healey, and in my career I won 200 races of 400 entered, and was Swiss champion four times.

'In 1964 I became the Lamborghini importer for Switzerland, and I well remember seeing the Miura for the first time. It was, to my eyes, the most beautiful, incredible car ever. In 1969 I thought that racing could help sales, and I took my personal 400S, the demonstrator that Lamborghini gave me, to the Touring Car race at Hockenheim. I put a different-coloured bonnet on the Miura so it could be recognised from other racers. Although I made the fastest time in practice and started in Pole Position, the Miura was everything but a racing car.'

'In the race I had to retire because of electrical issues, but one of the main problems was at Ostkurve, a 180° right-hand bend, where the oil pump could not overcome the g-force and oil pressure dropped to zero. That was my first and last time racing it.'

'Ferruccio was always very relaxed about this, probably because I was one of the best sales agents, with about 330 cars sold, among them some 36-38 Miuras – until 1971, when I shifted to Ferrari.'

Karl Foitek does not remember the racing Miura's chassis number but it was probably #3796 or #3922. Where is it now?

Massimo Delbò

## Modified Miuras

*Variations on a theme – the unique 1968 Spider and 1970 Jota*

**THERE ARE** two Holy Grails in the Miura religion. Both of them have been *Octane* cover cars – although one of these sacred objects is an exact replica of the original, which was destroyed in 1972.

The written-off example was the Jota, a pet project of development engineer Bob Wallace, who wanted to build a lighter, more powerful Miura. Contrary to myth, it was never intended for racing: 'Ferruccio maybe let me build it just to keep me happy,' Bob told *Octane* in issue 38. The Jota was 350kg lighter than a Miura and had a souped-up

V12 producing '400 and change' horsepower, according to Bob. It also featured an ankle-slicing front spoiler, seen in the picture (right), in an attempt to reduce the notorious front-end lift.

Sadly, the car was destroyed in a crash shortly after it was sold in February 1972. Our picture is of enthusiast Piet Pulford's perfect replica, which was built in the late 1990s and early 2000s.

The metallic blue Spider, seen right in a period shot, is very much still in existence. Built by Bertone for the 1968 motor show circuit, it was sold in '69 to the International Lead and Zinc Research Association, who recast many components in the metals they were promoting and repainted it green. Painstakingly restored in 2007-08, it starred on the cover of *Octane* 70 and has been wowing the concours scene ever since. **Enel** Mark Dixon



MARK DIXON







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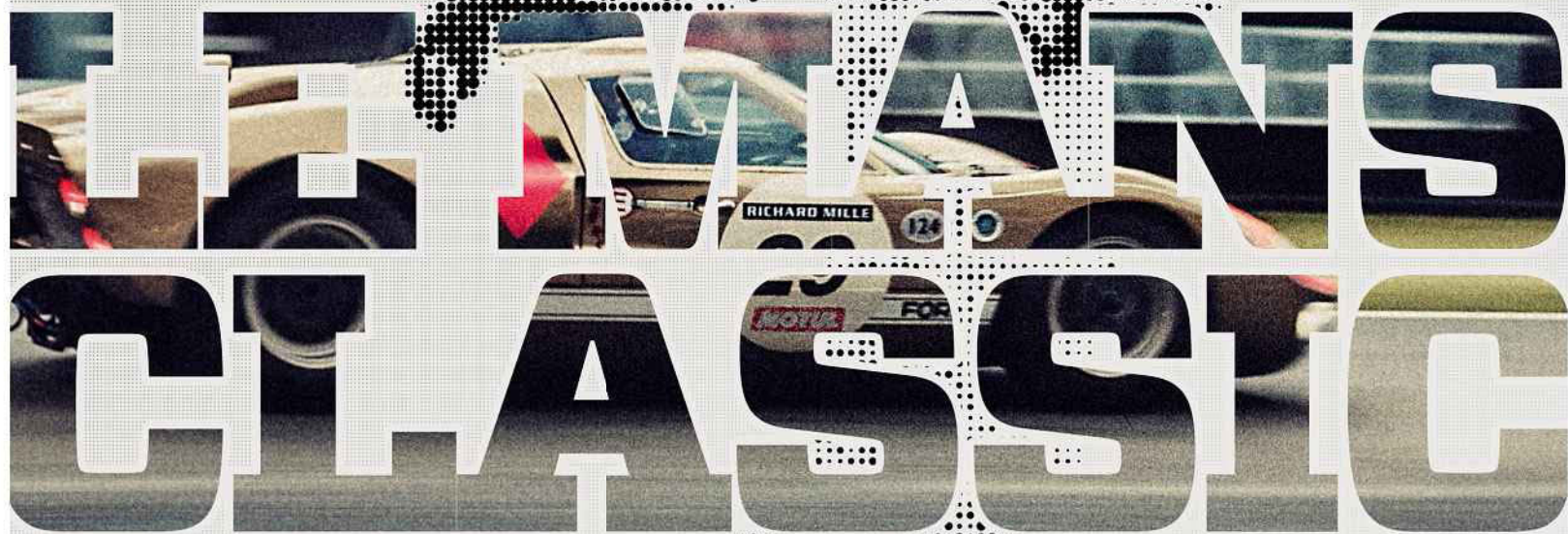
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**RICHARD MILLE**





# BACK TO THE FUTURE

*Battista 'Pinin' Farina set the template for post-war sports car design with this remarkable Alfa 6C – which has undergone an equally remarkable restoration*

WORDS David Grainger // PHOTOGRAPHY Joe Wiecha

**BEFORE THE SECOND WORLD WAR** a brash Italian left the family bodyshop business Stabilimenti Farina and struck out on his own with the dream of building a world class *carrozzeria*. During the war he built military vehicles for the Italian Government and then, as hostilities ended, designed a car that he hoped might draw international attention to his fledgling company.

His name was Battista 'Pinin' Farina and he spent much of 1945 crafting a wonderfully original body onto a military-ordered 1942 Alfa 6C 2500 chassis. It was commissioned and funded to the tune of five million *lire* by Giuliana Tortolli, a wealthy Milanese lady perfumer.

Gone were the flying fenders and stand-out headlights of pre-war cars; in their place a smooth design that heralded the sports cars of the coming decades and, more importantly, acted as the foundation for the post-war success of design house Pinin Farina.

In May 1946 Farina asked Giuliana Tortolli if he could exhibit the car at *Première Journée d'Elégance*, a fashion show in Lausanne – and she attended in person with it. Later that year, Battista and his son Sergio decided to take two of their newest designs (the 6C plus a more traditional Lancia cabriolet) to the Paris Salon and,





having loaded up with suitcases and two companions from the Italian automotive media, they raced the two cars across the Italian and French countryside.

It was a gamble, not just because they were driving to the show, but also because Farina knew that cars from Italy, Germany and Japan had been banned from the Paris Salon. His attempt to display his wares was understandably met with a frosty rejection but, true to form, rather than slinking back home, the pugnacious Farina went to a friend's garage in Paris, where he and his son cleaned and prepared the cars for display. It was there that the Parisian media were invited for their first glimpse of the cars. And they were ecstatic.

Next morning, before first light, they parked the two cars at the bottom of the staircase leading to the front doors of the Grand Palais, home to the Paris Salon. The show's organisers were livid, calling Battista 'that devil Pininfarina', but the press and public dubbed it the Turin coachbuilder's *petit salon*. The Alfa caught the imagination of the French media, as well as the lines of people filing past on their way in; so much so that the Alfa and its creator became the stars of a show they never got into – although the organisers invited Pinin Farina

back to exhibit the year after, and placed his display in one of the finest locations in the building.

After that successful French debut, the 6C was entered in the 11th Turin Concours d'Élégance, where it won best open car, and then in the Monte Carlo Concours d'Élégance, where it won best in show. Six months later, Giuliana Tortolli sold the 6C back to Battista Farina and he drove it as his personal car for six months.

It was then sold to Leonard Lord, chairman of the Austin Motor Company. There it was used not only as a personal car but also as a design mule and inspiration for the A90 Atlantic. The American designer Bob Koto was working for Raymond Loewy in his London office as a consultant with Austin then, and bought it for £1000 – when it was probably worth more than £9000.

Koto eventually took the car with him to the USA. On arrival it was damaged by stevedores, when it was swung from the ship on ropes secured by hooks to the front and rear bumpers (which were made from painted hardwood with hand-wrought trim). The ropes twisted the car's fragile aluminium panels and bent the body substantially. Koto took it to Loewy's personal garage for repair, and it's possible that he decided then to change →





its colour to a dark green from the original metallic dusty gold. After the change the 6C 2500 won several more US shows and, in 1952, Koto reluctantly sold it on.

In what amounts to the car's last hurrah it appeared in a US magazine called *Cars*. The issue was dedicated to the new cars of 1954, yet the Alfa cover star was almost a ten-year-old design. After that highpoint it bounced between several owners and descended into obscurity.

A FEW YEARS AGO a phoned call tipped me off that a mutual friend in Japan was selling the remains of his classic car collection. Included was a beaten-up pile of aluminium and parts, which he swore was an early post-war Alfa. There was also (more interestingly to me) a 1948 Alfa Romeo Freccia d'Oro. With those two cars in the equation the price made sense and I spoke to Chris Ohrstrom, the patron of the Bugatti Aerolithe recreation (see *Octane* 118), and we made the purchase.

After several weeks a shipping container arrived and I stood by as the Guild of Automotive Restorers staff opened it. Wow. That was all I could think – but not the WOW! one might utter when first seeing a magnificent work of art. No, this is what escapes one's lips at the sight of a horrendously expensive pile of limp, tortured aluminium, sprinkled with abused and rusted steel, greasy, broken mechanical parts and mouldy vermin-infested leather and horsehair. The kind of wow that's generally accompanied by a sinking feeling akin to that felt when you lose your wallet.

Yet my mood lightened when the two old hulks were drawn out of the container and I realised that, in parts alone, we had a win. But what to do with the two cars? The seller's reasoning had been that the Freccia d'Oro would act as a parts car for the cabriolet, but in truth few parts were shared. That was a fairly complete car and, while shabby and rodent-damaged, its end value of at least £140,000 made its preservation seem sensible.

In the meantime I had been researching the cabriolet and, as I learned more, my excitement increased. Not only had we acquired a very rare car, we had in fact obtained a car that was a building block for Pininfarina, and was of great design and historical importance.

So began the restoration process. Initially it seemed that it would be a much easier project than the Bugatti we were busy with for Chris Ohrstrom, but the Alfa was fraught with as many of its own complications. One was that Chris and I had determined to preserve as much of the car's original material and build quality as was possible. In hindsight that may not have been clever from a financial standpoint but there is no doubt that the car and its builder's souls needed to be preserved.

There were two very real problems, aside from the usual ones of missing parts and replacement unavailability, spotty information and all the other things that make the historically accurate restoration of extraordinarily rare cars demanding. First to become apparent was the car's shoddy workmanship. Whoever did the original coachbuilding must have been

**‘WHOEVER DID THE ORIGINAL COACHBUILDING MUST HAVE BEEN INEXPERIENCED. THE WELDING WAS ATROCIOUS’**







inexperienced. The welding was atrocious, looking more like little piles of grey dung than a process of adhesion, the surrounding areas were covered in splatter, and internal panels were ill-fitting. I could almost imagine a couple of its builders leaning on it and muttering to one another *abbastanza buona* (good enough)!

None of this is surprising if you think of the period in which the car was built, as war ended in northern Italy. It was likely finished very early in 1946. The labour pool at the time was thin and the need to introduce the car and its design pressing. So, should we remove and redo all the original work, or act to preserve it while making sure people in the future would understand what was original and what was part of the restoration process?

Chris Ohrstom is currently chairman of the World Monuments Fund and has spent a lot of his life preserving art, craft and architecture. To him the answer was easy: we needed to preserve as well as restore. So we came up with a few tricks. One was to run modern and tidy welds up to and slightly over the older ones so that it would be obvious that there was a geological layering. We would preserve and illustrate the differences between original and new in almost all other aspects of the car's structure.

The next hurdle was the material that the car was made of. It had an aluminium body likely made of salvaged drop tanks from P51 Mustang aircraft. A large proportion was badly damaged by age and inexpert past repair and all of it was full of impurities and weaknesses. This presented problems when we were repairing skins but where it really became a pain was when impurities buried in the aluminium bled out and disrupted the

primers and paints, causing blisters and irregularities. It is never fun to have to backtrack on a project.

We were lucky in that a large proportion of the car's original and exclusive appointments were still with it and, no matter how tortured a piece was, where possible we exhaustively repaired original parts rather than fabricating new – yet still there was a lot of fabrication required. One extreme example was that we were missing one – just one! – of the original hubcaps. They →

**Left, above and below**

As much as possible was preserved, but necessary fabrication from scratch included a single hubcap and the steering wheel; engine is built to correct single-carb military spec.





are quite dramatic, complicated – and unobtainable, so we had to make one. To do so it was necessary to create hardwood spinning bucks and then buy a new lathe large enough to spin a full disc on. The brass had to be spun and pressed by hand over the wooden buck using a large wooden ‘spoon’ with a roller at the end. This was not a process that ended happily for quite a few attempts, though we were pleased that we still came well under what it would have cost to have a modern manufacturer set it up and spin it on modern machinery.

After the forming, the rim of the hubcap had to be hand-louvred and great care was taken to make the louvres as irregular as those on the originals. Today few aside from ourselves can tell which of the hubcaps we crafted – which is, of course, exactly how it should be.

We were fortunate to have good photos of the interior, which included the extravagant chromed dashboard and transparent knobs and buttons. One thing we did not have was a clear shot of the steering wheel (someone was always sitting in the way), though we could see enough to tell it was no ordinary Alfa wheel.

It took months to finally pin down a photograph that revealed it was one of the anti-shock wheels featured by Alfa, though likely a one-off made for this car. The solution, again, was to hand-fabricate the whole wheel, including the fancy Lucite centre and Alfa crest, and the leather inlays on its spokes and rim.

Mechanically the car is stock 6C 2500. Many historians presumed it was a triple-carburettor S model, but a 1953 photo in a 1978 issue of *Thoroughbred & Classic Cars* magazine proved that it had only the single-carb set-up of its original military-order chassis and driveline.

The project took several years to complete, during which that jumbled pile of decrepit aluminium and abused steel, revealed when the container door was opened, regained its former glory. And what glory it has.

It is often in a company's early years that inspiration creates masterpieces and this car, one of the first truly revolutionary designs by Pinin Farina, showed the immense promise that would be fully realised over the coming decades.

The car was a dramatic departure from pre-war design and was the very first to exhibit the wheelarch eyebrows made famous by the Mercedes 300SL. They are often attributed to another Pinin Farina design but this car predates that by almost two years.

What is more important from a design standpoint is that this 6C truly represented where car design was heading. Some feel that there is perhaps a bit too much going on but I put this down to a talented man brimming with ideas, stifled by the years of constraint demanded by war. Exuberant maybe, but – wow! **End**

**VISIT THE WEBSITE** [guildautorestore.com](http://guildautorestore.com).

## 1946 ALFA ROMEO 6C 2500 PININFARINA SPECIALE CABRIOLET

**ENGINE** 2442cc straight-six, DOHC, single Weber 36DCR carburettor **POWER** 95bhp @ 4600rpm

**TRANSMISSION** Four-speed manual, rear-wheel drive **STEERING** Worm and roller

**SUSPENSION** Front: double wishbones, coil springs, hydraulic dampers. Rear: trailing arms, torsion bars, hydraulic dampers **BRAKES** Drums **WEIGHT** 1400kg **PERFORMANCE** Top speed 97mph





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**RICHARD MILLE**



# BUILDING THE BEST

Clayton Classics prides itself on the very highest quality restorations. Octane visits its Coventry HQ







There's a company deep in Jaguar country that's been quietly turning out some of the best E-type restorations around for the last few years. It's not one of those companies that shouts its credentials from the rooftops but, when you look into its background, and its work, you're sure to be impressed.

Coventry's Clayton Classics is an offshoot of Clayton Vehicle Systems, a major worldwide concern in the heating and air-conditioning commercial vehicle business with a history that stretches back to the early 1920s. You might recognise the name from those little circular heaters installed in British family cars of the 1940s and '50s – Clayton still remanufactures replacements and spares for those as a gesture of assistance to the classic car world.

It's from the seeds of this love of the classic car market that Clayton Classics was established by Geoff Insley and Dean Allsop, more than a decade ago, with the aim of providing top-level restorations and customer service to the very highest standards. And that's exactly what they've done, concentrating on just four or five cars a year, most of them E-types.

'We tailor a car to the individual's needs,' explains Geoff. 'When somebody expresses a serious interest in a restoration, we get them along to the workshops and take them out in a variety of cars to demonstrate options for final drive ratio, suspension, etc... Many customers will prefer a car that is comfortable rather than hard-riding, for example.'

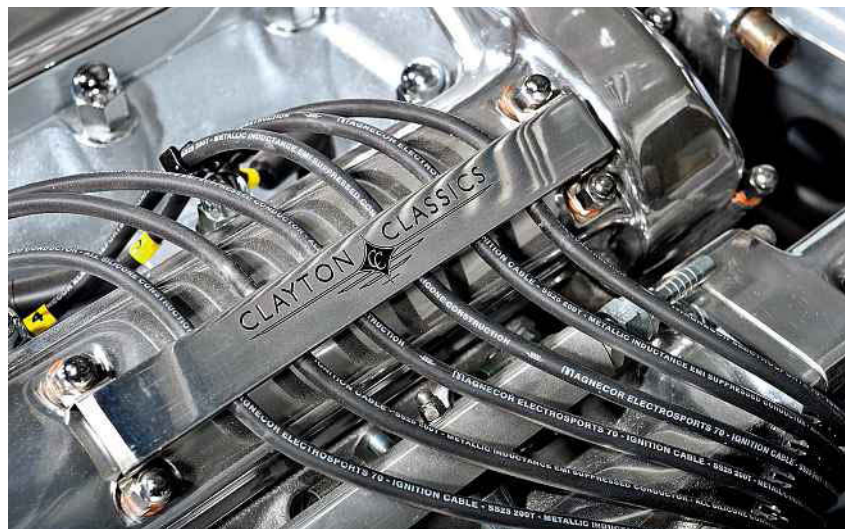
There are three approaches to the process: the first is the customer taking their own car in for restoration, in which case the car will be assessed, the specification decided and a fixed cost agreed.

'We've started from cars that were seriously corroded,' says Dean, Clayton Group director, and a Clayton employee since '92. 'No challenge is too great.'

The second is the customer asking Clayton Classics to source a donor, and for this the exact model that's desired is discussed, before once again the specification is decided, and price agreed. Clayton Classics keeps a small stock of potential donor cars, mostly E-types, bought especially for such situations.

The third approach is for the customer to buy a finished – or near-finished – restoration and tweak the final stages to the desired specification. As an example of what's available, over the next year the Clayton Classics team is set to complete a 1967 Series 1½ FHC, a V12 Roadster and a 1965 4.2 FHC – but it has also restored several E-type 2+2s, despite the general market view that these are the least desirable E-type variants.

'We selected the 2+2 as a more practical E-type, especially for anyone six feet tall or more. We built several to the same standards as our other E-type restorations, and they sold fairly rapidly.





ADVERTISING FEATURE







## **‘We work with the customer through every stage, encouraging them to visit. We like to keep in touch’**

‘We build to a standard, not to a price,’ Dean warns any potential costcutters, before continuing with almost evangelical zeal. ‘These cars carry our name so everything you touch has to be done properly. We have to build a car that is stunning inside and out. And it has to drive and perform to the same standard.’

‘We work with the customer through every stage, and like them to be involved, encouraging them to visit, emailing updates every week, issuing a book that shows the process the car went through and the team that worked on it. We keep in regular contact with all the owners – we almost insist upon it!’

You’ll understand from this, then, that a Clayton Classics restoration will be of the highest quality but that it won’t be the cheapest.

Director Viv Insley addresses this head-on. ‘A fully restored E-type, for example, starts at £200,000,’ she says. ‘It’s a reflection of the level of quality, skill and man hours that go into the process. Do we adjust the price down, and cut the quality? We can’t do that. Attempting to reduce the price at the expense of the quality has the potential to leave everyone dissatisfied.’

The ten-strong Clayton Classics workshop team, based less than four miles from Jaguar’s Browns Lane plant, consists of several ex-Jaguar employees, and everything except the trim is done in-house.

There are expert engine builders, fabricators, welders and painters, all as enthusiastic about the company’s work as they are about classics in general.

With this expertise comes a desire to get the very best from the cars they build, which has led to a useful range of improvements. They range from fuseboard upgrades (using 32 modern fuses rather than the original’s eight glass fuses) to integrated air-conditioning systems – a natural development given the expertise of Clayton Classics’ parent company.

There are further options to improve brakes, seats,

charging, heating and more, as well as upgrading to a five-speed gearbox, custom-made fuel injection, modern power steering, and other similar systems developed by the Clayton engineers. Not all are obvious: carefully considered changes to the cabin insulation, for example, drastically reduce heat soak, making the car in question a far nicer place to spend time in on a long journey.

‘We try to design the flaws out,’ says Dean. ‘We put as much effort into making the cars drive well as making them look good.’

There’s one last surprise: believe it or not, a Clayton Classics restored car also comes with a lifetime warranty of the mechanical parts. ‘We don’t walk away from our cars!’ says Dean.

If you want to find out more about the Clayton Classics E-types, then the company’s lovely gold fixed-head coupé is available as a demonstrator. Book your appointment now!



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## HENRY FORD'S HOUSE



**Above and top right**  
Henry and Clara Ford in the grounds of Fair Lane, their house for over three decades, with grandsons Henry Ford II and Benson; and the house now, just as the much-needed restoration work gets underway.





# HENRY'S HOUSE

*100 years ago, newly wealthy from the success of the Model T, Henry and Clara Ford moved into a new house. Now it's under restoration – and Octane was given exclusive access*

WORDS David Lillywhite // PHOTOGRAPHY Matthew Howell

**T**HIS IS WHERE Henry Ford lived and died. It's the house that he designed and built, funded by the then-recent success of the Model T, and it's where he and wife Clara entertained guests such as Thomas Edison and naturalist John Burroughs. As such, it's one of the most important houses in the history of the world's industrialisation.

So you might be surprised to hear that the roof has leaked for years, ornate chandeliers have been replaced by fluorescent strip lighting, the swimming pool filled in, son Edsel's personal bowling alley stacked high with old documents and magazines, and the bedroom in which Henry passed away used as an office. How could this be?

Henry's great-grandson Edsel II wondered the same, and it's largely thanks to him that the house, named Fair Lane, is now undergoing extensive restoration. After six years as offices for the Ford Motor Company, followed by 56 years as a centre for the University of Michigan Dearborn Campus, the house, gardens and Henry's workshop and garage have been taken over by a new charitable board, part of the organisation that looks after

the well-preserved Edsel & Eleanor Ford House 25 miles away in Grosse Pointe, on the shores of Lake St Clair.

The restoration work is only just beginning, and it's a huge task. There's 31,770sq ft of interior space (and that doesn't include the power house and laboratory, which we'll come to later), some of which hasn't yet even been cleared of the administrative detritus of the previous few years, and there are areas that have had to be roped off due to their dubious structural integrity.

'This place was open to the public for years,' says Vice President for Historic Resources, Mark Heppner. 'There were weddings and events almost every day – that's a lot of pressure on an historic home. At the Edsel & Eleanor House we give a more traditional tour but here we want visitors to really *feel* the house, to learn about the people and their stories. There are places that tell pieces of Henry's story but we want this to be the place where people start. He was a complex son of a gun...'

Sure enough, there are a few hidden surprises at Fair Lane that reveal some of the many facets of Henry Ford's character. Indeed, even the location does that, because Detroit's most wealthy tended to build their houses in →





the Grosse Pointe area, and Clara was keen to do the same. Henry, who came from a simple farming background, thought differently, and chose instead a 2843-acre plot in Dearborn, then a purely agricultural area, alongside Rouge River and close to the Ford factory.

The build started in 1914, overseen by Henry, who was as distrusting of architects and builders as he was of his designers and engineers at the factory. By this point the Model T, introduced in 1908, was already a success, and Fair Lane would be a rare indulgence of the wealth that the pioneering car had created. Henry, Clara and son Edsel, then 21, moved in during late 1915 and early 1916, and enjoyed the tranquillity that the estate provided.

The house was very much Clara's domain, while Henry, ever-restless and creative, would slip away to the neighbouring power house, to visit his garage, workshop and magnificent hydro-electric power generators. Sometimes he'd have strolled from one to the other through Clara's immaculate gardens, but it's more satisfying to think of him striding along the long, kinked access tunnel that connects them, to emerge in the heart of the power house and unlock the high-security door to the workshop above. At other times he would have headed into the turntable-equipped garage, where up to 12 vehicles were kept, including Clara's electric car.

Meanwhile, what was Edsel up to? His parents had created a photographic darkroom for him, a billiards room, a swimming pool and a long, narrow bowling alley. They were keen to keep Edsel within the fold but Edsel had different ideas, mixing with the Detroit society crowd that Henry shunned and distrusted. Within a year of moving into Fair Lane, Edsel was off to marry socialite



Eleanor Clay, niece of the Hudson's department store founder. Over later years, Henry's attempts to control his son became ever more manipulative, and their relationship grew publicly hostile at times.

The bullying was an inherent part of Henry Ford's character, but you wouldn't suspect it from Fair Lane. Everything points to a calm, relaxed existence, from the peaceful sun room overlooking the terraces down to the Rouge River and the woods beyond, to the porch on Henry and Clara's bedroom, in which Henry would often sleep with windows wide open for the fresh air. The couple would indulge in birdwatching from here,

#### Top and above

This is how the living room looked in 1919, long before the dark but intricately engraved woodwork was painted over at Clara's request. Note the latticework panels on the left, which are shown (above) in current painted form. It took over ten hours to strip the paint from the small missing section.





#### Above

When Edsel left home, the billiards table was removed from the billiards room, as was the marble fireplace surround. The plan is to restore the room for its original purpose – and perhaps allow major fundraisers to play billiards in there.

#### Below

The swimming pool was filled in when the Ford Motor Co took over the house and used the area for storage of company archives. Rumour has it that the pool was filled with a mix of concrete and old company paperwork.

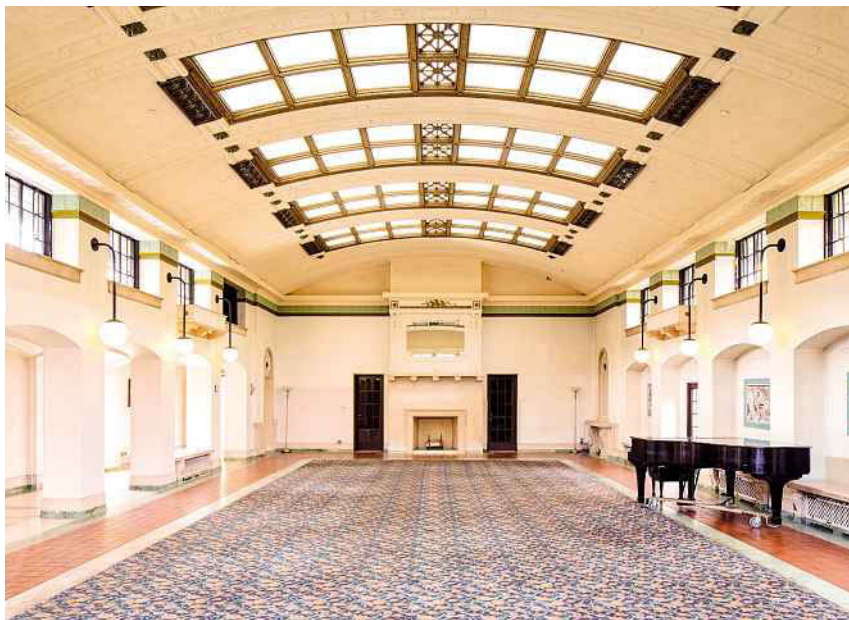
their hobby taking such a hold that Henry imported over 100 species of bird from the UK (most of them promptly flew away, never to be seen again) and engaging conservationist Jack Miner and naturalist John Burroughs to aid them in their studies. They were fascinated by nature, and installed over 500 birdboxes on the estate.

In later years, the house would provide a playground for Edsel and Eleanor's four children. Here, again, the popular image of Henry Ford as harsh and remote is confounded, for Henry and Clara were doting grandparents, and built hideaways, a Santa's workshop and even a miniature farm – complete with scaled-down farming implements – for their beloved grandchildren.

Back in the house, just off the hallway, much time was spent in the library; Clara reading a book, Henry the newspapers. In the basement, Henry created his 'field room', a man-cave in which he enjoyed the company of his three closest friends, Edison, Burroughs and Harvey Firestone, founder of the Firestone Tire and Rubber Company, often planning their next camping trip. They referred to themselves as The Four Vagabonds and are immortalised by wooden carvings commissioned by Henry, one in each corner of that room.

Here was refuge from the chaotic industrial world that Henry had helped to create but which he increasingly disliked. Fights with investors and employees took their toll on him, and he became ever more dogmatic, outspoken and resentful of outside influences.

By the mid-1920s the Model T was becoming outdated, but Henry refused to countenance a new model. Eventually he gave in, and his reaction was to bury himself in the old world of agriculture and simple living,







**Above**  
The field room, Henry's 'man cave', was reconstructed by the university. It's a dark, eerie room, with carved figures of Ford, Burroughs, Edison and Firestone in the four corners.

**Top right**  
The books in the library are replacements, although the originals are in the nearby Henry Ford museum. The ceiling was reclaimed from a house in England.

**Middle right**  
Henry and Clara's bedroom had two separate bathrooms, and dressing rooms for Clara – and a safe disguised as a wooden cabinet, reflecting Henry's distrust of banks.

**Bottom right**  
The bowling alley was later used by the Ford Motor Co to store books and magazines; the huge chandelier for the entrance hallway was discovered in the workshop.

spending more time farming at Fair Lane and creating the nostalgia-heavy Greenfield Village, a collection of historical buildings painstakingly dismantled from around the world and rebuilt on a 240-acre site next to the Ford factory. Greenfield Village still exists as a tourist attraction just a few minutes' drive from Fair Lane.

By the 1940s Henry's health was deteriorating, and he finally stepped down from running the company in 1945. Two years later, on 7 April 1947, fierce storms caused the Rouge River to break its banks and flood the power house, cutting the electricity to the house. Henry went to investigate, to find that the freezing flood waters were rising ever closer to the red-hot boilers, with potentially catastrophic results. The boilers were shut down and disaster avoided – but later that night Henry passed away in his bed of a cerebral haemorrhage.

That same night, grandson Henry II came to the house, and it's thought that (with Clara's knowledge) he removed the large stashes of cash that Henry kept around the house; Henry had harboured a deep distrust of banks, particularly after the Wall Street Crash. There's still evidence of this in Henry and Clara's bedroom, in the form of a wooden (apparently) cabinet that is actually a cleverly disguised lead-lined safe, weighing 3000lb, which hasn't been opened since the 1980s.

Clara died three years later, bequeathing Fair Lane to the Ford Motor Company, and the house became a corporate retreat. This continued until 1957, when Henry II oversaw the donation of the estate, 210 acres and \$6.5 million to the University of Michigan, to create a Dearborn campus, which continues to this day. The house became an events centre for the university, its bedrooms used as offices, and the swimming pool room converted into a canteen, run from the original kitchens.

Meanwhile, great-grandson Edsel II, concerned at the wear and tear the house was being subjected to, began to investigate ways of raising money for its restoration. Unlike the Edsel & Eleanor Ford House, which is still financed by a covenant arranged by Eleanor before her death in 1976, there was no funding allocated to Fair Lane. However, in June 2013, the university gifted the house, power house and 14 acres of land to a newly formed non-profit organisation.

'Since then we've been overcoming a whole series of problems,' explains Mark Heppner. 'We needed separate [from the university] water and electricity supplies – the house didn't even have its own address. There were life-safety issues – the riverbank was collapsing and the wiring was frayed – and we had to stop water leaking into the house. Now we can move onto the fun stuff!'

Henry and Clara's much-loved sun porch will be the first room to be restored. Mark and his team think that its flat roof had leaked from day one, and it's only recently that it's been made watertight. The original chandeliers were still intact, but it was a surprise to everyone when cleaning revealed beautifully coloured enamelling beneath the grime.

The sun porch is one of nine key areas that the first stages of the restoration will concentrate on, the others being the adjacent living room, billiards room, dining room, music room, library and hallway, the basement field room, and, upstairs, Henry and Clara's bedroom.

'The big question was which period should the house be restored to,' says Mark Heppner. 'We're working on circa-1919; it will go back to how Henry and Clara would have recognised it. We have archive pictures of many of the rooms from that period, and there are still receipts for everything – right down to the door hinges.'





‘Henry came home to discover the interior decorators merrily glossing – and forbade them to continue’



From this research material the team knows that, for example, the furniture in the living room was Chinese Chippendale, with an Estey organ at one end. The walls were panelled in walnut, with inlays and stencilling, and the floor was polished oak – but many changes were made over the years, as Clara enjoyed giving the rooms makeovers, and at one point brought in interior decorator Charles of London. The result was wall-to-wall carpeting, new lighting and updated furnishing. In 1941 she had the wood panelling painted over – now that paint, and the layers since applied, are being removed, with great care being taken not to destroy the stencilling beneath.

The music room suffered the same fate but the story goes that Henry came home to discover the interior decorators merrily glossing – and forbade them to continue into the dining room as Clara had planned.

In the magnificent music room, archive pictures showed three chandeliers, but they were presumed lost – until they were found in the attic, having been stored there since the 1920s. The room’s piano is original, a







**Above**  
In the power house, a water wheel connected to huge generators powered the main house, while boilers provided heating and hot water.

**Left**  
A service tunnel runs between the house and power house, with pipes for hot and cold water (both softened and unsoftened), heat and power.

**Below**  
Situated above the generators, overlooking the Rouge River, is the laboratory where Henry Ford did much of his thinking.



Steinway that was customised by Sidney Houghton (who also designed Henry and Clara's famous Fairlane railcar, in which they travelled across the United States).

Other rooms, most notably the field room, the library and the master bedroom, were recreated some years ago by the university, and to a reasonable standard, but there are still problems – in the field room, for example, the floor has been sanded to within an inch of its life, and is now so thin that it will need to be strengthened or replaced before tours can take place. And in the library, while the English-made ceiling is still intact, the original book volumes are now in the Henry Ford museum.

Actually, though, it's the less obvious features that really stand out, and demonstrate the thought that went into Fair Lane. We were allowed unprecedented freedom to wander around, and discovered a 'fur room', lead-lined to protect Clara's coats from moths and rodents; the cocoon-like 'English room' in which Edison stayed; complicated communication system panels; and ornate, high-quality fittings throughout. Some mysteries too, such as why there appears to have been a door through Edsel's wardrobe into the next-door guest room...

Oh, and the bathrooms! The ladies had tubs, the men had remarkable all-enveloping showers, and all came with taps not just for regular hot and cold water, but also for softened hot and cold, along with an outlet marked 'air', used to aid drying, when towels just weren't enough.

And, of course, we couldn't resist going back and forth through the tunnel to the wonderful power house, and climbing the stairs to the workshop, where one of the greatest industrial pioneers spent so much of his time.

When Fair Lane is finished, it will come alive again, with tours, demonstrations and lessons – and not before time. Henry and Clara surely would have approved. **End**

**FOR MORE INFORMATION** or to contribute to the Fair Lane restoration fund, visit [www.henryfordestate.org](http://www.henryfordestate.org).





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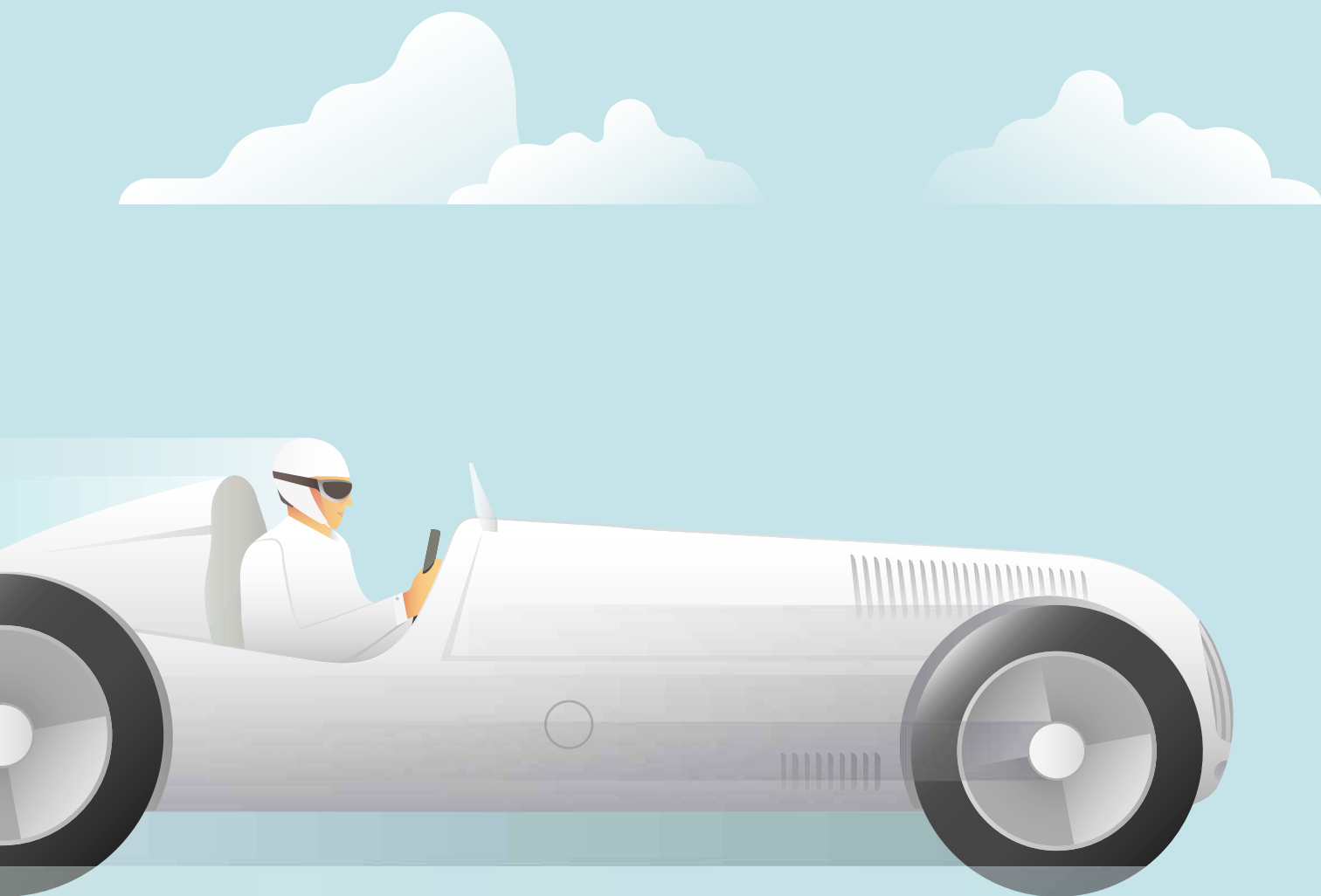


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A photograph of a red classic car, possibly a Ford Mustang, parked in a garage. The car's driver-side door is open. In the background, a man in a suit and tie is standing near a dark-colored van. The scene is lit with dramatic, low-key lighting, typical of a film set.

# GETAWAY CARS

## THE OFFICIAL HISTORY

*The getaway car is a staple of crime books, films and TV cop shows. Does such immortalisation reflect the truth? Andrew English investigates*





**J**AGS AND BLAGS. Squealing Dunlops and desperate men. The iconography of the getaway car is so strong it's almost as though it really happened. From books such as Richard Unekis's *The Chase* or James Sallis's *Drive*, through films such as *The Italian Job* and *The Getaway*, to TV's *The Professionals* and *The Sweeney*, the celluloid villains-versus-police car chase has been exalted, romanticised and idolised. Yet back in the 1990s I spent almost five days in *The Daily Telegraph's* archives in search of the getaway's golden years and came back empty-handed. Dusty cuttings files produced not a single Jaguar Mk2 snarling out from under the long arm of the law, nor a Brylcreemed precision getaway driver in string-backed gloves.

Far from being a crucial lynchpin in the heist, the getaway driver was a replaceable low-life who didn't need top driving skills, just icy calm. For every Roy James – the up and coming racer, convicted for his part as a

'stoppo' driver on the Great Train Robbery – there were endless would-be wheelmen. Loyalty and a cool head were required. If the gang were to climb out of a car to rob a bank, or attack a wages van, they needed to know the car and its driver would still be there when they got back. Even with sirens filling the air, and armed response vehicles turning into the street, the getaway driver had to stay put.

And so reliability rather than speed dictated the first getaway car. Ted Teer was one of London's first motorised traffic policemen, an advanced driving instructor and a much-missed chief examiner for the Institute of Advanced Motorists. I interviewed him over a series of languid pub lunches 20 years ago.

'Getaway cars?' he pondered. 'Well, they wouldn't go for the startlingly quick ones, but a good "motor". So Joe the driver would nick a Vauxhall, but they'd only go round the corner in it and climb into a Rover. Then they'd pull up, dive through an alleyway and into a Ford.'

Freddie Foreman, a reformed former bank robber, recollected some of his more memorable getaway motors at the launch of his autobiography *Respect – Autobiography of Freddie Foreman – Managing Director of British Crime* back in 1997. 'You didn't always need a fast motor,' he said. 'You'd pile in, drive round a few streets, then you'd have a walk-through, a railway bridge or a cul-de-sac where you could sling one motor and climb in another; it was your changeover point.'

Detective Chief Superintendent Brian Boyce, a highly respected senior officer of the Metropolitan Police and former Robbery Squad chief (aka the Flying Squad), observed the same modus operandi. 'To be honest, the getaway car is a complete myth. It was always dropped within minutes and swapped for a second stolen car. All they wanted was something in which they could get away very quickly, that started, didn't stall and would get them out of the area, to where they had parked the second car.'





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Teer reckoned that the first getaway cars were used in the 1920s but, since cars then were so rare and memorable, they were used on country house robberies, not bank jobs. His first getaway chase was before World War Two, when he was sent to apprehend a gang who had cleared out an East End carpet warehouse and were making good their escape in a horse-drawn cart, headed for Highgate when Teer caught them in his Austin van.

'I shouted "Pull in!" and several blokes bundled out of the back and were chased by my colleagues. The bloke driving it, a man called Woods, looked so indignant – apparently he hadn't reckoned on the police having motor cars and had gone to the pub round the corner from the warehouse after the robbery.

'He raised his whip and yelled "Giddy up!" Imagine it, he was trying to make a run for it in a horse-drawn van. The cab was making quite a clip and I edged the bonnet up the shafts and pushed, which stopped him. He was so cross, when I got out of my van, he raised his arm as if to strike me, and he had a gleaming hook on the end of it.'

Horse-drawn carts? Men with hooks? That's the trouble with writing about getaway cars. There are too many great yarns and time takes the menace out of old gangsters, leaving only the monochrome images where white fivers come with a promise of gold and the sepia-tinted blood looks harmless.

Any pre-war naivety soon changed. 'The villains were intelligent and resourceful men,' said Teer. 'They didn't intend anyone any harm – until they started to carry shooters and got cornered; [that's] when they would be as frightened as us.'

The Flying Squad took them seriously, however. 'They got the fast cars first,' said Teer. 'They started with a couple of First World

War Crossley tenders with a wireless operator in the back who could only send and receive Morse code.'

But the Crossleys were no match for the 100mph Bentley and 80mph Packard getaway rockets of the underworld. The Flying Squad's response was a brace of Bentleys, two Meadows-engined Lagondas and 'a "Hyper" sports Lea Francis,' recalled Teer. 'Nice performance and a chicken-net wireless aerial inside the hood so you could never take the top down.'

'We sometime heard stories about the Flying Squad with their faster motors involved in really vigorous chases over 10 to 15 miles. And how, if they weren't careful in the heat of the chase, they would get into mischief. You could end up very vulnerable when it came to stopping a bandit; they could easily drive across the front of your car.'

Accident rates in such chases were so high that senior officers ordered a change to hang-back driving techniques and authorised an Advanced Driving School at the Metropolitan Police training centre in Hendon. Teer was one of its first instructors. 'I would teach students that the first objective when chasing a bandit was to arrive at your destination. Some of the best racing buffs gave advice and they bought us the best cars of the day: two beautiful Speed 25 Alvises, a big Lagonda Rapide, a Railton, a Buick Straight Eight, a Chevy and a 4½ Litre Bentley, which I took charge of straight away.'

It wasn't only London where robbers had taken to motorised escapes. In 1934 the three Stinson brothers escaped the mob in San Francisco after they'd been discovered skimming the protection take. They travelled to Liverpool on a freighter and, when the money ran out, robbed a jewellers in Dale Street, escaping in a stolen Chrysler Airflow. →

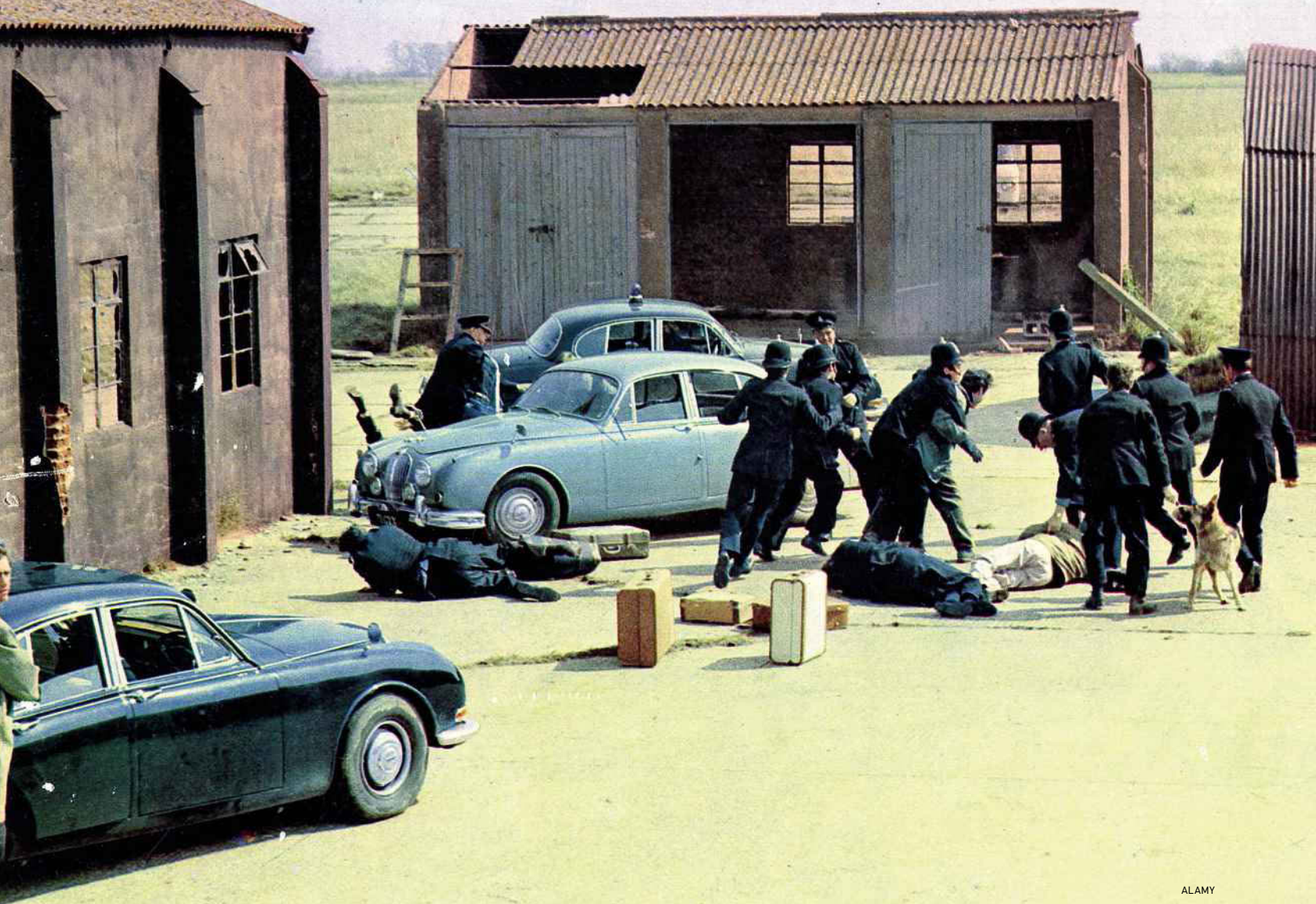
#### Clockwise from top left

Tottenham, London, 1965: a ten-man gang rammed a Humber carrying wages and got away with £32,000 – and a police Wolseley ran straight into the back of the Humber; the Flying Squad's 1923 Morse Code Crossley; getaway car being pulled from a Middlesex lake in 1949.



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ALAMY

The chase saw brothers Alexander (28), Edwin (34) and wheelman Frederick (22) throw off the attentions of four police cars across the moors to Manchester and then to Ashton-under-Lyne, where PC382 Ted Halliday gave chase in his brand-new police MG Midget. His temporary partner PC Robinson threw the wheelnut hammer at the Chrysler and the brothers countered with a pickaxe handle. Eventually, as Halliday's regular partner Bill Beuden (who had been on holiday at the time) told me: 'Halliday, who was a superb driver, managed to force the Chrysler off the road. Frederick and Alexander were knocked out in the crash and were handcuffed to the steering wheel. Edwin took off across the moor with Halliday in hot pursuit. Then Edwin swung round and levelled his gun at Halliday. "Another step and you're dead," he said. Halliday told me afterwards, "I was running so fast downhill, I couldn't have stopped even if I wanted to."'

Halliday crashed into Edwin, the gun went flying and Halliday got his man. He and Robinson also got the Merit Badge, £10 each

#### Above and right

This still from the 1967 film *Robbery* erroneously portrays a Jaguar as the archetypal cops 'n' robbers motor – but here's the exception that proves the rule, an XJ6 crashed into a lamp-post after a wages snatch in 1982.

and were awarded the King's Police Medal at Buckingham Palace – it's all in a day's work.

After the war, though, the cops and robbers game became more deadly. 'I have little sympathy with the Chicago celluloid view of armed robbery and the idea it is a big game of cat and mouse,' said Boyce. The getaway car stories of the 1960s and 1970s are lurid depictions of tawdry motors, desperate men and unbelievable police courage. Tragically typical is the notorious 1971 Preston jewellery raid, where an armed gang of London villains headed by Frederick Sewell mounted a series of increasingly crazy getaways from the raid. Leaving in their wake a trail of smashed Ford Transits, Capris and Triumphs, along with several gravely wounded police officers, when they were finally cornered the result was the senseless death of Superintendent Gerald Richardson, the highest-ranking police officer

to have been murdered in the line of duty. 'For Justice and Law good men must die, but death cannot kill their names,' is written on Richardson's headstone in Layton Cemetery, Blackpool. Richardson was posthumously awarded the George Cross. 'He was too brave,' said Sewell at his trial.

AS THE 1950s rolled into the 1960s the cars changed, but you can forget the myth of the Jaguar – they simply weren't used. At the launch of his book, *Autobiography Of A Thief*, the 1963 Great Train Robbery mastermind Bruce Reynolds told me that there had been a suggestion at the planning stage to have a fleet of ten Jaguar Mk2s as getaway cars until they realised that they might have been a little conspicuous parked underneath a railway bridge on a lonely Buckinghamshire road in the wee small hours.

'Jags? You couldn't get into the bastards,' said Freddie Foreman, 'or out of them. Jags were too low down, too cramped and, to be honest, they weren't reliable. We had nothing but trouble with them. Not the ideal motor.'



In fact it was Ford that supplied the majority of getaway cars because they were quick, popular enough not to draw attention and were easy to 'boost' – or steal. John Dillinger, the 1930s bank robber, reputedly wrote to Henry Ford to thank him for making great getaway cars. The old V8 Pilot was popular with the police and the villains, and Foreman liked his Zephyrs. Similarly with Ford's Granada. The 'Granny' wasn't just popular with *The Sweeney's* Regan and Carter (actually theirs was a Consul, loaned to Euston Films by Ford), it was a well-used getaway car; even the IRA Manchester bombers took to their heels in a red Granada in 1996.

'It was a substantial car,' one copper pointed out, 'especially with that Essex lump under the bonnet. It'd take four tooled-up blokes and the takings. And if you hit anything in a Granny it would come off worse.'

But the 1970s saw the Transit becoming the real vehicle of choice. As Foreman observed, you could carry the entire crew in a van – and, by then, you needed enough space for a power saw too. In 1978, the infamous 'Can-opener Gang' got away with £750,000 from a Security Express van in Banstead, Surrey. Tooled-up with shotguns and seven Fords – including a Transit and two Granadas – for the getaway, the gang cut a neat hole in the side of the

security van to remove the loot. That raid set the trend, copied by the chainsaw A3 gang in 1979 (Transit to carry the loot, and one of the changeover cars was a Sunbeam Alpine). Furthermore, by stealing motorists' ignition keys, they created a massive traffic jam (the getaway driver's favourite smokescreen) and got away with £400,000.

AT THAT TIME the Sweeney still had a reputation for driving tasty motors. 'Yes, the Flying Squad had the fast cars,' said D Ch Supt Boyce, 'but these days almost any car could do the job.' He also thought that some of the old-style police drivers who stayed with the Squad were elitist and even a bit overweight. There's a bit of back story here, which was explained by one still-serving specialist police driver, who asked to remain anonymous.

'Flying Squad drivers were selected back then purely on their driving skill,' he said. 'And they were really good. So good in fact, that once a guv'nor had called the "hit", we drivers got together to make sure the stop would be somewhere reasonably safe; not outside a school, a bus stop, or a busy area. We used to try to think about the "backdrop" so that, when guns were pointed, there were no innocents in the field of fire. And if it was a "pavement job" [ambushing villains as they

## 'FORD SUPPLIED THE MAJORITY OF GETAWAY CARS SINCE THEY WERE QUICK AND EASY TO STEAL'



### YOUR BEST BET...

*Freddie Foreman's personal faves – and some alternatives*

#### DORMOBILE BEDFORD C-SERIES

'We used these quite a lot. They were good motors to come out of, because you could slide the doors open quick and then all pile out and do the business.'

#### FORD ZEPHYR

'They were the best; fast, roomy family cars and very popular. We'd have two parked up so we could put two people in each one. If Old Bill got on top of you, you'd have a chance with a Zephyr.'

#### ROVER P4 90 OR 100

'If you wanted to be inconspicuous in the City, this was the one. Built like a tank and respectable. You could use it as a ramming car as well if you wanted to take out a wages van. Lovely car with an upright gearshift and mahogany dashboard. I even bought a couple of them myself.'

#### VANDEN PLAS PRINCESS

'If you went outside London to do a robbery and you were four-handed, you needed to look respectable. This was a beautiful car and you could have one man up-front with a cap like a chauffeur and another on the floor out of sight. And there was a big boot for sacks of money. We had several; one of them was very lucky for us and we used it several times.'

#### AUSTIN 152 VAN

'Good for early-morning business, because there'd be plenty about taking builders to work. Seats running down the back so you could seat blokes down each side. You could be eight-handed in one of them.'

#### JAGUAR Mk2

Breaks Foreman's 'No Jags' rule and it isn't that quick, has no grip to speak of and everyone would remember a rapidly pedalled Mk2 – but think of the style.

#### TRIUMPH TWIN

Any 'bike is a great getaway vehicle, although the opportunity to carry bulky swag is limited. But if the Triumph was good enough for Steve McQueen in *The Great Escape*...

#### BMW 3-SERIES

More common than a Ford Mondeo. Big-engined versions are very quick and it has space to go with that pace. And in silver-grey, it's virtually invisible.

#### A WHITE VAN

The most common and anonymous thing on the road and, since all of them are driven like they're stolen, it'll be impossible to identify.

#### AUDI RS4

Insanely fast, great grip and reasonable handling. Doesn't require the driving skills of Lewis Hamilton to make a good getaway and, by all accounts, quite nickable.



## GETAWAY CARS

**Right and below**  
Police check out a Rover SD1, used in a robbery in 1978 during which a policeman was shot; Jag on celluloid again (and on fire...), this time in a still from 1969's *The Gold Robbers*.

fled the scene], we'd help determine how to plot-up since we knew exactly how quickly we could get there once the "Go! Go! Go!" was given. Besides, if the detectives had driven themselves it would have been carnage; none of them were class-one drivers – we used to say "Anyone can be a detective".

It wasn't just the drivers who'd put on a few pounds. 'They were all big lumps,' my source added. 'You needed to be built if you were going to tackle those villains. Ex-rugby players with broken noses and 1970s haircuts, hard blokes, you certainly knew you'd got them in the back.'

And the cars? 'My favourite was the [Vauxhall] Omega 3.0-litre,' he said. 'Quick, big and rear-wheel drive so you could get the tail out. I had a black Saab 9000, which was quick but it would spin its wheels on take-off, which was a pain when you were doing rolling roadblocks. I also had a BMW 530i, but it was a bit small inside.'

But by the end of the 1970s the armed robbers were out to grass and so were the police chases. It was all getting too dangerous. 'One Post Office robbery, the police were shooting out of the car at the robbers,' said my contact. 'One bullet went into the floorpan of the car, another into a bus stop – they soon put a stop to that. Robberies then were mainly cash-in-transit and jewellers, where



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getaways were made on mopeds and high-powered motorbikes. And senior management was never going to authorise the horrendous risks of motorbike chases.'

Villainy moved on and robbers simply stole the entire vehicle. Like the 1980 Essex bullion robbery, where the gang turned up in a Dormobile and left with a security truck containing £4 million in silver bullion.

Numberplate recognition cameras, improved intelligence and helicopters have made the getaway far more uncertain. Crime looks for

easy money and the returns from dealing in illegal drugs, timeshare scams or internet crime far outweigh the risks and marginal profits of physical robbery.

You still see the occasional getaway car story these days, but that's mainly because of the rarity of the thing, or the ineptitude of the driver. So the 'great' days of the getaway car are at an end – while the celluloid myth is alluring and glamorous, the reality was terrifying. And, whatever you might have seen or heard, Jags played only a minor part. **End**



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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 that faces the magnificent Mont Blanc. The hotel's art-deco interior harks back to the heyday 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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# IT'S ALL IN THE NAME

The name **CARICONICS™** perfectly describes what Stephen Gannon wants to offer his customers. It's clear that great marques make great cars, and many specialist dealers tend to focus on the former. In contrast, **CARICONICS™** focuses on the car. Stephen says that the status of 'iconic car' has as much to do with the age and experience of the person as it has with general opinion of which cars are iconic. 'We all know cars that have an emotional pull, from being taken to school in your dad's Ventora or having your best friend's dad reach 120mph in his Datsun 240Z. Forty years on, we have owned two Datsun 240Zs and now a unique original UK right-hand-drive 260Z.'

The next generation have their own iconic car list, such as the Ferrari F355, BMW E36 M3 and, of course, the Aston Martin DB7. A visit to **CARICONICS™** shows how cars from very different stables and with different values can sit side by side, with prices starting at around £10,000.

Stephen says that customers coming to view, say, a Ferrari showed as much interest in the original, unrestored Datsun 260Z.

Being an online business, **CARICONICS™** does not have a retail showroom. However, its storage premises are set out in such a way that guests think of it as a place to come and chat about their passion for cars. On show there is art, a model car collection and some interesting period posters and prints.

Stephen has a strong belief in always being open for business and striving to meet the needs of

**CARICONICS™** customers. He says: 'We aim to respond to all inquiries within the same day and recognise that many of our customers are busy people. Cars can usually be viewed (by appointment) seven days a week.' Current stock includes the red Ferrari 575M and grey 575M F1 HGTC pictured.

'The challenge is finding genuine cars that do not have any difficult histories. We do not want to buy or sell cars with disguised issues, be they mechanical or otherwise. Pre-sale preparation is carried out using a proven supply base of knowledgeable and caring franchised dealers and specialists. In this way **CARICONICS™** selects the best expertise to inspect and ready the vehicle for its next custodian.'

With many years of owning, collecting and driving iconic cars, Stephen and his son Daniel can quickly assess their mechanical condition and set-up.

Stephen continues: 'Our prices reflect the amount of preparation we put into our cars. It's the total cost of ownership that is the best measurement of

getting a "good buy". We wouldn't be satisfied simply to rely on the basic standards of an MoT. **CARICONICS™** wants its customers to be delighted with how the car they have just bought from us drives, and preventative maintenance is part of that consideration.'

Unusually, **CARICONICS™** shies away from sale-or-return arrangements, even though they remain one of the most profitable revenue streams for motor traders. Stephen says it comes down to his personal experiences with a number of motor traders that left him with uncertainties regarding transparency.

In wanting to build a brand that is trusted, Stephen offers a brokerage service whereby both the seller and buyer are introduced and they directly transact. **CARICONICS™** is reimbursed for its services by the seller. It's all agreed and transparent. Moreover, it is **CARICONICS™** that puts its trust in the seller, for reimbursement of its marketing and support in attaining a sale.

'It's not yet a year but with satisfied customers in Germany, Switzerland, USA and, of course, the UK, **CARICONICS™** is gaining good traction,' says Stephen, who is now realising his passion, having managed and consulted for many UK and international businesses.

'I still work in and enjoy industry but my role today is more advisory and support. This allows me time to develop my passion for great cars and customer care.'

**'Guests think of it as a place to come and chat about their passion for cars'**





Tel +44 (0)7834 620589 Email [stephen@cariconics.com](mailto:stephen@cariconics.com) Website [www.cariconics.com](http://www.cariconics.com)

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FERRARI vs ASTON





# THE FINAL HURRAH

*The Vanquish is both the last of the trad Astons and the first of the modern era, while the 575M is the last of Ferrari's great manual GTs. Time for them to go head-to-head*

WORDS Richard Meaden // PHOTOGRAPHY Gus Gregory

IS THERE A MORE seductive recipe than the front-engined V12 GT? More practical and less showy than a mid-engined supercar, yet more exotic and enthralling than a fast luxury saloon, this suave, silken breed has captured the essence of four-wheeled wanderlust for more than half a century.

Of those created in the post-millennial era, Ferrari's 575M and Aston Martin's Vanquish S are the high watermark: modern classics that combine potency, refinement and presence with perfectly pitched usability and understatement.

Both were bitter rivals in their prime, yet the route by which each came to be is quite different. As successor to the 550 Maranello, the 575 built upon Ferrari's rekindling of the front-engined formula by offering subtly evolved styling, a useful increase in performance from a modestly enlarged engine and – for the first time in a V12 Ferrari – the option of a six-speed, single-clutch 'F1' paddleshift transmission first seen in the F355.

Not surprisingly, of the 2000 or so 575Ms built, the vast majority were ordered with the new transmission, which makes stick-shift 575Ms rare indeed. Quite how rare is apparent when you investigate build numbers: only 249 manual cars were built in total, and only 69 of those were right-hand drive. That makes the car featured here more unicorn than Prancing Horse, and goes some way to explaining why the market has switched on to them in a big way, with values now exceeding £250,000 and the very best commanding considerably more than that. To think £65k would have secured a fine example a few years ago...

For Aston Martin the Vanquish was always intended to be an exercise in revolution, not evolution. Brandishing an all-new name, entirely new underpinnings and a bruising new look, the Vanquish and subsequent Vanquish S served as signals of intent that Newport Pagnell was gunning for Maranello with everything it had. As this was an entirely forward-looking model, a manual transmission was never part of the plan, but unfortunately the Automated Sequential Manual (ASM) transmission fitted to the Vanquish was less than perfect, commonly believed to be the weak link in an

otherwise brilliant package. It was improved for the Vanquish S, but by 2006 Aston Martin's Works Service team had developed a manual transmission conversion for those for whom only a stick would do.

A typically thorough job (not to mention costly – think £20,000), the manual Vanquish rapidly attained cult status for its quirky – some might say eccentric – dedication to the stick-shift cause. Inevitably it also divides opinion in the Aston Martin community, which perhaps explains why values currently seem to sit at the same level, or perhaps even a little below, those for the equivalent factory-standard examples. A combined total of 2589 Vanquish and Vanquish S were built (1503 of the former, 1086 of the latter) but, according to Aston Martin Works (as Works Service is now known), only 75 have been converted to date. No wonder the manual Vanquish is another modern mythical beast.

To glimpse either of these cars is enough to brighten your day. To see the pair together, smug in the knowledge that you'll be enjoying both in turn on some of England's finest driving roads, is a special feeling indeed. Both are breathtakingly handsome machines, though to my eyes it's the Ferrari that has benefited most from the passage of time. Where once that dart-like nose and cyclops air intake challenged the eye, it now looks oh-so-sleek, Pininfarina's lithe lines flowing uninterrupted along that endless bonnet and into its taut flanks, before culminating in a set of powerfully rounded haunches. The Vanquish's fuller, muscled physique was always the more readily seductive, Ian Callum's liquid curves suggesting a more overt sense of potency than any Aston has possessed before or since. It still simmers with the same aggression today, a timeless testament to the power of perfect proportion and stance.

You approach each car with a certain reverence, but it's the 575M that draws me most insistently towards its driver's door. Hook a finger under the delicate clamshell latch, wait for the window to drop an inch or two, swing open the weighty door and drop yourself into that beautifully upholstered 'Daytona' seat. Instantly you're immersed →



in one of the great GT interiors. Intimate yet airy, it blends an inspiringly sporty ambience with genuine drive-all-day luxury. For a car designed to chomp across continents it's the perfect driving environment.

Anticipation builds as you start the 5.7-litre V12. A short spin of the distinctive-sounding starter motor is all it takes to awaken what is surely one of the great powerplants. There's no raucous flare of revs, just a gloriously potent murmur as a dozen pistons simmer gently within their cylinders. Depress the weighty clutch, grasp the cold alloy ball and pull it across and forwards to slot first gear. There's no need for additional revs; you just gently introduce the clutch plates to the flywheel and let the V12 do the rest. Of course, you can pull away with more show, but there's something delicious about the uniquely elastic performance of such a monumental engine, almost as though because the car has nothing to prove, neither, by association, do you.

There's a light directness to the 575M's steering that takes a little getting used to, but once you've relaxed into its responses you find a car that's capable of majestic progress. This particular car has the Fiorano Handling Pack. Comprising red brake calipers with harder Pagid pads, stiffer springs shortened by 15mm, a thicker rear anti-roll bar with firmer bushes and a new ECU for the power steering and electronically controlled dampers, it was offered to address criticism that the 575 lacked the tautness and precision of the 550 it replaced. On the tricky roads that criss-cross the North Yorkshire Moors, it proves its worth, offering plenty of

pliancy laced with increased body control. You won't want to hurl it around like a lightweight sports car, but what the 575 lacks in all-out agility it more than makes up for with towering reach and an intoxicating delivery.

Whether you surf along in sixth or force the issue more emphatically in the lower gears, the 575's muscle means it can up the pace effortlessly, a squeeze of the throttle squeezing you into the seat with matching insistence. Rarely do you need to extend the V12 beyond its prodigious mid-range but, when you do, the urgency and intensity as it rushes to 7000rpm and beyond is truly breathtaking, though the soundtrack is surprisingly muted.

The great irony in all of this is that having 508bhp and 434lb ft at your disposal means you don't need to make that many gearchanges. That's a shame as the 575's gearbox is a cracker, with a sweet, perfectly weighted, mechanical-feeling shift quality. And, of course, when it comes to manual cars, Ferrari's iconic open gate is the ultimate: an automotive touchstone that can trace its origins back to the first car to bear The Old Man's name. If that stuff matters to you, then driving this car feels like a true rite of passage. It's why, when that spindly ball-topped gearlever was finally phased out, a little of the Maranello machines' magic was lost forever.

And what magic it is, with each gearshift accompanied by an unmistakable metallic *clack-clack* that gives a special kind of aural cadence to every journey. Coupled to strong, feelsome brakes and a fine front/mid-engined balance that gives you plenty of confidence, the 575M is a car that rewards finesse



### 2002 FERRARI 575M

**ENGINE** 5748cc V12, DOHC per bank, electronic fuel injection and management **POWER** 508bhp @ 7250rpm  
**TORQUE** 434lb ft @ 5250rpm **TRANSMISSION** Six-speed manual, rear-wheel drive **STEERING** Power-assisted  
 rack-and-pinion **SUSPENSION** Front and rear: double wishbones, coil springs, adaptive telescopic dampers,  
 anti-roll bar **BRAKES** Vented discs **WEIGHT** 1730kg **PERFORMANCE** Top speed 202mph. 0-60mph 4.25sec









# 'IF THERE'S ONE THING THAT TRANSCENDS TIME IT'S THE SOUND OF A RAUCOUS V12 EXPLODING INTO LIFE'

but doesn't demand it. Respect and circumspection are sensible in any rear-wheel-drive car blessed with this level of potency, but it has inherently strong traction and a discreetly effective stability control system that lets you enjoy yourself, then reins things in should conditions or over-exuberance get the better of those ample rear tyres. You can disable the electronic safety net at the flick of a switch, which allows you to discover that the 575 remains exploitable and on your side, right up to and even beyond its limits. However, as befits its maturity and breeding, enjoying the 575 certainly doesn't rely on smoking the tyres. It's a class act in every respect.

If the 575M follows Teddy Roosevelt's advice to 'speak softly and carry a big stick', the Vanquish S prefers to hold a megaphone in one hand and wield a 12-gauge shotgun (Purdey, natch) in the other. It's by far the more extrovert machine in style and character, with concept car looks and a voice from the gods.

As with the 575M, you don't just walk up to a Vanquish and get in, you admire it and savour how just the thought of driving it makes your heart beat that little bit faster. The interior is in marked contrast to the classic look and feel of the Ferrari. There's plenty of leather, but there's plastic, too, not to mention some prosaic switchgear. Yes, the Ferrari makes do with some humble Fiat parts, but it does so more successfully. In years to come the self-consciously millennial look and feel of this new-age Aston will mellow, but at the moment it's in that awkward aesthetic no-man's land between contemporary and classic. If I were less fond of the Vanquish I might be blunt and say its interior is dated.

Not that any of this matters when you push the starter button, for if there's one thing that transcends time it's the sound of a raucous V12 exploding into life. There's a serrated, animalistic edge to the Aston's exhaust note that unfailingly makes you smile. After the initial burst of revs the holler subsides to a pulsing burble at tickover, but it's always more vocal than the Ferrari.

You sit an inch or two higher than is ideal, but the seat is supportive and cushioned, so you sink into it a little. It's more immediately comfortable than the Ferrari, if without the same sense of airy spaciousness you get in the 575M. If you're familiar with the model it's odd to find a clutch pedal in the footwell and a gearlever protruding from the transmission tunnel, yet the conversion is so well-executed you wouldn't know the Vanquish wasn't designed with a stick and three pedals in mind. The only clue is the proximity of the gearknob to the upright face of the centre console, something you're conscious of when you select first, third or fifth gears.



## IF YOU CAN'T FIND ONE OF THESE TWO...

**IF YOU LOVE** the idea of a manual V12 GT but can't stretch to the ever-more expensive 575M and Vanquish S, the Ferrari 550 and Aston DB7 Vantage could well be your salvation.

The earlier 550 Maranello was only available as a manual. There are more of them, too: 3083 cars built, 457 in right-hand drive. Inevitably prices are also on a rapid upward trajectory but, if you're not afraid of above-average mileage examples, around £80,000 will secure you a lovely one. The best and rarest 550

– the World Speed Record edition – can command three times that.

Like the Vanquish is to Ferrari's 575M, the DB7 Vantage (pictured far right) was a direct rival for the 550. The first model to receive Aston Martin's now-ubiquitous 5.9-litre V12, it boosted the maligned DB7 into the big league. Offered with manual or automatic transmission, the Vantage never quite possessed the pace or class of the 550, but with good manual examples available for around £40,000 it now offers





exceptional performance and prestige for the money. The run-out DB7 GT was a last hurrah for the Bloxham era and by far the best series-production DB7. Only 191 were built – 85 for the UK and 64 for the USA – so at £60,000 it's a great investment for the future.

However, if you're after the ultimate DB7 then the manual-only DB7 Zagato is your car. It's stylistically quirky, but the best to drive. Only 99 were built. Expect to pay above £200,000 – if you can find one for sale.





The shift quality isn't as precise or mechanical as the Ferrari's – to be honest, few are – but the weight and throw feel appropriate. Likewise the clutch, which requires meaningful effort to depress, but nothing out of the ordinary. What investment you need to make in terms of physical effort is more than returned by the satisfaction of the added control it brings, not to mention knowing and feeling your connection to the car is that much more intimate and direct.

As with the 575M and 550, the Vanquish S was a measured evolution of the original. Aston Martin effected a suite of improvements, significantly increasing power and torque, enlarging the brakes, tightening the ride and handling and refining the aerodynamics. The result is a car that retains the generosity and warmth of character of the original Vanquish, but which adds welcome poise and pace, plus a much-needed uplift in braking performance.

Aston also worked hard to improve the quality of the ASM paddleshift transmission. It was more incisive when driven in anger and more controlled when executing the kind of low-speed manoeuvres that got the early cars' clutch plates in a twist, but it still fell short of the best, 575M F1 included.

Swapping the sequential manual gearbox for a true stick-shift manual has a transformational effect on the Vanquish, though funnily enough it remains the only divisive element. Fans of the ASM gearbox think it perverse to subject the car to such a 'retrograde' modification; for the rest of us, the manual conversion is salvation for an otherwise wonderful car.

Naturally enough, the novelty of a manual Vanquish S puts the spotlight on the transmission but, just as with the regular ASM-equipped car, there's so much more to this Aston than its gearbox. In S-specification the Vanquish really comes alive, largely thanks to the engine modifications (new cylinder heads, fuel injectors and engine mapping) that boost peak power from 460bhp to 520 and torque from 400lb ft to 425. The headline-grabbing result of this increased output is a top speed that just breaches the magic 200mph mark, but the more meaningful and accessible benefits are felt with every squeeze of the throttle.

The S is a sharp and incendiary machine. Point it down a fast, sweeping road and you immediately feel it has the chassis to match, thanks to brake and suspension upgrades that were first made available in the shortlived Sports







## 2006 ASTON MARTIN VANQUISH S

**ENGINE** 5935cc V12, DOHC per bank, electronic fuel injection and management

**POWER** 520bhp @ 7000rpm

**TORQUE** 425lb ft @ 5800rpm

**TRANSMISSION** Six-speed manual, rear-wheel drive

**STEERING** Power-assisted rack-and-pinion

**SUSPENSION** Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar

**BRAKES** Vented discs

**WEIGHT** 1875kg

**PERFORMANCE** Top speed 200+mph. 0-60mph 4.8sec



Left, above and right  
This Aston Vanquish S is one of a handful converted to manual transmission by Aston Works. Its powerful V12 is more vocal than the Ferrari 575's, though both excite in different ways.





## 'LIKE LISTENING TO MUSIC ON VINYL, DRIVING CARS WITH A MANUAL TRANSMISSION IS A PLEASURE ROOTED IN THE PAST'

Dynamic Pack offered on the regular Vanquish for just a few months before they were incorporated into the S model.

Driven on the same roads at similar speeds to the 575M, the Vanquish S feels smaller and more nimble. There's more of an edge to the ride, but the body control is a fraction tighter. It eggs you on more insistently and wears its heart on its sleeve. Despite the more emotional delivery it remains a grown-up GT, with the kind of comfort and long-legged performance to devour a 500-mile drive with relish. The engine is a more dominant element of the overall driving experience, largely because it's far more vocal than the hushed Ferrari V12.

A natural showman, the Vanquish S is the most readily exciting and exuberant until you really extend the 575M into the upper reaches of its rev range. In truth there's very little in it for outright engine output or pace – the Ferrari will hit 100mph in just under 10sec, the Aston a fraction over. As you might expect, it's the Italian engine that feels smoothest, most cultured and more tractable, though, to be fair, both cars offer a brand of performance that's totally corrupting. To explore the abilities of either car is to appreciate the difference between a high-performance version of a mainstream car and truly fast cars bred from noble bloodstock.


As such, the 575M and Works-converted Vanquish S are glorious reminders of a time, not so distant, when the organic

component was the one entrusted with making the whole ensemble sing. Of this pair, the Ferrari is the better car, but only just. Swifter and more finely wrought, with a delicious drivetrain and flawless pedigree, it has a deep desirability that's reflected in skyrocketing values – but the Vanquish, too, is magnificent. Less serene, perhaps, but a more ebullient and expressive character. Its engine lacks aristocratic breeding and its retro-fit gearshift can't match the precision and occasion of the 575's glorious open-gate, but there's no doubting the Aston's heart or its ability to thrill.

Like listening to music on vinyl instead of MP3 or paying for your favourite printed magazine rather than consuming free content online, driving cars with a manual transmission is a pleasure rooted in the past. Yet as both these cars prove so ably, it also delivers deeper and more tactile fulfilment here in the present. It takes a certain type of person to appreciate that. We won't see the like of these big beasts again, but being the last of their kind cements their place as special, covetable things. Best of all, they provide those of us who hold such things dear the chance to celebrate the arcane pleasures of stick and pedal. Amen to that. **End**

**THANKS TO** Yorkshire-based specialist Speedmaster for supplying both the 575M and the Vanquish S, [www.speedmastercars.com](http://www.speedmastercars.com).





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# OCTANE'S BEST BUYS FOR 2016

*Even if you ignore the idea of buying as an investment, waiting any longer to buy one of these cars will only cost you more money. Enjoy now!*

WORDS Robert Coucher







## JENSEN INTERCEPTOR

(1968-1973) FROM £25,000

With an exotic coupé body designed by *Carrozzeria Touring*, this handbuilt British bruiser is still a fabulous-looking machine with that signature wrap-around glass tailgate and chiselled lines. With massive Chrysler V8 engines (first a 6.3-litre, then a gargantuan 7.2) the Jensen offers Aston-busting performance, even if it was built by a West Bromwich truckmaker. As with the Bristol, the American V8 can be built to any spec. A GT that's losing its wide-boy image and deserves to be better appreciated – even if Sir Cliff Richard used to own one.

MATTHEW HOWELL

## RANGE ROVER P38A

(1994-2002) FROM £5000

Now that Range Rover Classics are rare and pricey, how about looking at the later P38A? For about five grand you get a lot of comfort and off-road ability, and the Rangie's looks are ageing well. There were problems with the Hevac ECU, so it's worth having that checked or replaced, and the air suspension can play up but aftermarket compressors and air springs are now available to reduce the cost of overhaul. Get one in dark green or dark blue and you can arrive at any smart shoot in style. But fit a tow bar: you will probably have to pull some of the modern soft-roaders out of the mud...



## BMW CS/CSi

(1968-1975) FROM £20,000

The lairy BMW 3.0 CSL Batmobile has come strongly into fashion and is popular as a Historic racer but you need to have a certain confidence to be comfortable with its overt nature. The more elegant version is the beautifully styled (E9) 2800CS, with its fabled straight-six. With only 170bhp the 2800 was no road rocket but you would never drive a beautiful cruiser like that anyway. The problem was ameliorated with the introduction of the 3.0CS and CSi. With the larger 2986cc capacity, the injected six produces 200bhp, not much less than the admittedly lighter CSL. An underrated and classy Grand Tourer.







MARTYN GODDARD

## CITROËN DS

(1955-1975) FROM £10,000

The beautiful, aerodynamic and futuristic Citroën DS was launched to a stunned world in 1955. Styled by Flaminio Bertoni and engineered by André Lefèbvre, the DS revolutionised ride quality, handling and braking thanks to its hydropneumatic suspension and braking system. It was quirky, eccentric and brilliant, and Citroën sold around three million over 25 years, so it was a remarkable success. As well as numerous accolades over the decades, there was a special Citroën DS display as the centrepiece of last year's Goodwood Festival of Speed Cartier Style et Luxe, arranged by uber-aesthete, collector and dealer Lukas Hüni. The DS has arrived.

## MG RV8

(1992-1995) FROM £16,000

MG sports cars offer good, honest motoring fun and can be tweaked and tuned to any spec you choose, from concours to competition. But if you want to add some smooth grunt and chassis composure, the 185bhp MG RV8 is the one. Its Rover V8 is a peach and the RV8 features a modified British Motor Heritage bodysell with upgraded suspension, five-speed gearbox and vented front disc brakes. Weighing around 1100kg, the RV8 can hit 60mph in six seconds and has a top speed of 135mph. So it's plenty fast enough, the upgraded styling now looks good and it has an affable nature. Only 2000 were built, with most going to Japan but quite a few having returned since.



## VAUXHALL VX220

(2000-2006) FROM £8000

It's amazing, the power of a badge. This Lotus from Luton is an excellent sports car with a humdrum Griffin motif on its grille (or Opel's *blitzstrahl* in Europe). Based on Lotus's innovative extruded aluminium chassis technology, the VX220 uses a reliable 145bhp, 2.2-litre naturally aspirated four driving the rear wheels through a five-speed gearbox. It weighs only 870kg so performance is sharp, with 0-60mph in just 5.6 seconds and a top speed of 135mph; and handling, with precise, unassisted steering, is superb. The arrival of the 197bhp turbo turned everything up to the max – it's a better car than a Lotus Elise.

## BENTLEY CONTINENTAL GT

(2003-2011) FROM £28,000

This muscular GT has been in production for 13 years and, now that footballers have moved on to other things, the first generation makes an extremely attractive proposition. It was the first Bentley produced entirely under Volkswagen management and has proved to be tough and reliable, with a 550bhp 6.0-litre, twin-turbocharged W12 engine enabling it to hit 60mph in 4.8 seconds, with a top speed over 180mph. There are luxurious Mulliner versions, a flashy convertible, even a 621bhp Supersport and, if you can wait a few more years, the best one to go for is the V8. All brought to you by those crazy engineers responsible for the insane Bugatti Veyron, and it costs about the price of a set of Veyron tyres and service!





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## FORD MUSTANG

(1964-1973) FROM £15,000

The ubiquitous American pony car is no longer a cheap old banger thanks largely to its great success in Historic racing where, with tuning and a good set-up, it is capable of embarrassing most Italian exotics. Back in 1964 the 'Stang instantly became one of Ford's most successful launches and it's easy to see why. Stylist John Najjar created the quintessential American car and even the name was a hit, conjuring up images of Mustang fighter planes, or wild mustangs galloping across the open prairie. Of these first-generation cars the early fastbacks are prized by racers but the notchback or convertibles are still available at reasonable cost (mostly in the US) and you can buy every single piece of a Mustang brand new by mail order.

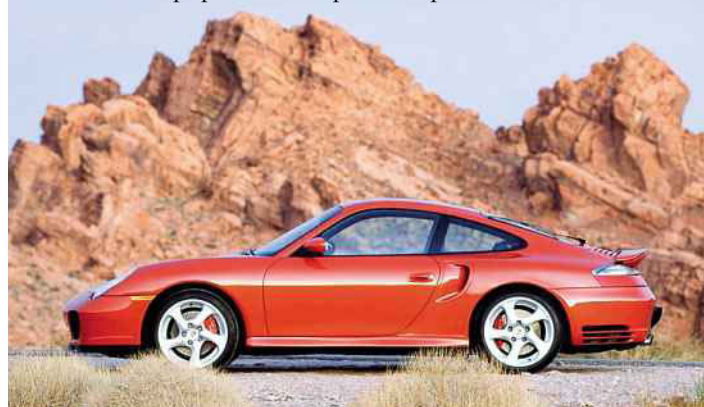


CHARLIE MAGEE

## PORSCHE 996 TURBO

(2000-2004) FROM £35,000

As you are no doubt aware, classic Porsche 911 prices have gone ballistic over the last three years. But there is one model that has not joined in: the unloved 996. When it was launched, purists didn't much like the obvious sharing of componentry with the lesser Boxster and it became apparent that Porsche's new water-cooled flat-six had, er, issues – it might explode, thanks to an intermediate shaft-bearing problem. Porsche denied everything. Nevertheless, the 420bhp 996 Turbo launched in 2000 was different. Yes, the front still looked like a couple of fried eggs but it got fatter rear arches, four-wheel drive and the fabulous, tough, reliable Metzger engine (though still water-cooled), bred out of the GT1 Le Mans racer's: 0-60mph in 4.0 seconds, a top speed of 190mph... and peace of mind!



## JAGUAR XJ-S

(1976-1996) FROM £8000

You know it's true: every gentleman should experience a front-mounted V12 at some point in his lifetime. Most V12s are rare and expensive but Jaguar's venerable XJ-S (XJS from '92) need not be. Replacing the exquisite E-type was always going to be difficult and, when the XJ-S was launched with its bigger, angular bodywork and those rear buttresses, Jaguar enthusiasts groaned. Well, some 115,000 were manufactured over a 20-year period, making this one of the most successful Jaguar models. An XJ-S is more aerodynamic than the legendary E and certainly more refined when fitted with the silky 5.3-litre V12 engine. Early examples are becoming hard to find but the later convertibles with the 300bhp V12 are delicious. If you're a cheapskate, the 4.0-litre straight-six is more sensible, if less glorious.



JUSTIN LEIGHTON



SIMON HIPPERSON

## BRISTOL 410

(1968-1969) FROM £30,000

Everybody wants a Bristol 411 but we prefer the preceding 410. Well, 'everybody' is not true, as most people really don't 'get' Bristols. They are very much an acquired taste because they are the least showy classic cars in the world. Bet there's not one Bristol in Las Vegas! The 410 has the superb Chrysler 5.2-litre V8 engine mated to an auto 'box and looks like a discreet Morris Oxford. Until you put your foot down – then it takes off with a muffled woofle. Only 82 of these cars were handbuilt, so they are difficult to find. The engine is no worry because it can be replaced with a 'crate' unit and Bristol Cars can restore or update the 410 so that it will blow the doors off most of its contemporaries. Not that anyone will notice...









## MASERATI GHIBLI

(1966-1976) £400,000

It was not so long ago that a Ferrari Daytona was priced at around £150,000. Today a good Daytona is worth about £700,000 and, as always, a good Ghibli commands about half the value of the Ferrari. The Ghibli is powered by a lusty quad-cam V8 of 4.7 and later 4.9 litres, pushing out 300 and 330bhp respectively. OK, so it's not a V12 (and concedes 20bhp to the European-spec Daytona), but the beautifully sonorous V8 gives the Ghibli a top whack of 170mph if you are brave enough. The back axle is live but well located and the cost of spares and maintenance is less than for the Ferrari. With only 1170 coupés and 125 spiders built, the Ghibli is the rarer beast.



MARTYN GODDARD



## LANCIA FULVIA 1.3S COUPÉ

(1968-1970) FROM £10,000

Led by the rise of the Stratos, Flaminia Zagato, Aurelia B20GT and B24 Spider, Lancia prices have recently taken off. But one of the best examples of the marque is the diminutive Fulvia. With two-cam V4 engines, front-wheel drive and all-wheel disc brakes, the Fulvia was a revelation when launched. The best is the early Series I, made until 1969 when Fiat took over and cheapened the engineering. Early cars have ally doors, bonnet and bootlid and power ranges from 70bhp to 101bhp for the 1300cc cars and 132bhp for the rally-winning 1600cc HF hot rods. The model you want is the still-affordable 1960s 92bhp 1.3S: delicate, beautifully made and a giant-killer on the road. If you are flush, the 101bhp 1.3 HF is a jewel.

## BMW E90 M3

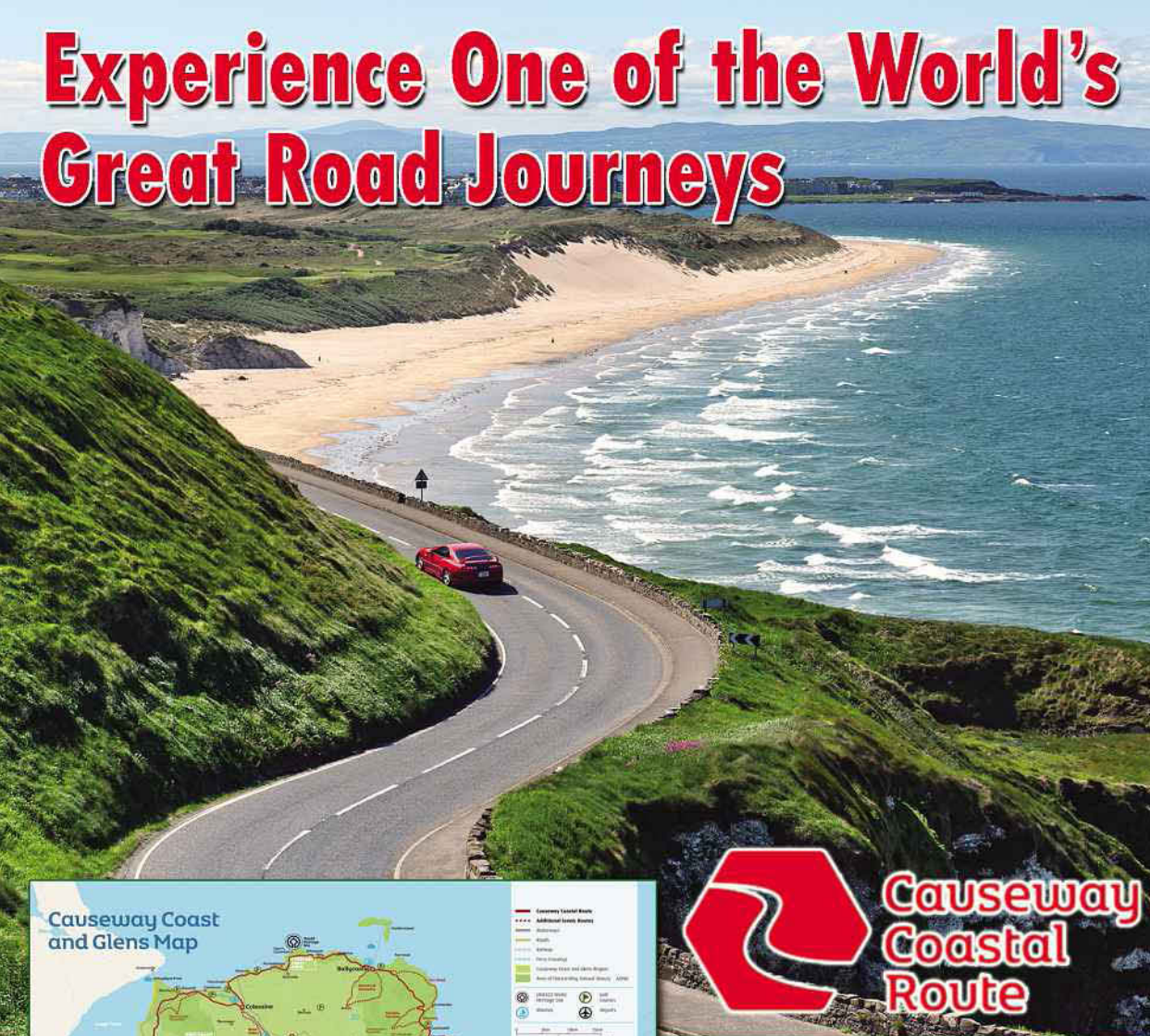
(2007-2011) FROM £15,000

Let's face it, no self-respecting classic car enthusiast wants to be seen dead in a BMW M3 coupé. Yes, the cars behave like demons but so do most of their drivers. Yet the more restrained, practical four-door saloon is different. With that lovely 4.0-litre V8 motor pushing out 414bhp and mated to a manual six-speed gearbox, the family man's M3 is a real Q-car. And its dynamics are anything but boring. It will smack 60mph in 4.5sec and rush up to a controlled 155mph, while offering comfortable rear seats for passengers who are feeling brave. It's just as fast and entertaining as the *nouveau riche* coupé; buy one in a discreet colour and have all the M badges removed. **End**





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LINDNER NÖCKER E-TYPE



# FASTBACK IN ACTION

*The Lindner Nöcker Low-Drag E-type underwent one of the most remarkable restorations of all time. Now Octane drives it*

WORDS Glen Waddington // PHOTOGRAPHY Matthew Howell







## LINDNER NÖCKER E-TYPE



**Above and top right**  
The scale of the Lindner Nöcker Lightweight's revival effort earned it the 2011 IHMA Restoration of the Year award; it's highly capable on the track and the cabin is a hugely evocative place to sit.





**‘FIVE THOUSAND AND TWELVE HOURS.** That’s over 200 24-hour days. Or 125 of typical 9am to 5pm working weeks. That’s how long it took to restore the bodywork of the Lindner Nöcker. Not the entire car. Just its bodywork.’

Recognise those words? Regular readers might recall editor David Lillywhite’s story of the restoration of the unique factory-built Jaguar E-type Low-Drag Lightweight from issue 104 – that’s fully four years ago now. The story was about far more than simply cleaning up and reassembling old parts and we’ll come back to a brief, potted history shortly. Since that moment when all the work finally came to an end, as the owner of the Lindner Nöcker E-type and founder of Classic Motor Cars Ltd, which restored it, Peter Neumark has been busy enjoying the fruits of all that labour, taking part in such events as Chelsea Auto Legends and the Cholmondeley Pageant of Power in it, not to mention accepting the trophy for Restoration of the Year in 2011’s inaugural International Historic Motoring Awards. And now he’s invited *Octane* along to one of his customer get-togethers at Anglesey Circuit, so we can find out how it drives.

It’s one thing to see the Lindner Nöcker E-type in pictures, quite another to see it unloaded from CMC’s truck into the misty morning light at this outpost of North Wales, the Irish Sea wrapping around its undulations and the distant peaks of Snowdonia just visible through the murk. This is a Lightweight E-type so, of course, it lives up to its name thanks to its aluminium coachwork. But this car is even more special than the rest of the dozen cars Jaguar built in period: put simply, it actually *looks* lighter, that curvaceous fastback tail contriving to give ➔



the E-type a visual lift. The lack of bumpers and other brightwork only adds to the effect.

The Lindner Nöcker Lightweight had been brought back to life once before, when Sussex-based Jaguar specialist Lynx rebuilt it by adding replica Low Drag parts to an unused aluminium monocoque. More recently, CMC created a genuine-bodied Lightweight (it appeared in *Octane* 110) using the bodywork discarded when 4868 WK was reunited with its crushed panels and structure, as salvaged and impounded following the crash at Montlhéry in 1964 that killed driver Peter Lindner. And now there's a toolroom replica of the Lindner Nöcker Low Drag Lightweight too, a doppelgänger that's being unloaded straight after 4868 WK itself.

The sight of two Low Drag E-types here in the paddock at Anglesey is remarkable, even if only one is the storied, if tragic, original as put back together after unpicking, unravelling and reforming every single smashed panel, drilling out every single spot-weld and rivet along the way. They command an awed silence as they are moved into the pitlane garage. Shortly that silence is to be shattered when they sing a ripping straight-six symphony that insists on the immediate attention of all present.

BEFORE THAT HAPPENS I meet up with Peter Neumark, a man who turned his passion for a perfectly restored car into a business that has become a world standard for the preparation of concours Jaguars and one-offs such as the long-wheelbase 'Kaizen' E-type roadster, created for US businessman Paul Branstad.

## 'A GLORIOUS BURBLE FROM UNDER THE BONNET AND A RASP FROM THE EXHAUSTS OVERLAY THE SHRIEK OF RACING GEARS'

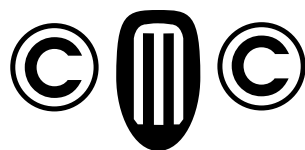


aeronautical practice, and aerodynamicist Sayer's background was with the Bristol Aeroplane Company. The standard E-type owed much of its styling and construction methods to Sayer's expertise with aircraft.

A further piece of aeronautical influence is in the shape of 4868 WK's slide throttles: it's the only Lightweight to have been so fitted, and is therefore now the only Lightweight that qualifies for a Historic Technical Passport allowing it to race with them in place. They act on Lucas mechanical fuel injection and help access a full 344bhp – this is the most powerful of all the Lightweight E-types (an output of 295bhp was more common), and also the only one of them to be fitted with a cast iron engine block.







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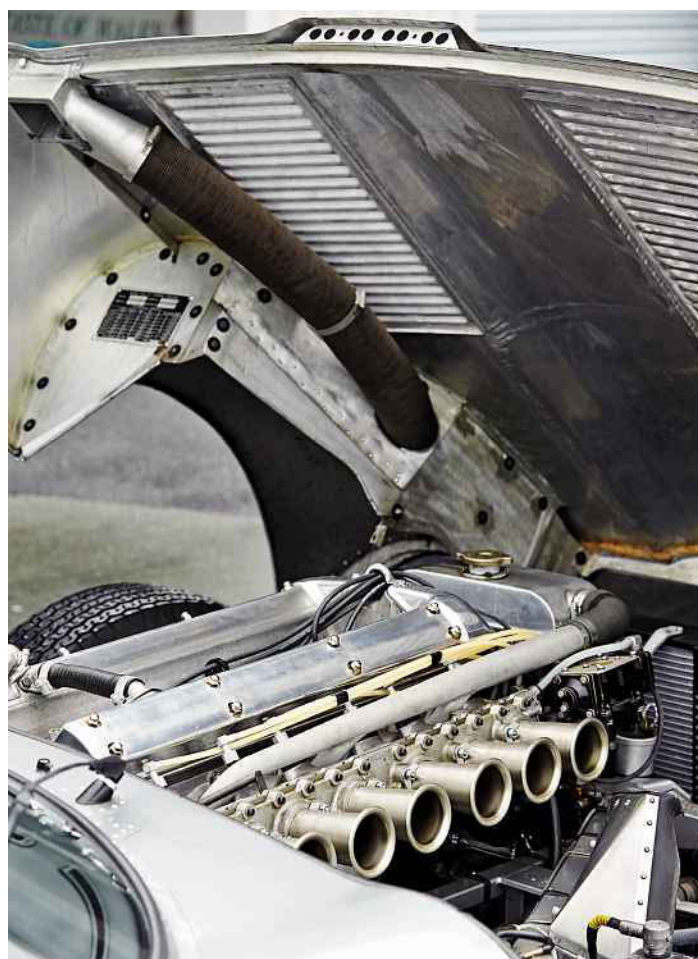
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### 1963 JAGUAR E-TYPE LIGHTWEIGHT LOW-DRAG COUPÉ

**ENGINE** 3781cc straight-six, DOHC, dry sump, Lucas mechanical fuel injection with slide throttles **POWER** 344bhp @ 6500rpm  
**TRANSMISSION** Four-speed manual, rear-wheel drive **STEERING** Rack and pinion **SUSPENSION** Front: double wishbones, torsion bars, telescopic dampers, anti-roll bar. Rear: lower wishbones, fixed-length driveshafts, paired coil springs and telescopic dampers **BRAKES** Dunlop discs  
**WEIGHT** 920kg **PERFORMANCE** Top speed 170mph (at 5600rpm in top gear, Mulsanne straight, 1964)

That's significant. This car was built, like every other Lightweight E-type, with an alloy block. However, running with this exalted power output, it was prone to blowing head gaskets, which probably explains why it was entered in the ill-fated Montlhéry race with the iron block. Its discovery certainly surprised the CMC team, who'd been expecting an alloy block and undertook further research to confirm that the cast iron one was correct.

IT'S TIME TO DON the racing helmet. I insinuate myself through the tiny passenger door and settle in next to Peter Neumark. He gradually runs 4868 WK up to speed, allowing temperatures – oil, water, transmission, brakes, tyres – to climb gradually as the rain continues to fall. He's a smooth, accurate and patient driver, though soon the E-type is using more and more track and it's clear that the rear wheels are helping in corners as much as the fronts.

My turn comes after surprisingly few laps, Neumark happy to hand over the keys to his priceless machine. I make my way around the car and settle into the hot-seat. It feels more familiar in here than it looks from outside, like any E-type pared back for competition, with the same dash though a much more pronounced rake to the wraparound screen. Famously, Neumark demanded that the leather be lightly distressed so that the car felt its age. It doesn't feel over-restored in any respect, instead having mellowed through demanding yet sympathetic use. The gearshift is straightforward, precise yet not heavy, pedal actions are consistent, the throttle sensitive yet completely linear in action. I also

drove Jaguar's Continuation Lightweights during 2015, in both carburettored and fuel-injected format, finding the injected car the easier of the two despite its all-or-nothing nature. Here, perhaps thanks to the slide throttles, there feels to be greater modulation available; not that you'd feather the accelerator as such, but more that you can afford to be circumspect as you apply power on the wet circuit without detriment to the flow of motive force. And that's important when you're driving a car as valuable as this one in these rainy conditions.

The steering is a delight, with no deadness at the centre yet consistent weighting as you apply lock via the beautiful wood-rim wheel. You can feel the weight transfer through the car as it settles into the corners, gradually leaning on the back and allowing the car to continue through neutrally or with as much tail-attitude as you prefer to allow. Understeer isn't really on the menu unless you get things wrong.

This is a tactile car, with fizzing feedback offered via the aluminium gearknob and the sense of calipers pinching discs as you step on the middle pedal. Then there's the noise, a glorious burble from under the bonnet accompanied by a rasp from the exhausts, overlaying the shriek of racing gears. It's probably the most enjoyable dynamic aspect of the whole car, and it's something that Peter Neumark gets to share with everybody at the circuit – no matter who is behind the wheel.

And my turn is over all too soon. Still, I can't really blame the Lindner Nöcker's owner. Not after all the effort that went into it. *End*

**THANKS TO** Classic Motor Cars Ltd, [www.classic-motor-cars.co.uk](http://www.classic-motor-cars.co.uk).





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# Jaguar MILESTONES

## JAGUAR Mk1 SALOON

JAGUAR HAS always been noted for its innovative sporting and racing cars. The XK120, launched in 1948, was the first serial production car to crack 120mph. The C- and D-types conquered Le Mans thanks to their then-newfangled disc brakes. And, later, the 150mph E-type brought beauty and supercar performance to the public at reasonable cost.

Another innovation was the 'sports saloon', which Jaguar re-invented in 1955 with the Jaguar 2.4 Litre (the 3.4 Litre followed in 1957). This was the first roadgoing Jaguar with a monocoque body, doing away with the need for a heavy, separate chassis. With independent double-wishbone front suspension and a well-located rear axle *à la* D-type, with inverted semi-elliptic springs and Panhard rod, this pioneering sports saloon was extremely successful for Jaguar.

The rear track was some 4.5 inches narrower than the front, giving the Mk1 (it became known as such posthumously, after the launch of the Mk2 in 1959) a slightly peculiar look. Some say that cost-conscious William Lyons would only pay for a standard Salisbury rear axle rather than invest in a wider version.

The Mk1 3.4 Litre saloons were very successful in rallying and motor racing, with the likes of Moss, Hawthorn, Sopwith and Salvadori behind their huge steering wheels. But there was tragedy too: World Champion Mike Hawthorn died when he crashed his tweaked 3.4 Litre on the Guildford Bypass in 1959.

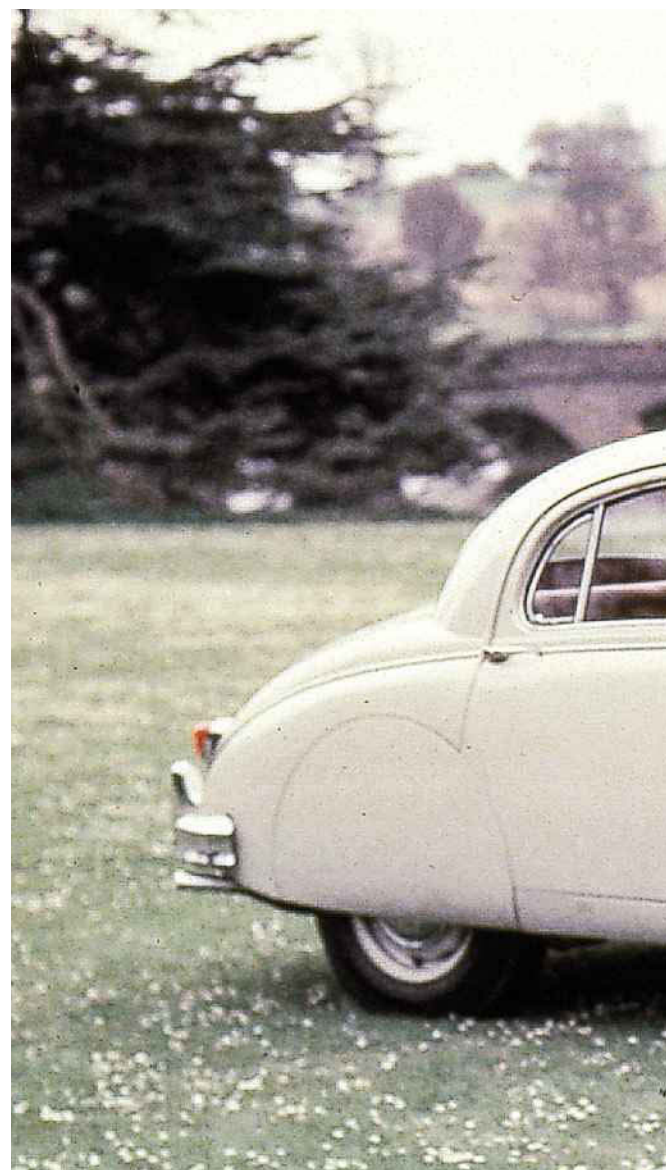
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# *Life's a beach*

*Call it a Jolly, call it a beach car:  
whatever you call it, this little  
Fiat is as much fun as it is cute*

WORDS Dale Drinnon // PHOTOGRAPHY Martyn Goddard









**B**ETTER LOCK yourself in now,' Emanuele warned me as the tiny Fiat finally crested the hill and started down the other side. 'Here comes the official top speed test.' I put on my Serious Journalist face, attached the length of rope that masquerades as a passenger's door, grasped the grab handle with both hands, and said 'Go for it'. He floored the throttle and, timidly, the speedo needle crawled past 50, 60, 70km/h, then 75, 78, just twitching across 80 before the levelling road snatched it southward again. That's 50mph, gravity-assisted. Or 49.7, to be exact.

'There we are,' he announced, with a grin and a suitable flourish, 'Warp Factor Three.' And I gave him my best thumbs-up before pointing out the obvious: 'But we still didn't catch that cyclist who passed us on the uphill

section.' Emanuele waved away the vulgarities of mere reality. 'OK, it isn't so fast,' he replied, 'but how could the cyclist possibly be having this much fun? And maybe that's the title for your story, yes? Call it "Jolly Good Fun".' Then he hesitated for a beat. 'Except here in Italy, you know, this isn't a Jolly... It's a *spiaggina*...'

Which is where Serious Journalism must briefly divert us, I'm afraid, from the delights of touring beautiful Lake Como in the rolling automotive definition of 'carefree', to attend to some history and context. We English-speaking non-Italians are largely familiar with the post-war Fiat Jolly, that jaunty series-produced microcar-cross between self-propelled supermarket trolley and sidewalk café awning beloved over the years by beach resort hotels, Riviera estate owners, and any film-maker who wanted to say 'Look, look!

***'As practical transport it was useless; as chic holiday runabout, it was simply without peer'***





Sun. Sand. Sea. Beautiful People!’ As practical transport it was virtually useless; as chic holiday runabout it was simply without peer.

But few of us know the Jolly wasn’t the instigator, it was the reaction. While details are sketchy, coachbuilt one-off leisure vehicles of that sort had been around Italian car culture long enough, even pre-Jolly, to earn their own noun in the language: *spiaggina*. Derived from the Italian word for beach – *spiaggia* – it translates literally as something like ‘beachy’, and idiomatically as ‘beach car’, and a long list of the rich and stylish accessorised their oceanfront properties with the little chopped-down flights of whimsy. Well, why not?

Legend has it, in fact, that Fiat boss Gianni Agnelli, the very paragon of rich and stylish, made them trendy in the mid-1950s by keeping a bespoke Fiat 600-based example on his yacht

and winching it down, motor launch-fashion, whenever recreations ashore took his fancy. Carrozzeria Ghia introduced a similar vehicle on the 600 platform in 1957 or ‘58 (reports vary), named it the Jolly, and soon added an edition made from the next-generation Nuova 500. Ghia produced more than 400 of them before wrapping up late in the ‘60s, and the expressions ‘Jolly’ and ‘beach car’ became synonymous outside Italy in the process.

Demand was sufficient to yield a variety of market alternatives as well, though always in limited numbers. Many more of the established design houses, Pininfarina and Vignale included, built *spiaggina* conversions. Pininfarina’s Multipla-based ‘Eden Roc’ of 1956 was probably the most exclusive, apparently comprising only two units, the first of which was created for Agnelli’s

#### Above

A parasol instead of a roof, wicker chairs in place of seats, and just enough power to overtake cyclists stopping for an espresso: yes, the Fiat Jolly is the perfect beach car.

Mediterranean villa and the second for the EL Cord family retreat – although rumours say a third went to Henry Ford II.

At one point it seemed everybody who owned a hammer was beating them out, some of them quite odd indeed. Giovanni Michelotti’s wanton defilement of the lovely Fiat 850 Spider was particularly loathsome, as was the judgement displayed by Jackie Onassis when buying said abomination. Other brands from other countries naturally served as conversion donors, too, such as the Renault 4CV and Britain’s own solid, forthright Mini. ➔





***‘The point of any beach car is not so much driving as seeing and being seen, and at this our faithful Fiat is a superstar’***

Few machines could have been a more appropriate candidate, however, than the Little Mouse, Fiat’s original 500 ‘Topolino’. Lots of them became Jolly-esque via one hand or another, and Emanuele found his during the liquidation sale of a local Topolino museum 15 years ago. As a life-long enthusiast, dedicated collector, auto industry insider and former organising board official for the Villa d’Este concours, he bonded with the little darling immediately. ‘It’s such a happy car,’ he says. ‘It looks like an ice cream.’

While the exact background of Emanuele’s Beach Topolino is uncertain, it would appear to have been converted in-period. A full restoration was performed by the museum, and the only mileage accumulated since has been around the shores of Lake Como (five kilometres at a go is the ideal day’s travel, according to Emanuele).

Constructed atop a 1954 Fiat 500C Belvedere, an all-steel rendition of the Topolino van and estate body that followed the woody-style Giardiniera version, it has room for four adults and all their sand buckets and flippers, in theory. Then again, the 500C was good for 60mph. In theory...

Not that the performance numbers matter greatly. Baby Fiats of the late lamented analogue era were invariably a hoot, and this one does the tradition proud. The paltry 16 horses (actually 16.3) might be severely challenged just overcoming the resistance of strong head-on sunlight, but they’re smooth, willing horses nonetheless.

The gearbox is completely friendly, with positive throws and a pleasingly vintage up

**1954 FIAT 500C**  
**BELVEDERE SPIAGGINA**  
**ENGINE** 569cc four-cylinder, OHV, Weber 22DRS  
 downdraught carburettor  
**POWER** 16.3bhp @ 4400rpm  
**TRANSMISSION** Four-speed manual, rear-wheel drive  
**STEERING** Worm and sector  
**SUSPENSION** Front: transverse leaf spring, lower control arms, hydraulic dampers. Rear: live axle, semi-elliptic leaf springs, hydraulic dampers  
**BRAKES** Drums **WEIGHT** 650kg (before conversion)  
**PERFORMANCE** Top speed 50mph



‘n’ down element to the shifter action. Third and fourth are firmly synchronised, second is amenable to double-declutching – you’ll never, ever need first unless you’re completely stationary, trust me – and the pedals are properly spaced for heel-and-toe.

Steering response is light and accurate and the four-wheel drums, let’s face it, are probably three drums more than this car really needs. Despite the minuscule horsepower and golf-buggy terminal velocity, though, never forget that Topolinos flooded the field of every Mille Miglia almost from the model’s launch in 1937. Any Baby Fiat fan will be enchanted from the second they slide behind the huge ‘Deco steering wheel.

Of course, the point of any beach car is not so much driving as seeing and being seen, and at this our faithful Fiat is a superstar. Italians are eternally sweet on Topolinos anyway; after all, they nicknamed the car with the Italian term for Mickey Mouse. Add in the archetypal *spiaggina* wicker seats, jaunty canvas lid and cutie-pie colour scheme and you have maybe the only attraction in Italy that could steal a Ferrari’s thunder. Buzzing it from lakeside coffee shop to trattoria to gelateria on a flawless summer afternoon is an ego stroke to match regaining your original hair and fitting into David Beckham’s wardrobe.

And yes, as the perfect ending to the perfect day, we finally redeemed the honour of Baby Fiats everywhere and overtook an entire pack of full-on, Lycra-clad, race-ready cyclists. That they happened to be relaxing in the shade with *caffè* and biscotti at that moment didn’t bother us in the slightest, either. **End**



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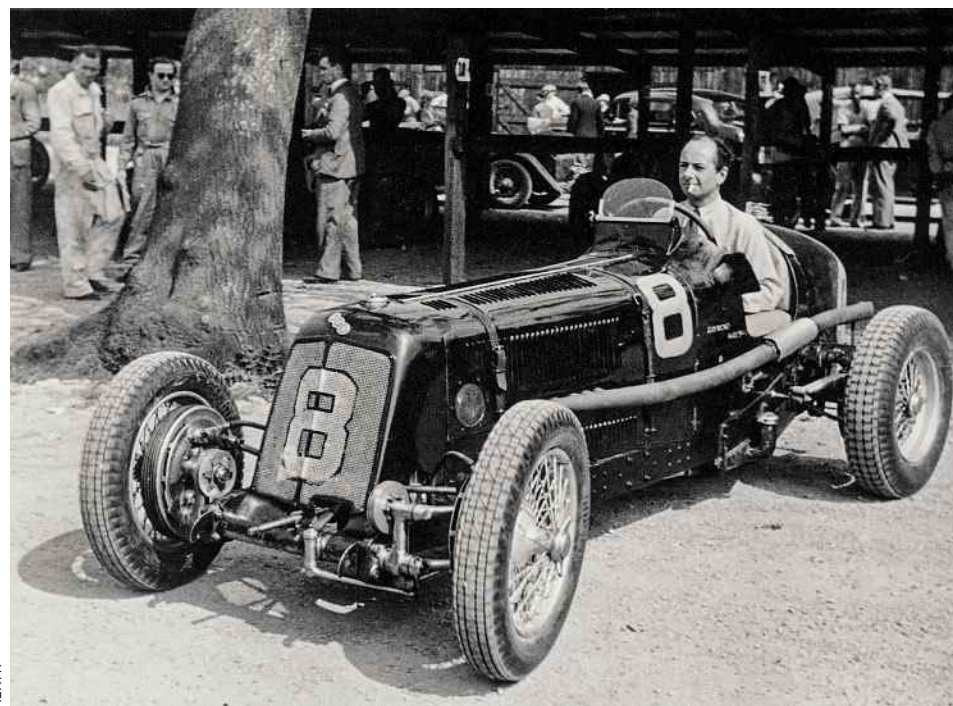
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ALAMY

## Raymond Mays

*Controversial father of the British Formula 1 industry*

**W**HAT HE DID makes for a fascinating story, whether it be about his achievements as a driver before the War or his influence on modern British F1 after it. Who he was, however, his vision and perseverance, his often absolute lack of practical judgement, his position and privilege, his grace and courage, and yes, his sexual orientation, all combine to make that story much more than merely an assemblage of race results and team histories.

Of course, position and privilege guided the plotline from the outset. Thomas Raymond Mays was born in 1899 in Bourne, Lincolnshire, his father a prosperous wool merchant and gentleman racer. Raymond attended Oundle School, served as an officer in France during World War One (for a single month before the 1918 Armistice), then in 1919 left the Army for Cambridge. Father bought Ray his first race car at the start of fresher term, and his higher education largely consisted of parties, hillclimbs and Brooklands meetings.

But a 1921 downturn in his father's affluence forced Ray out of education and into the family business; it also decimated his motor sport budget. Undeterred, he probably invented sponsorship, utilising the Right People he'd met almost co-incidentally since childhood (the supercharging guru and racing co-conspirator Amherst Villiers was a prime

example) for whatever goods or services he needed, and carried on.

Ray's talent at the wheel didn't hurt, either, and over the coming years he would prove a driver of international calibre. Mays and his colleagues furthermore expanded into tuning and construction, producing the celebrated White Riley, which led to Britain's most ambitious pre-war monoposto project: English Racing Automobiles. In junior-GP voiturette racing, ERA and Mays were potent, famously winning the Nürburgring Eifelrennen of 1935 and gaining the establishment's respect on both sides of the Channel.

Mays spent World War Two tending the family's textile concerns and did race again, briefly, winning the inaugural 1947 and '48 British Hillclimb Championships. His real focus, though, even during hostilities, was re-launching ERA, but as a fully fledged Grand Prix effort. For Mays it was a patriotic duty: he was convinced that racing could be for Britain, as with inter-war Germany, a national instrument of what's now called 'soft power', like science and the performing arts.

In 1945 he began organising BRM, British Racing Motors, with many of the ERA crew, and sought once again to provide funding via his Old Boys network – along with essentially Britain's entire motor and tech sector. Mays was a natural to preach the Gospel of GP to

**'In junior-GP voiturette racing, ERA and Mays were potent, gaining respect on both sides of the Channel'**

the nation: he was well-known and well-liked, tall, handsome and charming, had friends everywhere, and was a media magnet.

That he was also gay wasn't unsuspected in the racing fraternity, but only publicised to the wider world in period euphemisms such as 'immaculately dressed' and 'adores musical theatre', and if his sexuality was a problem, it didn't stop sponsors from stepping up. BRM rolled out its debut machine, a radically complicated, 1.5-litre supercharged V16, in December 1949. It was an unmitigated disaster.

Mays was, it transpired, far better suited to have-a-go-chaps Brooklands than the professional motor sport world evolving post-war. He was a mechanical innocent (one has a man for that, after all) and hadn't actually considered, before soliciting money, how much would be needed. BRM went broke building cars that wouldn't run, surviving only through a 1952 buy-out by principal sponsor Rubery Owen.

Still plagued by inspiration over preparation, things didn't genuinely turn around until Mays lost effective operational control altogether following the notorious 1960 drivers' strike by Hill and Gurney, eventually filling the role of PR front-man and race team 'fixer', the man who dropped a quiet word in the appropriate ear. Worse yet for Mays, whether by his own indiscretions or corporate fear of publicity, his sex life came under increasing condemnation from new team boss Louis Stanley. Through it all, though, Raymond Mays stayed with BRM and carried on.

And in 1962, Graham Hill and BRM won both the Drivers' and Manufacturers' World Championships. It wasn't the first British title, Brit companies having long since decided a native F1 industry wasn't such a bad idea after all; it was merely the first all-British title, the kind Mays always dreamed of.

He stayed on with the team, too, almost as long as there was one. Mays died at home in Bourne in 1980, two years after his CBE for services to motor racing.





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# The slide rule

*From Steam Age to Space Age, before pocket calculators, this was the quickest way to do maths*

**I**'VE ALWAYS LOVED the word boffin. In my youth I briefly aspired to be one, relishing the thought of being called upon to save the nation by doing a Barnes Wallis and knocking out a bouncing bomb or two. Or maybe designing a radical new Le Mans racer on the back of an envelope using nothing but intuition, imagination and my trusty slide rule. That's where my plan fell apart. Envelopes were plentiful but I couldn't for the life of me get the hang of a slide rule, and you couldn't be a boffin without one.

The Scottish Laird and mathematician John Napier is credited with inventing logarithms as a calculating aid in 1614. Logarithms require replacing the numbers to be multiplied or divided by another set of numbers, referenced in tables, that allows the calculation to be done by simple addition or subtraction. As a substitute for sheets of tables, Napier produced his so-called 'bones' – a set of numerically engraved rods, square in section, that when arranged appropriately functioned as a manually manipulated calculator.

In 1620 the Reverend Edmund Gunter produced a rule engraved on both sides that allowed calculations to be made by using a set of dividers. Two years later another Reverend, William Oughtred, placed two rules side by side and by moving them against each other invented the slide rule – and, while he was at it, also invented the circular slide rule.

Logarithms and the slide rule were conceived as labour-saving devices but the brilliant minds that created them did not foresee the consequent frustration, despair and feelings of inadequacy that would be inflicted on the countless millions of mathematically less blessed who would fail to clear the logarithm's conceptual hurdle. Myself being merely one.

The slide rule became ever more sophisticated and, in 1675, Sir Isaac Newton proposed a cursor. It failed to catch on until, in 1851, French artillery officer Amédée Mannheim used a movable cursor on the slide rule that he created to rapidly calculate the angle of fire when lobbing shells at the enemy. Amédée's design incorporated four scales, A and B being double-length for squares and roots and C and D single-length for multiplication and division. It was universally adopted as the basis of the modern slide rule.

For three-and-a-half centuries, spanning the Steam Age and the Space Age, the slide rule was the prime calculator in man's engineering and mechanical endeavours. Slide rules were even carried on the Apollo moon missions as back-up in the event of a computer failure.

Designs and manufacturers proliferated, more than 250 different types appearing in the 19th Century and another 90 in the first decade of the 20th, and it is estimated that as many as 40 million slide rules were produced in the 20th Century alone.

Slide rules were made in a variety of materials: wood, aluminium, celluloid on

bamboo and, of course, plastic. Circular slide rules were common, as well as cylindrical types, one of which managed to pack 20 metres of paper printed numbers into its rotating barrel. Slide rule scales also appeared on watches with revolving bezels and, allegedly, even on a Zippo lighter.

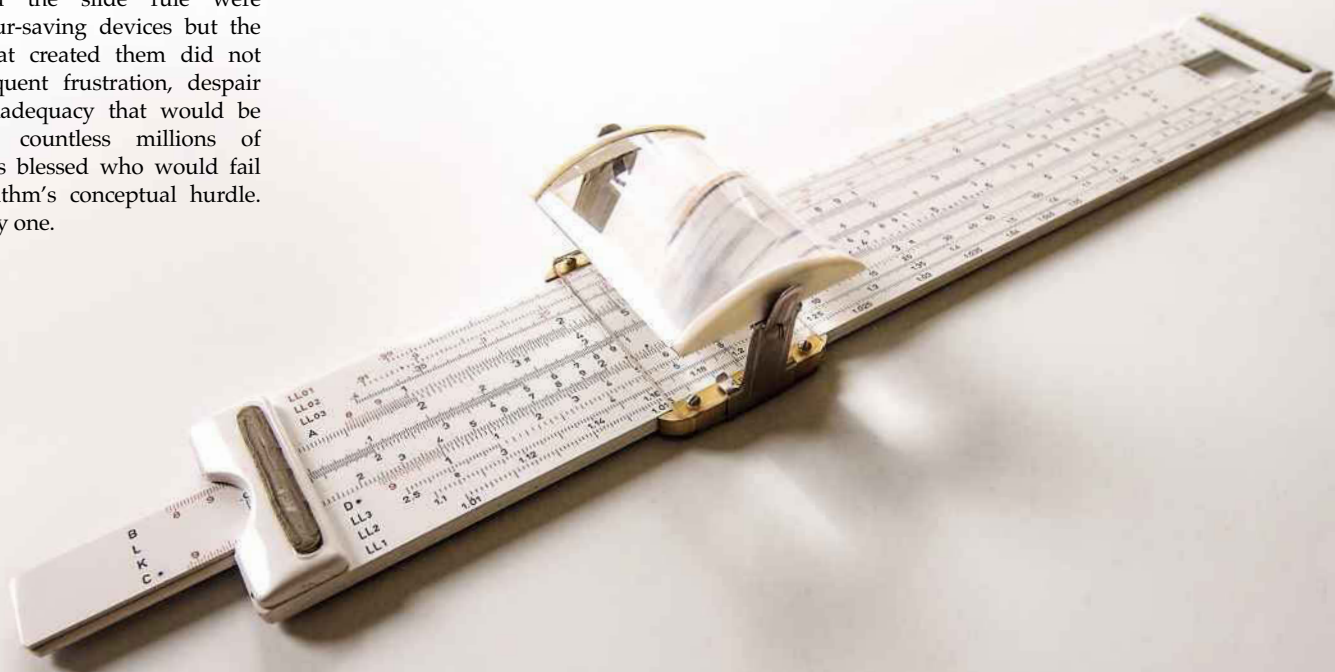
The slide rule became the totemic symbol of the engineer and scientist. Put a camera in front of one and his slide rule would be whipped out within seconds to demonstrate his command of the world of calculation.

Einstein used a German Nestler brand, as did rocketeer Wernher von Braun and, coincidentally, his Russian competitor in the Space Race, Sergei Korolev. Mikhail Kalashnikov even posed for a portrait clutching a slide rule rather than his eponymous machine gun.

Ironically a slide rule was used to make the calculations for the device that would, almost overnight, lead to its abrupt demise – the electronic four-function calculator.

And, in what is perhaps the ultimate irony, you can today download a virtual slide rule to use on your computer!

**'Slide rules were carried on Apollo moon missions as back-up in case the computers failed'**







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## Re-writing history

*Penmaker Montblanc raids the Minerva back-catalogue to produce a modern classic*

**O**VER THE YEARS I have liked quite a number of Montblanc watches, just not quite enough to wear one – until I saw the Montblanc 1858 two-subdial chrono.

That is not to say that there have not been good watches from Montblanc. The Rieussec, for example, was an interesting watch based upon the design of an early horse race timing device by Nicolas Rieussec dating from the 1820s. It used the principle of a spot of ink dropped onto a rotating enamel calibrated disc to 'write' the elapsed time; whence chrono (time) graph (writer). The significance of this system to Montblanc – a pen brand – is obvious and was recalled in the design of the Rieussec Monopusher chrono of 2008. I also seem to remember that Reinhard Meis had a hand in this watch and Meis is a great expert, closely

produced calibres such as the legendary Venus 175 handwound chronograph, a movement that found its way into watches made by such specialist brands as Breitling. Today those Venus-equipped models are particularly highly sought after by collectors.

Minerva was, like many Swiss watch companies used to be, family owned, of middle size and with a respectable business supplying movements to other makers. It was sold in 2000 and sold again in 2006, this time to Richemont, which announced that it would become the high watchmaking arm of Montblanc. The watches were gorgeous and I wanted one but they were very expensive, bearing so little resemblance in terms of price and design to the rest of the Montblanc range as to be an almost entirely separate brand.

When he took over, I suggested that Jerome should use Minerva as a sort of highly developed prototyping workshop for making watches with great horological content that could bridge the price and production gap between the 100,000 or so accessible watches sold by Montblanc each year and the couple of dozen £100,000 or so watches that used to trickle out of Minerva each year. It seems that he has done even better than that and released a watch that brings the best of Minerva out under the Montblanc brand, and I reckon he has an instant hit on his hands.

The look of the single pusher chronograph is that of a vintage pilot's watch – large winding crown, big numerals and those elaborate superluminova hands that look like the spires of a Russian cathedral. One of the great coups in purchasing Minerva was the acquisition of an amazing stock of antique enamel dials, and these have provided inspiration for the gorgeous face of this watch.

Turn it over and you can appreciate the classic Minerva styling of the movement; the giveaway is the Y-shaped chronograph bridge, such a signature feature of Minerva movements that it was patented back in 1912. But while the movement and dial may carry the features of Minerva, the name on the dial is Montblanc, and as a sensitive touch the logo is an archive one that the Hamburg-based penmaker used at the time.

The exciting news is that Montblanc recently poached the talented Davide Cerrato from Tudor – the man behind such classic-inspired hits as the Black Bay. I hope that the Montblanc 1858 chrono, great though it is, is merely a taste of what is to come.

**'A great coup in purchasing Minerva was its stock of antique enamel dials, which provided inspiration'**

involved with A Lange & Söhne following its post-Communist relaunch in the 1990s.

Another very good and more recent watch was the elegant and disruptively affordable perpetual calendar it launched in 2014, putting this classic high-watchmaking complication within the financial reach of those who would never be able to afford a Patek or a Vacheron Constantin. Of course, it was not – and did not pretend to be – a *manufacture* movement, but the styling was elegant and understated. It looked like you would want a traditional QP to look, only without the traditional price.

This watch was the work of Jerome Lambert, who, having left Jaeger LeCoultre, has been handed the challenge of pepping up Montblanc, not just the watches but the whole thing. As a watch man he immediately spotted an underused asset that Montblanc possessed: the Minerva factory at Villeret.

Minerva is a storied old manufacture with a history reaching back to 1858 and, in the past,





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# The coffee table for the book

*A recent launch for a new photography book dedicated to 007 set Giles Chapman thinking about the best way to display your most treasured motoring ephemera*

**LEGENDARY PHOTOGRAPHER**  
Terry O'Neill (below) probably gets painful twinges of overuse from his shutter finger. Now his whole hand must be aching after signing all 1000 copies of the new book *Bond And Beyond*.

Terry, of course, has been firing and flashing at presidents and pop stars for six decades. His epoch-making images hang in galleries and collections worldwide, and he's photographed everyone prominent you can possibly think of, from Amy Winehouse to Nelson Mandela. Little surprise, then, that he's been a fixture on the set of James Bond movies, from the classic Connery era right up to the recent *Spectre* with Daniel Craig.

It's taken a long time for Terry's Bond images to be curated together in one title, but London's Ransom Gallery has done a spectacular job with its lavish limited edition. The text across the 212 pages is appropriately spare, letting the selection of highly stylised and completely spontaneous black-and-white images hold your attention.

'Photographer to the stars' seems an awful hackneyism, but Terry really has seen them all through his viewfinder, from Audrey Hepburn to Brigitte Bardot, and he's still working today. He first popped up on the set of *Goldfinger* back in 1964.

'I was young at the time and got given a chance,' he recalls, his days up to then spent as a camera slave for *The Sketch* newspaper. 'A lot of the successful photographers were in their 40s and 50s and I was 23. So the best part of my youth was spent around movie stars. I'd get put on a film for two weeks and I'd just spend the time with Paul Newman or Sean Connery or whoever. They sort of trusted you, so I could go absolutely anywhere. I was lucky. Seriously lucky. And the freedom I was given... simply isn't allowed to photographers today.'

The book costs £1250 and, bearing in mind its rarity, it's unlikely to diminish in value. Or disappoint *Octane* readers, either, because – despite the only wheels-themed image being of a be-suited Connery astride a US sheriff's motorbike – there's a well-crafted, 25-page essay on Aston Martin's recurring role in the films.

Ransom has gone further than mere paper publishing. The book has a tablet embedded in its cover that can show any of Terry's Bond images in backlit brilliance. No wonder 007 producer Barbara Broccoli and former Bond girl Honor Blackman (looking rather amazing at 90) were casting admiring glances at it through the Champagne haze of the launch party.

What Ransom has also done is to create a sexily 'period' setting in which your book can

be displayed. They call it a 'coffee table' (bottom, centre), which must be a smirky way of boosting the indulgence factor of the book itself. It costs £8500, and you might want to invest in a set of coasters for those lattes, because this baby is hand-crafted with a bronze frame, white shagreen leather covering, and sheeny glass top.

'I'm not sure which actual Bond Film inspired me,' says designer Mark Ransom. 'It could be *On Her Majesty's Secret Service*, the one with Telly Savalas, but then it suits any post-1970 film that designer Ken Adam had a hand in. I've made it very retro, very 1970s, with concealed drawers in which to keep your Bond ephemera.'

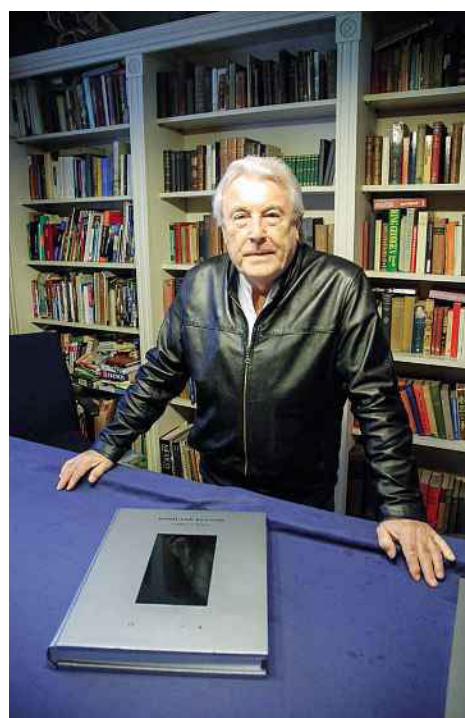
The book stows in a beautifully weighted ramped drawer, which pops out in a smooth, machined action. It really is a proper centrepiece for any modern living room, not just the allocated mancave.

I really think Mr Ransom is onto something interesting here. And, indeed, he has created a slightly smaller version, for not much less money, that features a Makassar Ebony wood covering, and which would suit the typical apartment, rather than the underground or mountain-top lair of a deranged plutocrat bent on global domination.

What the coffee table highlights are the display problems of collecting automobilia. Hanging things on walls or putting them on shelves has drawbacks. Wall-mounted displays are bound to be prone to light exposure deterioration, and most vertical display cases become chronic dust traps.

With a table like this, a choice arrangement of treasured items would really be a central focal point, likely to be well away from damaging sunlight. Meanwhile, the depth of the central, glazed display area could suit all kinds of items. Take the famous Corgi Toys Aston Martin DB5 from *Goldfinger*. The very best of these are worth £500-700 apiece, with the highest value dependent on all the little extras being present – the box, the display plinth, the secret instructions leaflet, the spare baddies and the supremely elusive 007 lapel sticker. You certainly need space and security to do this lot justice.

The automobilia 'industry', such as it is, needs to think about matters such as this while values continue to steam upwards. Many of the items you might have read about on this page over the years are not easy to showcase and, in the end, if you buy stuff and shove it away in a shoebox, you're not going to revel in the full glory of owning it, are you?



**'The book stows in a beautifully weighted drawer, which pops out in a smooth action'**





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# Dick Lovett

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est. 1966



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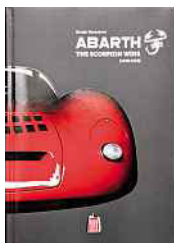
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# Abarth the Scorpion's tale / the Scorpion wins

SERGIO SECCATORE, Registro Fiat Italiano, €190 / €100



FORGIVE THE potentially confusing pairing of subheads, above, but these two publications – there are actually three, but we'll come to that in a minute – belong together, even though you can buy them separately. They add up to the most

comprehensive record yet produced of Italy's favourite tuning outfit; fittingly, they were launched at the opening of Fiat's Officine Abarth Classiche, the facility dedicated to the preservation of classic Abarths, described in *News* last month.

The Italian Fiat Register has masterminded these impressive volumes; its stated aim is 'to provide a record of the true story of the Scorpion marque... until 1971... and also to curb the "falsification" of Abarth cars.' Their author, Sergio Seccatore, worked in Abarth's experimental department from 1966 to 1972 and he has collated a fantastic collection of technical documents and photos

*Abarth, The Scorpion's Tale* consists of a 1060-page, two-volume slipcased set. It begins with Seccatore's own recollections of working at Abarth, which include fascinating nuggets such as the revelation that the 3mm black borders of the side stripes on a 1000TC Berlina were painted freehand

using a goose feather... But the majority of volume one consists of drawings, spec sheets, archive photos and brochures, starting with Cisitalia's 1948 racing cars and proceeding through the various Abarth road and competition machinery. There's also much about company personnel – and, to be honest, rather too many similar-looking 'happy snaps' taken at reunions in the 1990s – but for every duff image there's an evocative period shot, so let's not be churlish.

Volume Two of this set is devoted to specification sheets and photos of every type of car that Abarth made or converted (a typical spread is shown on the right). Ever seen an Abarth Renault Frégate Berlina Boano? No, we hadn't either, but all the details are here. So are dozens of aerodynamic prototypes, pretty sports racers and full-on Formula single-seaters, along with the core-market hotbedded Fiat saloons and spiders.

*Abarth, The Scorpion Wins* is a stand-alone hardback, an A-Z of all the drivers who won

a race in an Abarth, whether that's some minor-league event in Boondocks, Ohio, or a class win on the Mille Miglia. Every victory is listed – more than 6000 of them – but the seemingly endless results are interspersed with dozens of contemporary photos to liven the 600-plus pages.

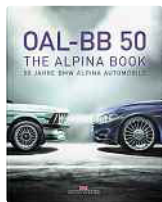
Tracking down these volumes might be a challenge (try the English language site at Italian bookseller [www.gilena.it](http://www.gilena.it)) and they are not exactly bedside reading, but they're an invaluable reference work and not unreasonably priced, either.





## OAL-BB50 the Alpina book

PAOLO TUMMINELLI, Delius Klasing, £69.99, ISBN 978 3 667 10312 3



WRITTEN by a professor at the Cologne International School of Design, this doorstep of a hardback marks the 50th anniversary of the German tuner of BMWs. It's a stylish production – possibly a little too much so at times, since the

German/English text is printed in Alpina's colours of blue and green, respectively, and the latter isn't the easiest colour to read – but the words have a certain panache that's survived translation.

Like Adler before it, Alpina started out making typewriters; it was the owner's son, Burkard 'Bubo' Bovensiepen, who decided to exploit a niche in the German market for tuning family cars, focusing on the BMW *Neue Klasse*. The rest, as they say, is

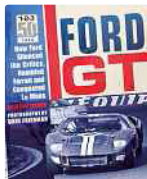
history – and Prof Tumminelli tells it well, focusing on the people as well as the cars that made Alpina great. At 464 pages, it's a thumping read.

And the title? It references Alpina's home town, Bubo's initials and the anniversary, in the style of a German number plate. Those fun-loving Germans...



## Ford GT

PRESTON LERNER & DAVE FRIEDMAN, Motorbooks, £45  
ISBN 978 0 7603 4787 4

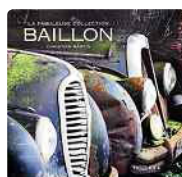


THE AUTHOR states in his introduction: '[This book] isn't the first to recount how Ford triumphed at Le Mans'. As he goes on to explain, it's not a detailed history of the GT40, either, but instead attempts to

weave together 'the people, the politics, the technology and the racing' that culminated in Ford's humiliation of Ferrari in the 24 Hours. And it succeeds: the text is pacy yet authoritative, and benefits from a crisp and attractive layout that just draws you in. Even without the words, this book would be worth buying for Dave Friedman's superb pictures, which are used generously large. They're mostly black-and-white but include some great colour shots, too, from the 1966 and '67 races. If you buy just one GT40 book, make it this one.

## La fabuleuse collection Baillon

CHRISTIAN MARTIN, Editions Hozhoni, €49  
ISBN 978 2 37241 017 5

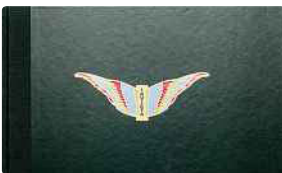


THE TREASURE TROVE of vehicles stashed away by French haulage contractor Roger Baillon and unearthed in 2014 was one of the greatest collection of barnfinds ever, and the

so-called 'Baillon Ferrari' 250GT California Spider has passed into legend. This book is an album of artfully shot photos of the vehicles as they were found; it's both engrossing and depressing at the same time, because the total decay of many fabulous cars is revealed in all its garish rustiness. The contrast between oxidated metal and lush green foliage is stark – but it helps you understand why many vehicles have been bought as 'works of art' rather than restoration projects.

## The Invicta S-type low chassis

MIKE RIEDNER, Invicta Publishing, £279, ISBN 978 3 00 049554 0



HARD ON THE heels of the superb new book about Squire cars (see *Octane* 151) comes this impressive

landscape hardback about another esoteric British icon, the Invicta low-chassis. Ironically, in view of the model's quintessentially English nature – and the fact that the book is only available in English – it's by a German author. No-one could doubt Herr Riedner's passion for the subject, which shines through his text and which is complemented by his own fine colour photography of surviving cars, plus numerous archive pictures. It's clearly been something of a labour of love.

Following an overview of the company's history, 19 S-types are profiled in detail, with shorter histories of other survivors. The close-knit world of Invicta owners, encouraged by club archivist Duncan McGregor, led to a wealth of pictures and information being available; as you can see from the spread, below, Riedner's photography includes many evocative close-ups of patinated details, which really lift the presentation. Go to dedicated site [www.invicta-publishing.com](http://www.invicta-publishing.com) to order a copy.



## COLLECTORS' BOOK

### Building a '750' Special

JOHN HAYNES, 1959, value £30



IT'S CHEAPLY PRODUCED and runs to just 44 pages, but this little softback was the start of the Haynes Publishing empire, tapping into the mania for Specials building in 'make do and mend' post-war Britain. With charmingly naïve hand-drawn illustrations, this pamphlet inspired thousands of daydreams – and caused the demise of many an Austin Seven.

## Travels with a Jaguar

AMOS BALL/CHRISTOPHER MEIER-SIEM  
The Jaguar Press, £99, ISBN 978 3 944848 10 5

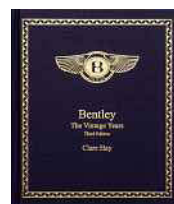


THIS LITTLE HARDBACK is a modern production – but it could easily fit into our 'Collector's Book' category, above, because it's such a beautiful object.

*Travels With A Jaguar* was originally published in 1954 and is a lighthearted account of an American family's tour of Europe in their MkVII saloon; German Jaguar enthusiast Meier-Siem was so entranced by it, when given a rare copy as a present a few years ago, that he set out to research the people involved and reprint the original book. He has done a fabulous job and the reprint, on creamy paper with all the 1950s cartoons superbly reproduced, is quite gorgeous. Only available (in German or English) from [www.jaguartravels.com](http://www.jaguartravels.com), it would, in fact, make an excellent present...

## Bentley the vintage years

CLARE HAY, Number One Press, £400  
ISBN 978 0 535827 47



INCREDIBLE TO LEARN that the author had just turned 23 when the first edition of this work was published in 1986; almost as amazing is the fact that the third edition is also

three times the size of that original. *Bentley, The Vintage Years* now comprises three substantial hardbacks and is unlikely to be superseded as the definitive resource on vintage Bentleys, Clare Hay having exhausted every potential avenue of research – just 10% of cars built remain in obscurity. Vols I and II contain about 1000 pages of pre-war photos of the various Bentley models, plus motor sport; Vol III has some 500 pages of chassis histories... It's a staggering achievement.



## EAT C-Sharp turntable

£2498. [www.europeanaudioteam.com](http://www.europeanaudioteam.com)

THE C-SHARP turntable, created by Czech sound wizards European Audio Team, is as much a piece of high-tech sculpture as a piece of high-end audio equipment, with its slimline, lacquered black plinth and carbonfibre-skinned top plate – the latter forming a suspended chassis on which the main bearing and tone arm are mounted. A feast for the eyes as well as the ears.



## Ball Fireman NECC

£1150. [www.ballwatch.com](http://www.ballwatch.com)

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## 'Bluebird' Harrington jacket by Grenfell

£295. [www.holden.co.uk](http://www.holden.co.uk)

GRENFELL'S HARRINGTON jacket is available in other colours but, as its purpose is to celebrate the record-breaking achievements of Malcolm and Donald Campbell, it would simply be wrong to buy it in anything other than 'Bluebird' blue. The Campbells weren't the only famous fans of the British-made cotton apparel: Stirling Moss was Grenfell-clad during his 1955 Mille Miglia victory, and for his British Grand Prix win that same year, too.





### Kyalami '78 T-shirt by Retro GP

£22.95. [www.retrogp.com](http://www.retrogp.com)

RONNIE PETERSON stole victory from Patrick Depailler on the last lap of the 1978 South African Grand Prix at Kyalami, and this black and gold T-shirt celebrates the win and recalls the livery of Peterson's John Player Special Lotus.



### Citroën DS19 model kit by Ebbro

£69.95. [www.grandprixmodels.co.uk](http://www.grandprixmodels.co.uk)

IF YOU'RE unable to have a goddess parked on your driveway, this 1:24-scale detailed plastic kit from Japanese modelmaker Ebbro will at least let you admire one on your sideboard.



### Rocket Racer toy by Baghera

£29. [www.speedkingtools.com](http://www.speedkingtools.com)

WASTED ON the children it's allegedly aimed at, this lovely, 20cm-long retro-styled racer has metal bodywork (with side-exit exhausts), squishy tyres and a wooden-headed driver.

### Scalextric Caterham Superlight

£39.99. [www.scalextric.com](http://www.scalextric.com)

EVEN DAINTIER than the real thing and probably just as likely to fly off the track at high speed (in our clumsy hands, anyway), Scalextric's model of the Caterham Superlight is based on the steed of the 2014 Caterham R300-S Championship winner, Aaron Head. Nicely detailed and well proportioned, it can be converted to run on the company's Digital and Digital ARC PRO track systems.



### Bremont watch box by Globe-Trotter

£675. [www.shop.bremont.com](http://www.shop.bremont.com)

ONE MIGHT question the wisdom of travelling with up to six valuable watches but, if you feel you must, this plushly lined case is the way to do so stylishly.







Models shown are available from Grand Prix Models, +44 (0)1295 278070, [www.grandprixmodels.com](http://www.grandprixmodels.com)

1:18 BY CMC

## Ferrari 250 GTO

PRICE £371.95 MATERIAL Premium diecast QUALITY ★★★★★ VALUE ★★★★★

SPOT THE raised cover for the radiator filler? We left it open to give you some idea of the quality of this model, which is perhaps CMC's best yet. Note how thin the cover is, and how fine the hinge.

Needless to say, all the major panels open – as do the minor ones, such as those for the oil and fuel tanks. The V12 engine is intricately modelled, natch, and the incredibly fine Borrani wires can be removed by unscrewing the spinners, which are correctly handed

for left and right sides. But there's much more: seats trimmed in real fabric; functional leather bonnet straps; stainless steel oil and fuel tanks; actual rubber blades in the windscreen wipers... Our one caveat is that, surprisingly, the fit of the rear window isn't perfect.

Nevertheless, this 1962 GTO is a masterpiece and endlessly fascinating. Choose from red, blue, yellow or silver versions – but get your order in quickly, because each is sure to be a sell-out.



1:43 SCALE

1 // LAMBORGHINI HURACÁN GT3

BY LOOK SMART PRICE £109.55

MATERIAL Resin & metal handbuilt

QUALITY ★★★★★ VALUE ★★★★★

It isn't cheap, but this miniature of a 2014 GT3 racer has incredibly fine detail and lettering. It's near perfect.

2 // CITROËN 15/6 CHAPRON

BY NOREV PRICE £43.95

MATERIAL Resin

QUALITY ★★★★★ VALUE ★★★★★

A Traction Avant was the basis for Chapron's 1957 presidential limo: Norev's model is superbly finished.

3 // LOTUS Mk6 BY SMTS

PRICE £113.40 (kit £47.95)

MATERIAL Handbuilt whitemetal

QUALITY ★★★★★ VALUE ★★★★★

Incredibly, this may be the first model of a Mk6 ever to be released – and it deserves a place in any Lotus collection.

4 // GENIE Mk8 BY MEA KIT43

PRICE £97.40 (kit £41.95)

MATERIAL Resin & metal handbuilt

QUALITY ★★★★★ VALUE ★★★★★

Interesting subject, poorly built model – experienced modellers would do better to buy the kit and make it themselves.

5 // NISSAN GT-R LM BY EBBRO

PRICE £58.95 MATERIAL Resin

QUALITY ★★★★★ VALUE ★★★★★

Oddly, Ebbro has modelled one of the GT-R hybrids that *didn't* finish Le Mans in 2015. But it's a lovely model, nonetheless.

6 // BENTLEY 4 LITRE VANDEN

PLAS TOURER BY MATRIX

PRICE £89.95 MATERIAL Resin

QUALITY ★★★★★ VALUE ★★★★★

Matrix has done full justice to one of the most attractive pre-war Bentleys, built in 1938 for the Maharajah of Darbhanga.

7 // HWM ALTA BY JADE MINIATURES

PRICE £137.30 (kit £52.85)

MATERIAL Resin & metal handbuilt

QUALITY ★★★★★ VALUE ★★★★★

Panel lines are heavily obscured by paint, but this replica of the HWM entered for the '55 Monaco GP is still a pretty thing.

8 // LINCOLN ZEPHYR BY NEO

PRICE £62.55 MATERIAL Resin

QUALITY ★★★★★ VALUE ★★★★★

Wavy running board trim aside, a particularly handsome model of a particularly handsome 1937 Coupe.

9 // MANIC GT BY AUTOCULT

PRICE £73.95 MATERIAL Resin

QUALITY ★★★★★ VALUE ★★★★★

Want a super model of Canada's first production sports car? Here it is. Perhaps surprisingly, it wasn't the last...

## CLASSIC MODELS

### Ford Thunderbird by Lanard Toys



LANARD TOYS is not a very well-known name among model car collectors. It started operations in Hong Kong in 1978 and today it mainly produces plastic action figures for boys, and dolls and ponies for girls.

In the late 1980s, however, Lanard made some plastic cars. They were each about seven inches long and included a Jaguar XJ220, Volkswagen New Beetle, Dodge Viper and 1949 Mercury with a rather lurid plated metallic finish.

Among them, this model of a 1956 Ford Thunderbird stands out. Although frequently modelled in diecast metal and plastic over the years, replicas of this car haven't always had

correct proportions, but the Lanard Toys offering is remarkably realistic. It's complete with whitewall tyres, two-tone upholstery and a 'Continental kit' spare wheel, and there's even a fine Thunderbird logo on the rear fins.

Of course, it was never intended to be a collector's item and play value was provided by a pull-out cord that activates a flywheel motor and sends the car rocketing across the floor. Pulling the car back and releasing it will also start the motor.

What's particularly interesting about this model, which appeared in 1988, is that it's a more recent variation on the plastic friction-type of car that was churned out

in vast numbers in Hong Kong during the 1950s and '60s – although, by the time the Thunderbird was introduced in 1988, production had been moved to nearby Macau.

Hong Kong plastic cars, once dismissed as cheap imitations, are now highly desirable to collectors, partly because their fragility makes their survival rate low. In years to come, the same may well turn out to be the case with the Lanard Thunderbird, which, after all, is already 25 years old.

There can be very few that were bought at the time and kept, sealed and unopened, in their packaging. If you are lucky enough to find one, it can only increase in value.



## FIAT 806 GP 1927

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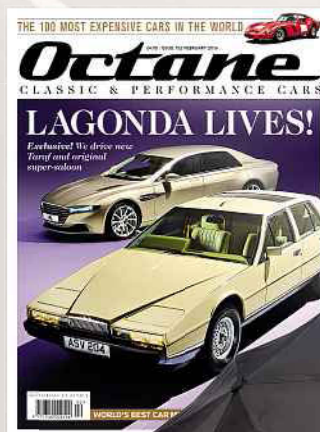
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## Pint-and-a-halfshaft



**1932  
AUSTIN SEVEN**  
TONY DRON

**OLD CARS BREAK DOWN**, don't they? No doubt mine will one day, though I take precautions to avoid unscheduled stops, the latest being a back axle rebuild. It had started to leak SAE140 oil like a colander and, if I set off sharply, there was a worsening 'clonk' from free play.

As ever, our local club, the Cambridge Austin Seven & Vintage Car Club, met the challenge. Over a beer at our monthly meeting place, The Plough & Fleece in Horningsea, I received an offer of help from fellow member Gerald Walker.

In his workshop a few days later, the axle was removed, dismantled and closely inspected. It needed one new halfshaft, which I ordered from A7 Components, and I had already bought the correct rear axle rebuild kit from them, containing all the right gaskets and so on.

The halfshaft arrived a couple of days later and my car was soon up and running again. It's quiet, it doesn't leak and the 'clonk' has gone, but there was another, unexpected major improvement – the disappearance of a harsh vibration at 53mph. My car can exceed that speed because back in the late '50s a previous owner tweaked the engine with, among other things, a Supaloy cylinder head.

It's also much smoother now. That has to be down to Gerald's careful reassembly of the torque tube

mounting. He was brought up to do things properly because his late father was Cambridge's most famous Austin Seven specialist.

The photograph above shows the back axle in bits with the new halfshaft in place, but rather more intriguing, perhaps, is the device on a table between some sandwiches, below. It was seen during one of our Austin Seven Club outings last autumn, to the Wicken smock windmill. Dance band music from the 1930s was broadcast most effectively from an iPhone via this ingenious contraption, which was created from scrap parts by 29-year-old club member Sam Bramley.

This was all highly appropriate because we were at Wicken Mill to celebrate the 80th birthday of Sam's Austin Seven Ruby, 'Alice'. Sam's inspired invention, which perhaps we should call a gram-iPhone, added exactly the right tone to the day.

Also shown is part of the huge New Year's Day gathering of pre-war vehicles at The Queen's Head, Hawkedon, with my Seven surrounded by very impressive machinery. It gets better every year, possibly because the real ale sold in this establishment is top-class stuff.







## 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 4 1/4  
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





## Fit for further fun



### 1955 JAGUAR XK140

ROBERT COUCHER  
@OctaneRobert

**THE JAGUAR IS CONTINUING** to receive winter maintenance work at Classic Motor Cars of Bridgnorth. The big job was to fix the rear halfshaft and worn rear spring mounts, but CMC found a hole in the chassis in front of

one rear spring mount. I thought the Jaguar's chassis was built like the Forth Bridge. Well, they just found a big crack in that too, didn't they! Hmm... seems neither is invincible.

The good news is that, with a separate chassis, the repair is relatively easy and should last for another couple of decades. CMC also replaced a worn balljoint on the front suspension, which I already knew about as I could feel and hear it clonking while I was driving.

The brakes had been playing up as well. New rear shoes and pads helped but it turns out that the front brake piston rubbers were causing the pistons to be pushed back in the caliper, thus creating a long brake pedal. That is now rectified.

With the new balljoint in place, CMC advised that the front set-up was a bit low at 6½ inches (it should be 7½). I don't like the front of a car to stand up too high (the XK had spent some time looking like a praying mantis) so I compromised and asked them to set the ride height at 7in. It now looks to be on an even keel.

So, there was quite a lot more work than I had been expecting but, then, the Jaguar had been used relatively hard last summer during the *Octane* Tour of Scotland (which ended at the Palace of Holyroodhouse Concours of Elegance) and a highly enjoyable gastro-blast to La Chartre-sur-le-Loir on the *Octane* Hotel de France Tour.

Thanks to CMC's attentions, the Jaguar is ready for more many more motoring adventures at the push of the starter button – and that's exactly how I like it.

**THANKS TO** Classic Motor Cars,  
[www.classic-motor-cars.co.uk](http://www.classic-motor-cars.co.uk).

## Impreza birthday treat



### 1996 SUBARU IMPREZA TURBO

DAVID LILLYWHITE  
@OctaneDavid

**I REALLY MUST APOLOGISE**, because I should be writing about my Citroën SM. But the Impreza has just turned 20 years old, and it's been a year (and 18,000 miles) since I bought it, so I felt it deserved a bit of titivation.

First up, another service, made easier by the use of the two-post lift at nearby restorers The Splined Hub in Oundle, Northants, where I keep my SM. I now know that changing spark plugs on a flat-four Subaru isn't easy with normal-sized tools and hands...

While the car was in the air, I took to cleaning off the rear subframe and underarches, typical Impreza rust points. The subframe was fine, but my scraper went right through the metal fuel filler pipe. So that's why there's been a petrol smell occasionally! I ordered a replacement for £73 via eBay and fitted it the next day, which took about an hour.

And then the soggy rear struts: these early Turbos were fitted as standard with KYB dampers, so I contacted KYB UK's technical department to ask if the original-equipment twin-tube units are still available. They are, and armed with the part numbers I called my local motor factors, Millfield Autos, who've kindly given me trade prices since my days on *Practical Classics* magazine

in the early 1990s. £300 for four struts seemed like a bargain, and I spent a happy day fitting them – and learned not to bother sweating to undo damper rod nuts when the garage down the road can loosen them with an air wrench in seconds (thanks to Danny at Broadway Garage, Yaxley). Handling and ride are now as they should be.

The final touch? Adjusting brake, clutch and accelerator pedal heights and free play, which has made a remarkable difference to the feel of the car. I love it even more!



### SANJAY SEETANAH

*Advertising director*

1981 BMW 323i Top Cabrio  
1998 Aston Martin DB7 Volante



### GLEN WADDINGTON

*Associate editor*

1983 Porsche 944  
1989 BMW 320i Convertible



### TONY DRON

*Test driver*

1932 Austin Seven



### ANDREW ENGLISH

*Contributor*

1960 Triumph TR3A  
1965 Aston Martin DB5



### JOHN SIMISTER

*Contributor*

1934 Singer Nine Le Mans  
1961 Saab 96  
1968 Sunbeam Stiletto



### DAVID BURGESS-WISE

*Contributor*

1903 De Dion-Bouton  
1911 Pilain 16/20  
1926 Delage DISS





## Maximum overdrive



**1955 LAND ROVER 107**  
MARK DIXON  
@OctaneMark

**DRIVING A SERIES I** on main roads can be a bit traumatic because they're rarely happy at much above 45mph. Faster than that and you're acutely aware of those poor little valves and pushrods working overtime.

Fitting an overdrive will raise that cruising speed to 55mph or so, reducing stress on both engine and driver. And that's why, shortly before Christmas, I spent money that I don't have on buying a Fairey overdrive via eBay, and then fitted it over the break between Christmas and New Year.

The Fairey overdrive is basically an additional gearbox that bolts onto the back of the transfer box. You engage it by declutching and pushing a lever, which projects from the side of the transmission tunnel. That makes four levers in all: one for changing gear, one for selecting high or low ratio, one for engaging four-wheel drive and one for the overdrive!

Because they will fit any Series I, II or III Land Rover, plenty of these overdrives were made but they whine like a dog when they get worn, so buying one that's already been removed is always something of a gamble. The seller of mine assured

me it was quiet but I've not been able to test-drive it since installation. Fingers crossed.

Annoyingly, the gear linkage supplied with my eBay purchase turned out to be a nasty home-made job. Being short of time, I cut my losses and bought a new kit for £65 from James Cariss, who sells them on eBay under the seller name 'sjc798'. James makes them to order and was incredibly helpful in getting one sent out to me in 24 hours over the Christmas break – that's good service! His kits incorporate a couple of nifty improvements and I'd thoroughly recommend them.

You'll notice in the photo of me looking all pensive in my man-cave that there's a more recent Land Rover product outside. Don't worry, you're not going to be reading about Freelanders in *Octane* – but I paid £700 for this pre-production 1997 example, on a Solihull 'R-BAC' factory plate. Just goes to show that you don't need to spend a fortune to own a piece of Land Rover history.



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### 1963 Mercedes 300SL

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### 2008 Porsche 911 Targa

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## Time to get the rot sorted



### 1981 BMW 323i TOP CABRIO

SANJAY SEETANA

**THE ORIGINAL** pitch from the advertising agency that proposed BMW's now legendary slogan was made back in 1974 and was therefore used in the various campaigns for the launch of the new E21 in 1976. But is there any truth in it? Was it really the Ultimate Driving Machine?

The Baur is a fantastic little car and such great fun to drive, with oodles of power. I have enjoyed using it so much that it has become my everyday car; there is only one set of keys I look for whenever I go out (without being disloyal to the DB7, of course). It is so perfectly at home on modern roads and motorways that it is hard to believe that this is a car designed in the early '70s; it feels so comfortable in all conditions. The driving position is excellent with good visibility all-round, and on motorways the car is very quiet inside the cabin, unbelievably so for a convertible built 35 years ago. This car must have been so over-engineered in its day.

BMW even had an ad campaign claiming that, with the top down and driving in the rain, the design of the 'targa' roof meant that you would still stay dry inside the cabin, as the rain would be deflected away. I will put that to the test in due course.

As you can see, I am full of praise for the 323i and rightly so I think. What other five-seater convertibles were there in the early '80s that boasted disc brakes all-round (vented

at the front), a 143bhp six-cylinder engine with five-speed gearbox, 0-60mph in 8 seconds, a top speed of 120mph, and driver comforts such as central locking, electric mirrors, three-speed windscreen wipers and even headlight wipers. This car was so far ahead of its competitors that I think BMW had every right to use that 'Ultimate Driving Machine' slogan.

At £12,000 new it wasn't cheap but it meant you were driving what was probably one of the most well-engineered cars of its day. That price also meant that it appealed to owners who could afford to maintain them. I am lucky to have found one that I know has been very well looked after and garaged for much of its life.

That said, the model suffered from corrosion and, although mine looked OK, it was impossible to tell what was lurking beneath. There was superficial rust all over the bodywork, not terrible but I could see that some work

needed to be done. As winter approached I was faced with a dilemma: should I face up to it now or wait another year?

A chance meeting with Chedeen Battick, owner of Slough restoration company Automo ([www.automo.co](http://www.automo.co)), set the cat among the pigeons. Chedeen and I met at the launch of a car he had designed for a Jaguar re-creation manufacturer. The work that he had engineered was impressive, so when he said that he had been let down on a job and could get my car in to take a closer look at the paintwork, I couldn't turn down the opportunity.

The plan is to strip it down to see what needs to be done. I'll report back next time but I am very excited about the prospect of getting the bodywork sorted out.

**THANKS TO** BMW Classic Group, [www.realoem.com](http://www.realoem.com).



### MARTYN GODDARD

Photographer

1963 Triumph TR6SS Trophy  
1965 Austin-Healey 3000 MkIII



### DELWYN MALLET

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 Spermentale  
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 DELBO

Contributor

1967 Mercedes-Benz 230  
1972 Fiat 500L  
1980 Ferrari 308GTB  
1982 Mercedes-Benz 500SL

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## OCTANE'S MONTH IN MOTOR SPORT



### IN THIS PICTURE

## A seasonal speciality

Plum Pudding Sporting Trial,  
Head Down, UK. 28 December

While we and most of the UK spent 28 December eating turkey sandwiches and Quality Street in dangerous quantities, some two dozen entrants were to be found blasting away the Christmas cobwebs on the annual Plum Pudding Trial. David and Lesley-Ann Methley didn't trouble the top of the leaderboard (Paul Price was first overall by a good margin), but their Bank Holiday was, we can safely say, spent far more productively than ours.

Image: Charlie Wooding





**CHAPPELL HISTORIC  
SPORTING TRIAL  
12 DECEMBER**  
Image: Charlie Wooding



**100 MILES OF AMSTERDAM  
AMSTERDAM, THE NETHERLANDS  
20 DECEMBER**  
Image: Peter McFadyen



**100 MILES OF AMSTERDAM  
AMSTERDAM, THE NETHERLANDS  
20 DECEMBER**  
Image: Tim van Essen



**LA NUIT DES LIONS  
ROUTOT, FRANCE  
9-10 JANUARY**  
Image: Thibault Le Mer

## In brief



### NEW MANAGEMENT FOR THE PALACE

Motorsport at the Palace is under new management. The annual two-day sprint at Crystal Palace, this year on 29-30 May, will now be run by Live Promotions, organiser of Race Retro and Sywell Classic Pistons & Props, though the Sevenoaks & District Motor Club will continue to look after the competition element. First used for racing in 1927, Crystal Palace circuit hosted its final international meeting in May 1972, and its last club event in '74. Sevenoaks & District Motor Club revived sprint meetings there in 1997. Development work halted action again between 2000 and 2010, when Motorsport at the Palace was first held.



### MASTERS LAUNCHES MINI-ENDURO SERIES

Masters Historic Racing is to run a series of three-hour mini-enduros. Catering for GT, GTP and Touring Cars built before 1966, the new Masters Three Hours series will include races at Brands Hatch GP circuit, 28/29 May; Donington Park GP circuit, 2/3 July; and Jarama, Spain, 15/16 October. There will also be two Masters endurance races in Florida, at the Daytona Historic on 10-13 November, and at Sebring for the final race of the season on 1-4 December.

### HSCC RESHUFFLES '70S ROAD SPORTS

The HSCC has reorganised the classes of its popular series for road-legal cars – essentially to attract more MGs – by creating a new class for 1600-1800cc cars (previously 1600-2000cc). To encourage greater participation by smaller-engined cars, the split between steel-bodied and glassfibre-bodied cars has been removed and there will now be a single class for cars up to 1600cc. The revised class structure is: Up to 1600cc; 1601-1800cc; Lotus 1600cc Twin-Cam; 1801-2000cc; 2001-3000cc; Over 3000cc; and the Invitation class.



# Front runner

Julian Bronson always wanted a front-engined Grand Prix car. The Scarab hadn't even been on his radar, yet he's turned it into a sweet-handling winner

WORDS: PAUL HARDIMAN

**ONE OF THE REAL** Scarab F1 cars sold at the Goodwood Revival auction last year – along with a copy, a replica Scarab sports racer and the famous ex-Maserati, ex-Shelby transporter that used to carry them. That's almost half the output of the team founded and funded by Woolworth heir Lance Reventlow, who in 1959 decided to take the Formula 1 fight to Europe – and in a Damn Yankee-built, front-engined car too! They debuted at the 1960 Monaco GP but, sadly, Reventlow's brave inspiration just about coincided with the rear-engined revolution, and the Scarabs were outrun by the lighter, nimbler – and cheaper – Coopers and Lotus. After a couple more International races in 1961, which destroyed one of the three F1 cars, Reventlow gave up.

But there's one more surviving original Troutman and Barnes-built single-seater, and it lives in the UK with Julian Bronson, who's just about done it all in historic racing. He started in banger racing, autocross and rallying, he's won at the Monaco Historics four times and received lifetime membership of the Automobile Club de Monaco as a result. He's survived two huge crashes at the Goodwood Revival, once emerging from a heavy wreck at Madgwick to hear commentator Marcus Pye announcing: 'He's OK, the airbag in his suit's gone off!', much to the amusement of the spectators.

His previous mounts have been infamous – the Riley Blue Streak Special that tended either to win or blow up, ERA AJM1 and the only Lister Chevrolet homologated to run with either Chevy V8 or Jaguar D-type power.

Spot the theme? All hairy, front-engined racers, perfectly suited to the affable former VSCC director with a black belt in oversteer. But the one car that had eluded him was a front-engined Grand Prix car.

Chassis 003 is one of the original trio of

racers taken by the Scarab team to Spa in 1960, as a reserve car, later acquired by Tom Wheatcroft for his Donington Collection, where it has resided since 1969. Bronson managed to buy it in 2011.

'I'd driven Spencer Flack's Maserati 250F and thought it was just fabulous, and had been looking at a Cameron Millar car in pieces – the only way I could afford it – but was getting nowhere. Then Joe Twyman suggested the Scarab in the Donington Collection. I'd seen it there many times but hadn't really twigged. It was the spare but it's a real car. I phoned up on the Thursday, and on the Sunday went up and did a deal. Kevin Wheatcroft and Rick Hall were very helpful – they waited while I sold my ex-Masten Gregory McLaren M1B to pay for it.'

There was no motor, so Julian commissioned a 2.5-litre Offenhauser from Stewart Van Dyne, who used to build these ear-splitting four-bangers for Traco when they were the engine of choice for American oval racers, before he went to work for Roger Penske; he now owns the manufacturing rights. 'It's basically a copy of a 1912 Peugeot GP engine, with massive main bearings,' says Bronson. 'Reventlow's engines ran desmo valves at the time but nobody does now. We used to rev it to 9000rpm, but it blew a piston at Goodwood last year, so we'll call it 8000 now. Remember, they used to run turbocharged at over 1000bhp at Indy, between 9000 and 11,000rpm, for 500 miles...' The gearbox is Corvette, and the car wears a replica set of body panels to preserve the originals.

'It's beautiful to drive, though not light at 620kg. It understeers a little at first, but lift and the tail comes round, and you can slide it around. We've got a little over 250bhp but it's the torque... 195lb ft. Though they weren't successful in period, it's probably the fastest front-engined GP car in the world now. We beat Philip Walker's Lotus 16 more often than he beats us, and at Spa in the wet it was the first time a front-engined car had won in a mixed pre-61 grid.

'I'd always wanted a front-engined GP car and now I've got just about the last of them.'



PETER MCFADYEN





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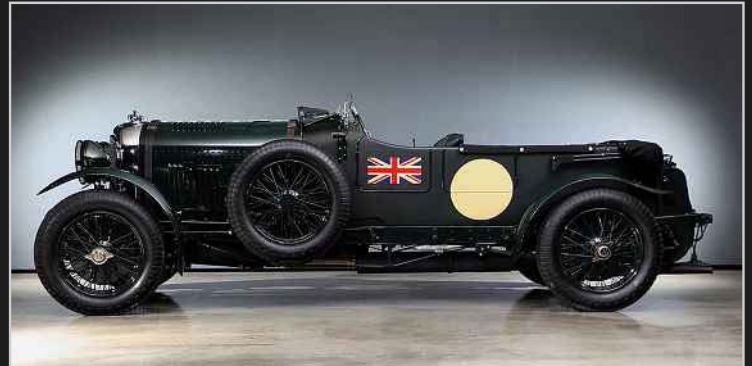
**Mercedes-Benz 300 SL Roadster, 1960**, original delivered to England, "matching-numbers", full owners history, "frame off" restoration few years ago.



**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.



**Bentley 4,5 litre Blower, 1930**, only 50 produced, a very rare opportunity to purchase a legendary supercharged Bentley in an outstanding condition!



**Mercedes-Benz 500K Special-Roadster, 1935**, restored and fully rebuilt by marque specialist, only 29 ever made.



**BMW 503 Cabriolet Series II, 1958**, 1 of only 58 cars produced, power steering, well documented.



**Ferrari 330 GT 2+2 Series I, 1965**, black leather hide, very original car, Ferrari Certificate.



**Aston Martin 15 / 98 Short Chassis 2 litre, 1939**, completely restored, FIVA Passport.



**Ferrari 250 GT Ellena Coupe, 1957**, 1 of 49, "matching numbers", certified, Mille Miglia eligible.



**Bentley R-Type Continental 4.9 litre by Franay and Chapron, 1955**, unique car, interesting history, LHD.

Alfa Romeo 6C 1750 SS, 1929, body by James Young.  
Aston Martin DB 4 Series III Coupe, 1961, restored.  
BMW 502 V8 "Barockengel", 1962, very original car.  
Ferrari 330 GT 2+2 Series I, 1965, Ferrari Certificate.  
Horch 853 Sport Cabriolet, 1937, restored by specialist.  
Invicta 4.5 l High Chassis Tourer, 1928, unique car.

Jaguar C-Type Competition Sportroadster, 1953, HTP.  
Jaguar E-Type 4.2 l Series I Coupe, 1965, choice of two.  
Jaguar XK 150 S 3.4 ltr. Roadster, 1959, original LHD!  
Lamborghini 400 GT Espada Serie II, 1971, white.  
Lagonda M 45 Team Car Specification, 1936, very authentic.  
Maserati Indy 4700 America Coupe, 1972, untouched.

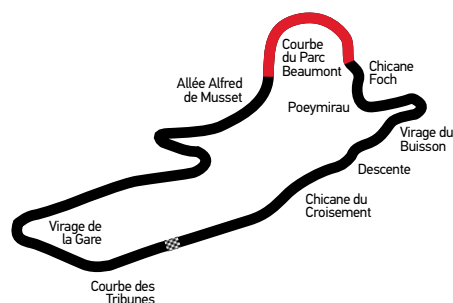
Maybach DS8 Zeppelin Cabriolet, 1933, 8 litre V12.  
MB 300 S Roadster, 1953, unique coachwork.  
MB 300 S Roadster, 1953, famous 1. owner.  
MB 300 SL Coupe, 1955, silver, restored to concours.  
MB 540 K Cabriolet A, 1939, 1 of 32, silver over black.  
Tatra T87 Limousine, 1950, "frame off" restored.

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# Courbe du Parc Beaumont, Pau-Ville

MARK HALES ON THE KEY TO FRANCE'S MINI-MONACO



**THE FRENCH CITY OF PAU** lies between Toulouse and Biarritz, in the lee of the majestic snow-capped Pyrenees. Whether it hosted the world's first Grand Prix appears to be a matter of semantics, but there's no doubt the area – and the town – hosted motor sport as early as 1900. The current 2.8km layout, which is still in use two weekends per year, was established by 1930 and the French Grand Prix was held there in 1933. Since then, it has been a regular venue for non-championship Grands Prix, then rounds of Formula 2 (when it ranked a close second to F1), Formula 3 and Formula 3000, and, like Chimay, the list of winners is a *Who's Who* of greats. Caracciola, Fangio, Behra, Clark, Stewart, Hill, Rindt, Brabham and a great many others were regulars – Clark won four times in F2.

Since 2001, the authorities have left the barriers in place for an extra week in order to host the Pau Historic Grand Prix, which is a great deal more accessible than Monaco's and caters for a greater variety of cars. I have raced at Pau a couple of times and, if you've never done a proper street race, then you should because there is absolutely nothing like it. It's a bit like driving at night in that all the references you rely on to place a car on track are usually hidden by the barriers, which are right beside the track, just beyond the kerbs. There is no room to run wide and, as Stirling Moss so memorably observed, holding all races at somewhere like Monaco (or Pau) might oblige drivers to learn about precision as well as restraint.

Anywhere at Pau-Ville is memorable, but there is a sequence where the surroundings make the challenge feel bigger than it really is. Up at the track's highest point, there's a longish left-hander (Allée Alfred de Musset) followed by Courbe du Parc Beaumont, which is a right-hander that goes on and on, then on some more. The road is standard French town-width and the three-layer Armco blocks the view so there's no question of picking an aiming point, and anyway,



JULIEN PHILIPPY

in a busy field, any attempt to open out the road on the way in is usually filled by the car behind, with the inevitable rubbing of wings.

The kerbs aren't flat like those at a regular track. The trackside face has been angled so it probably won't puncture a tyre, but they are otherwise normal-height and will kick the car off line; you cannot aim to clip even a couple of inches of apex, or allow the car to stray on exit. There is so little practice at Pau that I reckoned the best approach at Musset and Beaumont was to try to eliminate the penalty from mistakes rather than look for the last couple of tenths.

Some of the downforce cars can do this flat out, but let's assume we're in something with a bit less grip. Let the car go in about a car's width right of centre entering Musset – you'll still be accelerating all the way from the uphill first-gear hairpin – so there's no braking to load the front and you absolutely must avoid the front end washing wide and forcing you to lift. Aim to make a radius that gently brings the car across the road, the hope being that when the right-hander bursts into view you'll be close to the left-hand kerb.

A throttle balanced against the amount of lock – both of which might have to be juggled – seemed to work best and it kept the steering

responsive so, if necessary, I could just ease a bit further left ready for Beaumont.

Beaumont is much longer – just over 180° – and it tightens quite sharply at the end. The entry to Beaumont comes almost before Musset is finished and I was trying for a long, shallow radius that let the car run to the left side of the road at about the mid-point. The challenge, though, is in judging where that point actually is; the curve is very long – think Gerards at Mallory – and you need to be patient before aiming the car back across the road to the right for what is effectively a second apex.

If I made that later rather than sooner, it gave me some options at the exit; too far to the left as I came out of Beaumont and I would launch over the tempting tyre-blackened lump of pavement – which sports traffic lights the rest of the year but now is the entry to Chicane Foch – and pinch the entry to Poeymirau, the downhill left-hander that follows. That meant I had to stay off the power to avoid clouting the kerb rather than blasting down towards the next hairpin. It seemed better to try and peel away from Beaumont a bit sooner and straightline the run down the hill.

I say better, rather than that's what I always managed, because by the time I could see the way forward, it was too late to tighten the line. Eliminating mistakes, I think I said. Street circuits: a bit like driving at night – or maybe in fog.

## MARK HALES

Octane's resident test driver is also a track instructor, and regularly races famous historic cars, including Nick Mason's Ferrari 250GT0.

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# HALL & HALL



1969 Matra 640 V12 unique and iconic design.



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 DN5B #5 Ex-Tom Pryce.  
Would be a front running car at Monaco in 2016.  
From longterm ownership.



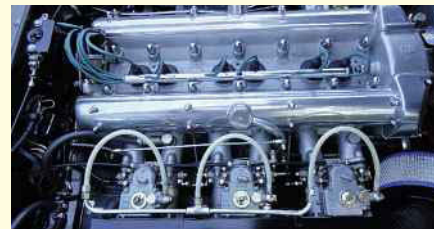
1989 Porsche 962 #003BM Excellent history  
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E-mail: [info@hallandhall.net](mailto:info@hallandhall.net)





**1971 Aston Martin DB6 MkII** finished in Aston Racing Green with contrasting tan hide interior with matching Wilton carpet throughout. The DB6 Mark II was announced on 21 August 1969, identified by distinct flares on front and rear wheel arches, much improved seating as per the DBS and wider tyres on 1/2" wider chrome wire wheels on larger diameter hubs. Available as an optional extra for the Mark II was AE Brico electronic fuel-injection combined with the higher compression ratio cylinder head of the Vantage with Vantage cams. The fuel injection system proved troublesome and most Fuel injected 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 **£395,000**



**1961 Aston Martin DB4 series IV** finished in Kingfisher blue with contrasting tan hide interior with matching Wilton carpet throughout. This beautiful example was exported to the States in the early 80's and has just been repatriated. 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 the build sheet indicates that the original colour was Turquoise and that the car was fitted with an oil cooler and rear demist. During the 90's the car has been 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**



We are fortunate in being able to offer this exceptional **1990 Aston Martin Virage Coupe** registered **B5AMV** finished in Buckingham Green with contrasting Tan hide interior. This is a beautifully kept example that has been in the same AMOC members hands for the last 5 years comes with a thick and detailed history file containing invoices back to the early 90's. Unlike many Virage's, this car has an impeccable history of regular maintenance by main dealers and recognised specialists. The specification includes automatic transmission, air conditioning, sports exhausts, electric heated seats and cruise control and is a delight to drive. Whilst the Virage has been the poor relation in the Aston Martin Family it has now come of age and is very collectable and values are predicted to continue to rise. Please enquire for further details. **£55,000**

**All can be found by visiting our website at [www.runnymedemotorcompany.com](http://www.runnymedemotorcompany.com) or please call Martin Brewer for more details on any of our cars. We are seriously low on stock, please telephone if you have an Aston Martin to sell.**



# THE MARKET

BUYING // SELLING // OWNING



BRIAN HENNIKER

## Seinfeld to part with Porsches

Car-loving comedian puts 18 from his collection into Gooding & Co's Amelia Island auction

**JERRY SEINFELD** is a Porsche nut. He is said to own 47 of them, from an aluminium-bodied 1949 356 to a 959 and a Carrera GT, distributed between New York and Santa Monica. Maybe that's too many, for the star of sitcom *Seinfeld* and the web series *Comedians In Cars Getting Coffee* has entered 18 of them into Gooding's Amelia Island sale on 11 March.

Details of just three have been released as we close for press. Oldest is a 1955 Wendler-bodied Porsche 550 Spyder, chassis number 60 and painted, unusually, in blue with white 'spears' on the tops of

the rear wings. Apart from a 1970s repaint it's said to be in original, unrestored condition with only 12,500 miles under its wheels. A collector from Maine, Lou Hilton, owned this little sports car with its four-camshaft engine for most of its first four decades. The pre-sale estimate is \$5,000,000-6,000,000.

Next up is a 1958 Porsche 356A. What's special about it is the fact that it's both a Carrera, with that four-cam, roller-bearing engine, and a Speedster. Even better, this multiple concours-winning GS/GT version was competition-prepared by

the factory with aluminium panels, big brakes and more. Now restored, it's estimated at over \$2,000,000.

Completing the trio is a 1974 911 RSR 3.0 IROC, the first of 15 such cars commissioned by Roger Penske for the International Race Of Champions series. Drivers included Peter Revson, Gordon Johncock and George Follmer before it had a second career in the IMSA Camel GT series. It's now restored back to IROC spec, and expected to make as much as \$1,500,000. Is the HAGI P (below) set to rise another notch?

John Simister

## TOP 10 PRICES

DECEMBER 2015

£18,488,000 (\$28,050,000)

1956 FERRARI 290 MM

RM Sotheby's, New York, USA. 10 December

£9,425,500 (\$14,300,000)

1962 ASTON MARTIN DB4 GT ZAGATO

RM Sotheby's, New York, USA. 10 December

£3,770,000 (\$5,720,000)

1958 FERRARI 250 GT CABRIOLET  
SERIES I BY PININ FARINA

RM Sotheby's, New York, USA. 10 December

£2,465,000 (\$3,740,000)

1933 PIERCE-ARROW SILVER ARROW

RM Sotheby's, New York, USA. 10 December

£2,175,000 (\$3,300,000)

2003 FERRARI ENZO

RM Sotheby's, New York, USA. 10 December

£2,175,000 (\$3,300,000)

1953 FERRARI 250 EUROPA COUPE  
BY VIGNALE

RM Sotheby's, New York, USA. 10 December

£1,595,000 (\$2,420,000)

1972 LAMBORGHINI MIURA P400 SV

RM Sotheby's, New York, USA. 10 December

£1,160,000 (\$1,760,000)

EX-JANIS JOPLIN 1964 PORSCHE 356C  
1600 SC CABRIOLET

RM Sotheby's, New York, USA. 10 December

£1,087,500 (\$1,650,000)

1954 SIATA 208S SPIDER

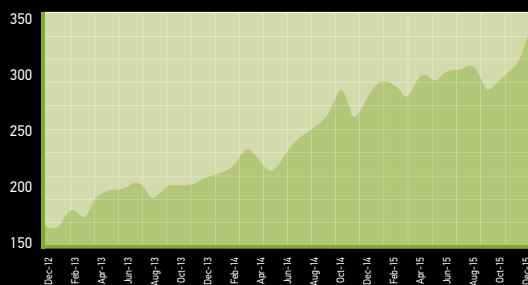
RM Sotheby's, New York, USA. 10 December

£942,500 (\$1,430,000)

1934 DELAGE D8 S CABRIOLET  
BY FERNANDEZ & DARRIN

RM Sotheby's, New York, USA. 10 December

## HAGI Porsche index



HAGI  
P-INDEX

MONTH/YEAR

Vertical axis is based on a benchmark of 100 set at 31 December 2008. The HAGI Porsche index charts the prices of key collectable Porsches.

WITH A WELL-TIMED kick down the home straight of 2015, the HAGI P surged ahead 9.80% in December, easily outperforming all other HAGI market measures in that month.

But that one-month snapshot is only part of the picture. The HAGI P ended 2015 with a 19.81% annual gain to lead not only the HAGI Top overall asset-class market measure (up 16.57% through 2015), but also all other HAGI individual marque indices. In fact, the HAGI P nearly doubled the performance of the HAGI F Ferrari index, which advanced 10.95% in 2015.

Indeed, while many remain fixated on Ferrari as a totem of the market, something quite transformative has been happening in other spheres, Porsche included. All the initial HAGI indices founded in 2008 have now more than tripled in value. And with an index level

of 333.08 the HAGI P is now just in the lead, marginally up on the second-placed HAGI F and third-placed HAGI Top.

Since 2008 Porsche value progression has more than kept pace with that of Ferrari and the overall asset-class market. This is largely due to strong comparative gains over the last two years: in 2014, the HAGI P gained 32.06%, more than double the HAGI Top's 15.84% annual gain, and not far off double the 17.53% posted by the HAGI F. Yet while the trajectory of the HAGI P has, over the last seven years, come into line with these other sectors, prior to that Porsche's history has been one of long-term structural underperformance. As such, you could certainly argue that Porsche still represents value. For further analysis, visit [www.historicautogroup.com](http://www.historicautogroup.com). Dave Selby



# Less is more

RM Sotheby's, Paris, France 3 February

IF WE ARE one day given the keys to a major car manufacturer, in the brief period before its spectacular collapse the designers will not want for clear direction: 'glorified go-kart' is the only brief they'll get. That description fits almost every one of our favourite cars, but none better than the Porsche 550 Spyder.

The 550, introduced at the 1953 Paris motor show and heavily influenced by the prototypes built by privateer racer Walter Glöckler, was the result of Ferry Porsche's renewed commitment to racing. Fitted with Dr Ernst Fuhrmann's Type 547 1.5-litre four-cylinder engine, the 'Giant Killer' punched well above its weight. In regular, road-and-track-ready production form, the

car tipped the scales at just 590kg, and factory racers were some 60kg lighter still. From nose to tail it measured less than 12 feet, and it sat low enough to the ground that on the 1954 Mille Miglia Hans Herrmann was able to make time by driving under closed level crossing barriers – on one occasion narrowly avoiding the express train to Rome.

Inside the cockpit there was nothing to compromise the car's singularity of purpose: two low-profile seats, a banjo steering wheel (replaced by a wooden Nardi job on the later 550A), three beautifully minimalist dials, and lots of bare metal. The 550 had more in common with the Smith Flyer than it did with many of its contemporaries; this was motoring reduced to its most thrillingly essential.

Even the coloured flashes on the rear fenders were functional, helping race crews to tell otherwise identical cars apart when they buzzed past at close to 140mph.

The blue accents on this 1955 car, chassis 550-0068, were often seen by its rivals in SCCA competition. Sold new to a Floridian named Mike Marshall after an appearance at the 1955 Frankfurt Motor Show, it was campaigned successfully across the eastern United States and at Bahamas Speed Week. By the late '80s it had found its way to Italy, where it has been pampered ever since.

Only 75 of its exact type were built, and values are as you'd expect these days. RM Sotheby's anticipates that 550-0068 will fetch €2,200,000-2,600,000 in Paris. An awful lot of money for very little car, you might say. The inevitable cost, we'd argue, of a car that better than any other delivered against Ferry Porsche's brief of 'elegance of function' – and the finest glorified go-kart ever built.



TIM SCOTT

## ONE TO WATCH

### Moonbeam of Fife III

Artcurial, Paris, France 5-6 February



IT'S TIME FOR someone else to assume the mantle of custodian of one of the true grand ladies of the international classic yachting scene, as *Moonbeam III* comes up for auction at what could be a 'bargain' price.

The 1903 Fairlie-built 31m gaff cutter, drawn by legendary designer William Fife III, ticks all the boxes. A true one-off with continuous history, impeccable provenance, pedigree, power, pace and beauty, she's a darling of the classic yacht regatta circuit, and would be welcome anywhere in the world, from Antigua to Martha's Vineyard. Yet for all that she is estimated at just €500,000-1,500,000 – and with no reserve, too. What car would give guaranteed top-tier access at that price?

She was originally built to the order of a London lawyer for both racing and live-aboard comfort, with a fully fitted luxurious interior; if *Moonbeam* was a car she'd be one you could drive to Le Mans and then win with. The current French owner, who inherited the yacht in 2003, has in recent years campaigned *Moonbeam* from her base in St Tropez.

*Moonbeam's* sale at a classic car auction invites comparison between the boating and car worlds. With classic yachts there simply is no investment motive, as annual ownership and running costs can far outstrip value. That's notwithstanding the fact that *Moonbeam III* was bought in derelict condition in 1971 for £5000 and subsequently sold at auction in 1989 for £101,000.

Even if she sells for 10, 20 or 30 times that sum in Paris, that will only be a small fraction of her consuming costs over the past 27 years. That's the difference: boats are all about passion, pure and simple.

Dave Selby



### ALSO LOOK OUT FOR...

Born too late to find any romance in rail travel, some of us think of trains as a last resort, a way to get from A to B at great expense, in great discomfort, in the company of juvenile delinquents. 'Twas not ever thus, though: in the 1930s the LNER offered a most civilised service between London and Edinburgh, and the legendary *Flying Scotsman* steam locomotive is set to run again in February. Missing from the engine are its original brass nameplates, but one of the two has surfaced and will be offered by Bonhams on 9 February with a bottom estimate of £25,000 – or 1.4 first-class annual season tickets from Swindon to London. Both rail buffs and angry commuters will tell you which proposition represents better value.



## In brief

### BETTER THAN ADVERTISED

Silverstone Auctions, Stoneleigh, UK  
28 February

Many would warn you off the MGA Twin-Cam; *Time* magazine judged it one of the 50 worst cars of all time, and not without justification. The 1.6-litre engine was a delight when on song, but frequently sang all the wrong notes, and disastrously poor reliability meant that buyers were found for just 2111 cars. Many of the Twin-Cam's wrinkles have been ironed out over the years, however, and this well-sorted 1958 ex-works car (£70,000-80,000), is very appealing. The first works Twin-Cam to race in an international event, it finished 10th overall on the tough 1958 Liège-Rome-Liège Rally – which should be of some reassurance to those still wary of that infamous engine.

[www.silverstoneauctions.com](http://www.silverstoneauctions.com)



### WAR MACHINE

Artcurial, Paris, France  
5-6 February

One of the stranger-looking contraptions to appear in these pages for some time, the 1941 Pierre Faure Type PFA Biplace is in fact not very strange at all: it is basically a wartime G-Wiz, an electric runabout built in response to a shortage of raw materials. Style, apparently, was in particularly short supply during WW2, but the PFA Biplace succeeded on its own modest terms, providing economical transport to around 20 customers. This rare survivor, estimated to be worth as much as €25,000, has been owned – and forgotten about – by one family from new. Following its rediscovery, it will be offered in Paris to a room sure to be charmed and confused in equal measure.

[www.artcurial.com](http://www.artcurial.com)



### 2CVx2

Artcurial, Paris, France  
5-6 February

LJK Setright famously described the original Citroën 2CV as 'the most intelligent application of minimalism ever to succeed as a car'. He should have kept his powder dry, for better still was to come in the form of the clever 4x4 2CV Sahara. Powered by separate front and rear engines but quite happy running on either alone, the Sahara was, mechanically speaking at least, more tin cockroach than tin snail. Most of the 694 examples built, though, were driven until they fell to bits, which makes this highly original, 11,000km 1961 car quite the find. Put into storage some 20 years ago, it should make €60,000-90,000 when it emerges from its dusty hiding place in February.

[www.artcurial.com](http://www.artcurial.com)



## Regrets... I've had a few

Bonhams, Paris, France 4 February

**WE TRY HARD** not to dwell on the past, but there are of course moments we'd like back. We'd take a mulligan on that initially promising first date that turned into a long, exhausting argument about prohibitionism (even if we clearly won), and we definitely would not pay £11.90 for the displeasure of watching *Indiana Jones And The Kingdom Of The Crystal Skull* on the big screen.

Among our biggest regrets is that two years ago we passed up the chance to own, for a bargain-basement price, a 1963 Iso Rivolta IR300 – in need of some serious TLC, but a solid example of the beautiful, powerful Italian-American GT.

A similar opportunity is most unlikely to present

itself for, although the Rivolta remains affordable in relative terms, we don't have €85,000-125,000 going spare. That is the pre-sale estimate on this 1967 car, chassis 410 389, and, unfortunately from our point of view, it is not unrealistic.

Even at €125,000, the Rivolta offers a certain value for money. If the Giugiaro-styled body had been fitted with a bidder-baiting, temperamental Italian V12 instead of a robust Chevy 327ci V8, the asking price would surely be a multiple of that sum. Snobs might turn their noses up at this mélange of Continental elegance and Yankee grunt, but you'd struggle to find a Rivolta owner who regrets his purchase.

[www.bonhams.com](http://www.bonhams.com)



## Auction calendar



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

4 February  
Bonhams Paris, France

5-6 February  
Artcurial Paris, France

7 February  
Charterhouse Shepton Mallett, UK

13 February  
Coys London, UK

14 February  
Charterhouse Shepton Mallett, UK

19-21 February  
Leake Auction  
Oklahoma City, USA

22 February  
Shannons Melbourne, Australia

23 February  
Barons Esher, UK

24 February  
H&H Castle Donington, UK

26 February  
Silverstone Auctions  
Stoneleigh, UK

27 February  
Morris Leslie Errol, UK

27 February  
Matthewsons  
Thornton-le-Dale, UK

28 February  
Silverstone Auctions  
Stoneleigh, UK

2 March  
Brightwells Leominster, UK

3 March  
DVCA Dorchester, UK

6 March  
Silverstone Auctions  
Birmingham, UK

8 March  
Coys London, UK

10 March  
Bonhams Amelia Island, USA

11 March  
Gooding & Co Amelia Island, USA

11-12 March  
Mecum Kansas City, USA

11-12 March  
Hollywood Wheels  
Amelia Island, USA

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## || INSIDER ||



## UK AND EUROPE COMMENT

## Simon de Burton: will 2016 see a redefinition of 'classic'?

**W**ELL, 2016 has barely begun and already we're staring down the barrel of a potential new record price for a car at auction in the form of the former Bardinon/Collins/Moss/von Trips/Hawthorn etc etc ex-works Ferrari 335S that Artcurial is tipping to fetch up to €32 million (\$34 million) when it comes under the hammer at Rétromobile.

Ordinarily, and on its own, '\$4 million' looks like a lot of money. But for those who dwell in the mad world of uber-priced classic Ferraris, the difference between \$34 million for this 335S and the current auction price record of \$38.1 million for the 1962 GTO sold by Bonhams 18 months ago is (relatively) insignificant.

Artcurial is probably being cautious in its estimate while remaining quietly confident that this year's Paris auction might prove even more of a news-maker than the 2015 event, at which the barn-find California Spider SWB realised \$18.5 million as the jewel in the crown of the (\$28.5m) Baillon collection.

But what's going to happen in the more accessible sector of the market as the year unfolds? A side-swiping rise in interest rates might dampen our enthusiasm for investing in 'tangible assets'. A sufficiently dramatic jump to unsettle the market is improbable, although the next recession that some say is looming just might.

On a brighter note, the currently plunging price of oil is certainly an encouragement to buy the sort of gas-guzzlers that return single-figure mpg – so perhaps we'll see a surge in interest for cars such as Jensen Interceptors, V8 Bristols and Rolls-Royce Camargues. Or will newly moneyed Chinese car fans develop a sudden interest in classics and cause a drain from west to east?

In all likelihood, we'll see none of the above – but what seems inevitable is that the general perception of what constitutes a 'classic' car will continue to shift as more enthusiasts abandon the often stoical attitude that goes hand-in-hand with owning and driving a 'proper' old car in favour of settling into the air-conditioned comfort of a 'modern classic'. (Just look at the auction catalogues.)

Last year saw a surge in values of the sort of 'still analogue, but entirely usable in the real world' machinery such as Porsche 996 Turbos, Ferrari 575s (manual ones) and Honda NSXs that combine a suitable slice of retro appeal with the practicalities of being quick, reliable, good looking and not overburdened with complex electronics. Compared with classics from previous eras,

such cars were made in relatively large numbers and that means prices shouldn't keep rising.

Yet supply of top-grade cars of the right specification – which are the ones everyone will be chasing – is inevitably going to be smaller than the market demands. So values *will* increase, causing a knock-on effect to presently overlooked models. Stand by for significant hikes for the best Porsche 944s and 968s; Maserati 3200 and 4200 GTs; Aston's Vanquish and 21st Century V8 Vantage (both well on the way); and several varieties of Mercedes AMG. Classics are getting younger.

Indeed, anyone who attended the final UK auctions of 2015 might have been left with the impression that our love affair with 'real' classics is on the wane. At Barons on 15 December, 43 of the 96 cars offered failed to find buyers, with the paltry top price of £49,666 paid for a 1978 Aston V8 Volante – something of a bargain had it not been converted from a saloon.

**'Stand by for significant hikes for the best Porsche 944s and 968s; Maserati 3200 and 4200 GTs; Aston's Vanquish, Mercedes AMGs... Classics are getting younger'**

At the opposite end of the fuel consumption/performance scale, Barons also fielded seven Fiat 500s, presumably from a consignment picked-up in bulk in Italy and shipped over. Top price of £8200 was achieved for a rare *trasformabile* soft-top, with a 1971 500L making £4000. The remaining five failed to sell.

H&H fared a little better at its Chateau Impney sale a few days before, where 86 cars from 152 offered found buyers. The top lot – by a considerable margin – was a 1936 Derby Bentley with superb Gurney Nutting pillarless coupé coachwork. It soared to £201,600. Only 11 other cars are thought to have been fitted with the distinctive 'curvilinear' body; this example, in the same ownership for more than 40 years, attracted the crowds at last year's Chantilly concours outside Paris.

Other notables included a 1933 Lagonda with fabric-covered tourer body (£87,360), a great-looking Jaguar XK150S drophead (£168,000), and a part-restored 1971 Aston DBS V8 with only 48,000 miles on the clock and long single-ownership history. It drew £85,880.

**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, LONDON**  
16 DECEMBER



The two-millionth Defender, which symbolised the end of the 68-year production run of the 'classic' Land Rover, was always going to sell for serious money. Even so, few could have predicted that this one-off, assembled at the factory by a variety of 'names' ranging from Bear Grylls to Virginia McKenna (and even Bonhams boss Robert Brooks himself), would find a home for £400,000. It went to a Qatari bidder.

**H&H, WORCESTERSHIRE**  
9 DECEMBER



'Radical' seems a fair way to describe this 1959 Austin A35 that had been brilliantly (and no doubt expensively) converted to a drag racer. It was powered by 4.6 litres of Ford Mustang V8. The £12,320 selling price seemed like a snip for such a well-built one-off – which also appeared to be registered for the road. As for the track, maybe Julius Thurgood could be persuaded to stretch his HRDC entry criteria...

**H&H, WORCESTERSHIRE**  
9 DECEMBER



Another one from that H&H sale at Chateau Impney. I don't know how much Coleman Milne charges to convert a regular saloon car into one of its stretched and well-appointed Dorchester limousines – but it's probably more than the £665 this example sold for. Based on a 1987 Ford Granada, it was tidy, on the button and supplied with 11 months of MoT remaining. What's known as a bargain, I believe.





Desmond  
J. Smail



## 1967 ASTON MARTIN DB6 RALLY CAR • £280,000

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1989 V8 VOLANTE EFI LOW, MILES, EXCELLENT  
CONDITION, SUPERB HISTORY • £145,000

Please join us on





## INSIDER



## US COMMENT

## Dave Kinney: will 2016 be yet another record-breaker?

**T**HE RM SOTHEBY'S 'Driven by Disruption' sale was a New York City event all the way, with 31 cars displayed on the tenth floor of the Sotheby's headquarters in Manhattan because, well, why not?

We will talk about some of the star lots in a bit, but let's get this out of the way early on. The ex-Janis Joplin Porsche 356 Cabriolet, driven by *Octane* editor David Lillywhite in issue 151 and possibly the most headline-grabbing classic car sale of 2015, was a bit about the car and lots and lots about rock-and-roll. When a Jimi Hendrix guitar has sold for a reported two million dollars, should we be surprised by \$1.76 million for the Porsche? Not really. Hendrix's instrument was the guitar; Joplin's was her voice. The Porsche, with a clear ownership history but a documented reconstructive repaint, is the automotive embodiment of Joplin's spirit.

A quick note on two of my favourites at the RM Sotheby's sale. An orange 1972 Lamborghini Miura P400 SV sold at just \$20,000 above its low estimate of \$2,400,000. Quite possibly the best restoration I've seen on a Miura, this split-ump model was complete with its jack and tools as well as its original handbook. It would be hard to say with a straight face that the car was a bargain at this money, but let's say it was tremendously well-bought. Great period colours, the ultimate version, and done to show-quality (which means better than new) condition.

The other favourite would have to be the 1962 Aston Martin DB4 GT Zagato. It sold for \$14,300,000, which means it is now holding the record as the most expensive British car ever sold at auction. This Australian-delivered Zagato is the 14th of 19 built. The RM Sotheby's description of 'English soul, Italian suit' is fair game but barely begins to describe the beauty and versatility of these bespoke cars. This one has a documented race history, although not in the big-name North American or European sense. It also has a number of shows and concours under its belt, including more than a few wins. The wait until the next one comes to sale could be a long time; let's see if this remains a once-a-decade offering or whether the increase in value will bring others out of hiding.

The pre-war car world is still buzzing about the 1933 Pierce-Arrow Silver Arrow, the Chicago World's Fair show car, number three of five built, and one of three known survivors. Its final sale price of \$3,740,000 was \$740,000 above the high estimate. Let's call this 'Exhibit

A' next time someone tells you the pre-war American market is dying.

Still in New York City, how about a 1954 Pegaso Z-102 3.2 Berlinetta? RM's description of it as the finest unrestored, unmolested example is likely correct. One wonders how it will survive the next decade without at least a sympathetic restoration. This car has remained in Spain until now and has had four owners in its 60-plus years. The pre-sale estimate was \$800,000-1,000,000 and it sold at \$742,500. With Ferrari values skyrocketing over the past three years, it seems astonishing that Pegasos don't routinely bring more in the marketplace – in the 1950s they were competitors.

And then there's the 1991 Ferrari Testarossa, an original black-on-black car with under 300km from new, which made \$319,000. Wasn't it only five years ago that these were considered unsaleable at numbers over

\$50,000? It's nice to note that RM described the Testarossa as an enduring design icon; I guess we can forget everything the 'experts' told us about the ugly wedge with the cheese-grater sides. Also of note is that this Ferrari sold quite short of its \$400,000-500,000 estimate.

Final results for the Driven to Disruption sale show 21 cars sold of 31 offered, a 68% sale rate. Total dollar volume for the event was \$72,534,000, almost \$10,000,000 above that for the 2013 event held in the same venue. As a reminder, back

then 32 cars sold of 35 offered; whichever way you count it, the average sale price was much higher.

Mecum returned to Austin, Texas, in December for the second time. Top seller at Austin was a 2006 Ford GT with only 573 miles, wearing the 'Heritage Edition' (Gulf) livery. It traded hands at \$484,000 and, yes, it does seem like Mecum has become the Ford GT selling machine. There seems to be one of these in its top five results from nearly every sale. The number-three seller at Austin was a delicious 1965 Sunbeam Tiger roadster, which was hammered down for \$156,550.

Will 2016 be a year of just marking time in the classic car marketplace? The super-heated market of 2014 became the more selective market of 2015, with some noticeable slowdowns in the third and fourth quarter of last year. This is not to say that people are running to the exits. It's merely an acknowledgement that 14, 18 and 24% value increases can't hold over the long run.

Coming up next are the sales in Scottsdale and Phoenix, which will likely break all records and prove the last paragraph moot at best.

**'The 1962 Aston Martin DB4 GT Zagato sold for \$14,300,000, which means it now holds the record as the most expensive British car ever sold at auction'**

DAVE KINNEY is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Cars That Matter* price guide.

## Kinney's top three US cars

MECUM, AUSTIN, TEXAS  
12 DECEMBER



This 1959 Mercedes-Benz 190SL, in grey with maroon interior, is an older restoration: let's call it a more than presentable driver. It sold for \$115,500, the new normal for 190SLs that fall between better-than-new and neglected rust tubs. Anyone who has torn one of these apart for restoration can tell you they don't go back together like Lego. In reality 'small car, big restoration costs' are the watchwords.

RM SOTHEBY'S, NEW YORK  
10 DECEMBER



The bar is always set high at a sale of this calibre, and this 1954 Siata 208S sold for \$1,650,000. Not an inexpensive car by any means, and it was among the more interesting offerings. With coachwork by Motto from a Giovanni Michelotti design, these were rare when new and always a connoisseur's choice. With class wins at both Pebble Beach and Amelia Island, this is one you'd want – and only around 35 were built.

RM SOTHEBY'S, NEW YORK  
10 DECEMBER



This 1963 Pontiac Bonneville was modified by Nudie Cohn for the singing cowboy and restaurateur Roy Rogers. Cohn was the Hollywood tailor-to-the-stars known for his rhinestone-encrusted suits. This is one of a handful of cars he created, with guns for doorhandles, silver dollars adorning the interior and real saddle leather. Having gone from kitsch to collectable, it sold for \$308,000. Yee-haw, indeed.



# 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.



## 1950 Frazer Nash Le Mans Replica

Chassis 421/100/127, the "Salvadori Car" has a significant competition history and is considered to be one of the most desirable Le Mans Reps extant. Highly original, with an exceptional light patina and unmatched eligibility for historic events. Offered for sale for the first time in 42 years having been with the same owner since 1972.

8 REECE MEWS

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## 1960 Alfa Romeo Giulietta SZ £POA

Cotswold Collectors Cars, Burford, UK. +44 (0)1242 821600, [www.cotswoldcars.com](http://www.cotswoldcars.com)

**THERE ARE REMARKABLY** few cars that have earned the unqualified adoration of everybody at *Octane* – you never have to look far for a contrarian point of view here – but the Alfa Romeo Giulietta Sprint Zagato is one such car. And, honestly, only a monster could fail to be moved by the diminutive racer, a vision in handformed aluminium with a 1.3-litre engine tuned to go off like a shaken can of fizzy pop.

Many fine Italian drivers of the 1960s, including Carlo Facetti and Carlo Maria Abate, spent a great deal of time in the sparse cockpit of the SZ early in their careers and,

though they went on to pilot bigger, showier machines, we'd wager that they never enjoyed themselves more than when at the wheel of Zagato's bundle of energy.

We've long coveted an SZ of our own, and a choice *Coda Tonda* (round tail) example has recently turned up at Cotswold Collectors Cars. Completed in August 1960, chassis 19600721 SZ 0012 was sold new to OSCA and Alfa Romeo racer Enzo Buzzetti, who wasted little time in exploring its potential, entering the car in the 1961 Targa Florio and finishing 14th overall. The following year it was acquired by Paolo Bulgari,

the current chairman of Bulgari, who ran it until his head was turned, apparently, by a Ferrari 250 GTO.

The car's third keeper, future Ferrari works driver Ignazio Giunti, subjected it to the rigours of a second Targa Florio in '63, and it has been campaigned enthusiastically by its most recent owner, too, regularly appearing at Goodwood. Accordingly it presents today in on-the-button condition.

We'd dearly love to welcome it to the *Octane* fleet but our collective readies don't quite add up to 'POA' – which we'd guess is somewhere in the region of £400,000.



## 1962 Chrysler Newport Town & Country €29,950

A rare example of one of the most striking station wagons to come out of Detroit, this excellent car is worth the asking price for its fantastic, space-age 'Astrodome' instrument cluster alone.

[www.rdclassics.com](http://www.rdclassics.com) (Germany)



## 1936 Steyr 50 €22,950

Like a Beetle, if you're wondering, only better. The streamlined Steyr 'Baby' – shorter yet roomier than the VW it resembles, and offered with hydraulic brakes, too – was the 'people's car' of Austria, and survivors as tidy as this one are not often found.

[www.erclassics.com](http://www.erclassics.com) (Netherlands)



## 1956 Lotus Eleven \$109,500

Needing only a proper service following a period of inactivity, this gleaming, restored example of Colin Chapman's hugely successful racing car, fitted with a 1216cc Coventry Climax FWE engine, is offered at a surprisingly – or perhaps appropriately – lightweight price.

[www.lbilimited.com](http://www.lbilimited.com) (USA)



## 1933 Austin Seven Monoposto €29,950

There are far cheaper ways into the world of Seven racing, but this car, sensibly modified at various points in its life and the subject of a recent restoration, is as pretty as it is pricey. Unstepped-on, Class A joy on wheels.

[www.slades-garage.co.uk](http://www.slades-garage.co.uk) (UK)



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### PORSCHE 997 – GT3/TURBO / C4S / C2S / C2

**2011 - 997 GT3 RS 4.0 GEN II (GRANDPRIX WHITE) 11,000 Miles**  
4.0 Ltr, Black with Red Sports Bucket seats, Red Seats Belts, PSM/PASM/PCM 3-Touch screen Satellite Navigation, Telephone, Chrono Pack, Sports Exhausts, Climate Control, 19" GEN II 997 GT3 Alloys, Full Service History

**2010 - 911 (997 GEN II) TURBO 'S' PDK (BASALT BLACK) - 25,000 Miles**  
PDK, Black Leather Int, PSM/PASM/PCM (GEN II)-Touch Screen Sat Nav, Telephone, Sports Exhaust, Cruise Control, Chrono Pack, White Dials, Heated/Memory/Fullly Electrical & Sports Seats, BOSE-CD Changer/USB/POD Connection, Xenons, Porsche Crest on Headrest, Alcantara Headlining, Climate Control, Rear park Assist, 19" Turbo Alloys Wheels, Full main Dealer Service History.

**2007 - 997 TURBO COUPE TIPTRONIC (METEOR GREY) 37,000 MILES**  
Full Black Lther int, Silver centre console, PSM/PASM/PCM 2-Sat. Nav, Telephone, Bose sound upgrade, Sports Seats, Sports chrono, Heated seats, Electric sunroof, Rear parking sensors, Litronic headlights, 19 inch wheels (unmarked), Full Main Dealer Service History - Last serviced in February

**2009 - 997 C4S CABRIOLET PDK (GEN II) (METEOR GREY) 28,000 Miles**  
Full Black Leather Interior, PDK, PSM/PASM/PCM/Voice Control), Extended Sat Nav (Touch Screen), BOSE, CD Changer, iPod and USB, Telephone Module (Bluetooth), On Board Computer, Heated Seats, Rear Park Assist, Sports Exhaust, Sport Chrono Pack, White Dials, M/FSteering Wheel, Partly Electric Seats, Porsche Crest on Headrest, Front & Rear Camera, Climate Control, 19" Porsche Sport Design Alloys, Xenon Headlights, LED Daylights, Full OPC Service History (Just been serviced at official Porsche Centre), Four Former keepers only.

**2010 - 997 C2 COUPE GEN II PDK (RUBY RED METALLIC) 30,000 Miles**  
Cashmere Leather Interior, PDK Transmission, PSM/PASM/PCM-Touchscreen Sat Nav, Climate Control, Telephone Module, CD Changer, Bose Sound, Cruise Control, Alcantara Headlining  
Rear Parking Assist, Rear Wiper, Xenon Light, 18" Alloys, iPod/USB Connector, FSH

**2009 - 997 C2S CABRIOLET PDK (GEN II) (ARCTIC SILVER) 58,000 Miles**  
Full Black Leather Int, PDK, PSM/PASM/PCM/Extended Satellite Navigation (Touch Screen), BOSE, CD Changer, iPod and USB attachments, Telephone (Bluetooth), On Board Computer  
Sports Exhaust, Sport Plus, Heated Seats, Rear Park Assist, Sports Plus, Sports Exhaust, Sport Chrono Pack, White Dials, MFS/Wheel, Partly Electric Seats, Climate Control, 19" Porsche Sport Design Alloys, Xenons, LED Daylights, Full Official Porsche Centre Service History (Just been serviced at official Porsche Centre)

**2005 - 997 C2 COUPE TIPTRONIC (ARCTIC SILVER) 62,000 Miles**  
Black Leather Interior, PSM/PCM-Sat Nav/Telephone-BOSE / CD Changer, Heated Seats, M/F/S wheel, Alcantara Headlining, Rear wiper, Climate Control, 19" Carrera Alloy wheels Full Service History.

### PORSCHE 996 GT2 & TURBO

**2002 - 996 GT2 CLUBSPORT (POLAR SILVER) 55,000 Miles**  
ONE OWNER ONLY, Full Porsche Main Dealer Service History with a recent service, GT2 Club Sport Model, White Dials, PCCB Brakes, Radio and CD player, Climate Control, Central Locking, Electric Mirrors & Windows, Porsche Crested Sports Seats, Correct carbon fibre interior

**2002 - 996 GT2 CLUBSPORT (ARCTIC SILVER) 37,000 Miles**  
Black Leather Intr, PSM, Cruise Control, Porsche Radio & CD Player, Alcantara Headlining  
Fire Extinguisher, 18" GT2 Turbo Alloy wheels, Full Main Dealer and Specialist Service History

**2005 - 996 TURBO S COUPE MANUAL (GT SILVER METALLIC) 57,000 Miles**  
Turbo S, Black Leather Int, PSM/PCM – Sat Nav, Telephone, BOSE, 4 CD Changer, Memory & Electric Seats, Carbon Pack, Sunroof, Alcantara Headlining, Rear Wiper, Ceramic Brakes, 18" Turbo Alloys, Full Service History

**2002 - 996 TURBOCOUPE TIPTRONIC S (LAPIS BLUE) 86,000 Miles**  
Lapis Blue Metallic, Grey Leather Int, PSM/PCM-Sat Nav, Telephone, BOSE, Sports/Memory/Electric Seats, Sunroof, White Dials, Red Seat Belts, Rear Park Assist, Rear Wiper, Alcantara Headlining, 18" Turbo Alloys, Full Service History

**2003 - 996 TARGA TIPTRONIC S (ARCTIC SILVER) 69,000 Miles**  
Black Leather Interior, PSM/PCM-Sat Nav, Telephone, BOSE Surround System, 4CD Changer, Partly Electric Seats, Rear Wiper, 18" Carrera Alloy Wheels, Full Service History (Just been Serviced).

### PORSCHE BOXSTER

**2011 - PORSCHE BOXSTER (987 GEN II) PDK (ARCTIC SILVER) 35,000 Miles**  
Black Leather Interior, PSM/PCM-2 Touchscreen Sat Nav, Telephone, CD Changer, iPod/USB Connector, Rear Park Assist, 18" GEN II Alloy wheels, ONE Former Keeper Only, Full Main Dealer Service History.

### PORSCHE 993 - TURBO / C2S / C4S / C2 / C4 / TARGA

**1998 – 993 TURBO "S" COUPE MANUAL (SPEED YELLOW) 60,000 Miles**  
Black Leather/Carbon Fibre Interior, Litronic Lights, Sports Seats, Electric Seats, Electric Mirrors, Yellow Dials, Porsche Radio & Single CD Changer, Yellow Seat Belts, Sunroof, Rear wiper, Yellow Callipers., 18" Turbo S Alloy Wheels, Full Service History.

**1996 – 993 TURBO COUPE (BLACK METALLIC) 61,000 Miles**  
Black Leather Interior, Sports Seats, Top tinted Windscreen, Sunroof, Porsche Radio System  
Becker CD Changer, Tracker System, PA1000 Remote Control, Electric Mirror, Electric Window, Rear Wiper, 18" Turbo Alloys, Fully Documented Service History, Just been Serviced

**1997 - 993 TURBO COUPE MANUAL (ZENITH BLUE METALLIC) 79,000 Miles**  
Beige Leather Interior, Sunroof, Sports Seats, Fully Electric Seats, Alpine Radio Player, Rear Wiper, Climate Control, 18" Turbo Alloys, Full Service History

**1998 - 993 C4S COUPE MANUAL (SILVER METALLIC) 36,000 Miles**  
Concours winner, Black Leather Interior, Sports Seats, Top tinted Windscreen, Sunroof, Porsche Radio System, CD Changer, Tracker System, PA1000 Remote Control, Electric Mirror & Window, Rear Wiper, 18" Turbo Alloys, Fully Documented Service History, Just been Serviced

**1996 - 993 C4S COUPE MANUAL (MIDNIGHT BLUE) 64,000 miles**  
Marble Grey Lther Interior, SONY CD players, Seats, Semi-Electric Seats, Electric Windows, Electric Mirrors, rear wiper, 18" Turbo Alloys, Full Porsche Service History

**1994 - 993 C2 COUPE TIPTRONIC (BLACK METALLIC) 84,000 Miles**  
Black Metallic Coachwork, Grey Leather Interior, Alpine Radio & CD Changer, Sunroof, Climate Control, Telephone Module, Rear wiper, 17" Alloy Wheels, Fully Documented Service History.

**1994 - 993 C2 COUPE MANUAL (FOREST GREEN) 104,000 Miles**  
RHD, Marble Grey Leather Interior, Sunroof, Alpine Radio Player, Part Electric Seats, Rear Wiper, Climate Control, Electric Windows, Electric Mirrors, 17" Alloy wheels, Full Service History

**1994 – 993 C2 COUPE TIPTRONIC (BLACK METALLIC) 99,000 Miles**  
Marble Grey Leather Interior, Sunroof, SONY Stereo & CD Player, Electric Window/Electric Mirror/Part Electric Seats, Rear Wiper, Air Condition, 17" Alloy wheels with Coloured crests, Full Service History (Just Been Serviced).

**1992 - 996 CARRERA COUPE (POLAR SILVER) LHD – 138,000 Miles**  
Tiptronic Gearbox, Black Leather Interior, Sunroof, SONY CD & Radio Player, Fully Electric Seats, Rear Wiper, Climate Control, Electric Windows & Mirrors, 17" Alloy wheels, Full Service History.

**1987 - 911 3.2 CARRERA CABRIOLET (G50 GEARBOX)**  
126,000 Miles, Manual Gearbox (G50), Matching Numbers Example, Immaculate Blue Metallic Exterior, Full Marble Grey Intr, Matching Dark Blue Hood, Fully Electric Softtop, Electric Windows and Mirrors, Period Correct Fuchs Alloy Wheels, Comprehensive Service History, Very Original Condition, 10 Years with The Same Owner, Kept with the same specialist for a number of years

**1979 PORSCHE 911 SC COUPE - LHD (SLATE GREY) 271,000 Kilometers**  
Left Hand Drive, Slate Grey Coachwork, Marble Grey Interior, Manual, 271,000 Kilometers  
Pioneer Radio & CD Player, 16" Alloy wheels, Five Former Keepers Only

### FERRARI - MODELS FROM 1967 +

**2005 - FERRARI F430 F1 COUPE (NERO DAYTONA) - 17,000 Miles**  
4 owners Only, Full service history, Just been serviced and NEW CLUTCH, F1 pump fitted last month. Nero Daytona Black Metallic Black, Front and Rear parking sensors, Scuderia shields, Yellow brake callipers, NavTrak antitheft system. Black Leather interior, electric nero daytona seats Sub-woofer sound system.

**1998 – FERRARI 550 MARANELLO (GRIGIO SILVER METALLIC) – 55,000 Miles**  
Manual, LHD, Silver Coachwork, Full Leather Interior, Black Carpets with Ferrari Crests, Fully Electric Seats, Electric Windows, Electric Mirrors, Climate Control, 18" Alloy wheels, Sony Upgraded Sound system, Sports Mode, ASR, Brass Steel Gated Gear Shifter, Full Ferrari Service History - Fully Documented Service History with a Recent Service, Original Tool Kit

**1982 – FERRARI 512 BBi (ROSSO RED) – 24,000 Miles**  
This is a low mileage 512 BBi LHD, 24,000 miles only from new and the condition of the whole car is commensurate with the extremely low mileage. Rosso Red Coachwork with Crema leather interior which is all original and in exceptional order. Undoubtedly one of the finest examples on offer anywhere, the 512BBi is still way under-valued when compared to other top flight Ferraris. Just completed a big service including cam belts. Ferrari Classicse certification in progress.

**1973 – FERRARI 365 GTB/4 DAYTONA RHD (ROSSO RED) 38,000 Miles.**  
Black/Red Leather Interior Red Carpets Climate Control "Ferrari Classicse" Full Continuous History Superb Provenance 3 Owners From New.

**1971 (SERIES E) FERRARI DINO 246GT (ROSSO RED) 41,000 Miles**  
Right Hand Drive, Rosso Red Coachwork, Black Leather with Red carpets, 41,000 Miles Only, 5 Owners Only, One of 488, Ferrari Classicse, All MOTs, Complete Service History, Documented Service File, Original Hand Books, cards and purchase invoice, Original Tool Kit

**1967 – FERRARI 275 GTB/4 MANUAL LHD (ARGENTO SILVER) 59,000 Miles.**  
Full Black Leather Interior Detailed Restoration History Full History Original Build Sheets/Sales Invoice/Tool Kit/ Wallet/Hand Books Numerous Concourse & Awards Winner Engine Rebuilt By Ferrari In Johannesburg 26,000 KMS Ago Comprehensive photos showing The Repair & Work Done By Ferrari Exceptional Condition Throughout.

**FERRARI 330 GTC COUPE – GRIGIO SILVER**  
Ferrari Classicse, Rosso Red Leather Interior, 86,000 Miles, Chassis No: 10157-GT, Engine No: 10157-GT, Extensive Interior retrim-(photos available), All MOTs, Fully documented service history with many invoices over the years, Original handbooks and Tool kit, Original sales brochures

### CLASSICS - AC / BENTLEY / JAGUAR / PORSCHE 356

**AC COBRA 289 CONTINUATION MODEL (BLACK) - 1996**  
Very rare, built on the lightweight MK II 289, shortnose chassis, one of approximately four only manufactured. 14,000 miles, black coach work with middle white stripe hand crafted black leather seats with red piping matching leather head rests, leather trimmed aluminium lightweight dash with "smith" original style instruments. Interior is finished with high grade wilson black carpets piped in black leather. EFI injection engine V8, normally aspirated arrangement, 8.9:1 compression ratio cast iron engine block with cast iron heads, roller camshaft, upgraded SVO lower aluminium inlet manifold/upper aluminium inlet manifold body with performance 65mm throttle body

**AC COBRA MK IV BUILT ON LIGHTWEIGHT SHORTNOSE CHASSIS BY AC CARS (ROLLS ROYCE EBONY BLACK), 11,000 MILES, LIGHTWEIGHT, LARGE BRAKES**  
FLAT DASH, SMITH INSTRUMENTATION, TELESCOPIC 5MPH IMPACT BUMPERS FRONT AND REAR, REAR PETROL TANK BEHIND SEATS/RACING FILLER TRIANGULAR CHROME ROLLBAR, FULL LEATHER CONNOLLY HIDE IN SILVER GREY WITH PIPE BLACK, High performance fuel injection 5.0 Litre FORD V8 engine. Very rare and limited production of the best that AC could offer, with the best features of the Lightweight production run.

**1979 PORSCHE 930 TURBO COUPE 3.3L Engine 57,000 Miles**  
Four Former Keepers only, Silver Coachwork, Black Leather Interior, All manuals and Tool Kit, All MOTs, Fully Documented Service history, Fully stamped up service book.

**1980 PORSCHE 930 TURBO COUPE 3.3L Engine 68,000 Miles**  
FIVE Former Keepers only, Silver Coachwork with Savannah Tan Leather Interior, Sunroof Sports Seats, Rear Wiper, Electric Windows, Electric Mirrors, All manuals and Tool Kit, All MOT's, Fully Documented Service history, Fully stamped up service book.

**1977 PORSCHE 911 CARRERA COUPE 3.0 LTR 111,000 Miles**  
Five Speed Manual, Copper Brown Metallic, Tan Leatherette, Race Seats, Chrome Trim, Electric Sunroof, Rear Wiper, Very rare UK RHD, extensive service history, Fundamentally every invoice on every expenditure Over the past years, and confirm matching numbers engine/chassis/interior and Colour. Bodywork is in excellent condition.

**1977 – PORSCHE 911 CARRERA 3.0 LTR COUPE (ICE GREEN) 120,000 Miles**  
5 Speed Manual, Ice Green Metallic, Black Leatherette, Sparco Race Seats, Chrome Trim, Rear Spoiler, Electric Sunroof, Rear Wiper, Very rare UK RHD, extensive service history, undmentally every invoice on every expenditure Over the past years. Porsche Authenticity certificate confirm matching numbers engine/chassis/interior and Colour. Bodywork is in excellent condition.

**1973 JAGUAR E-TYPE ROADSTER SERIES III AUTO 25,000 MILES**  
finished in Carmen Red with Black hide interior and Crema soft top, Automatic transmission, stereo system. The finest Chrome wire wheels. Chrome exhaust system, Previous owner over the 32years, totally restored to a very high standard. Total miles is 25,000, Fortune spent on restoring this superb E Type drives like new. This car is just amazing.

**1963 JAGUAR E Type 3.8L FIXED HEAD COUPE (BLACK)**  
Original UK Right Hand, Series I, 3.8 Litre, 4 Speed Manual, UK Matching Numbers Car, Opalescent Dark Blue with Grey Leather Interior, Jaguar Heritage Certificate & many of invoices available, Four Owners Only

**1962 - JAGUAR 3.8 MARK II AUTOMATIC LHD (BLACK) 16,000 Miles.**  
Automatic Black Coachwork Red Leather Interior Power Assisted Steering Wire Wheels Recent Restoration To Virtually Concours Standard

**1936 - BENTLEY 4 1/4 PILLARLESS COUPE (MIDNIGHT BLUE)**  
Grey Leathr Gurney Nutting Coachwork 1 Owner 40 years Extensive History A True Classic Completely Original Throughout & Has Been Exhibited At Luois Vuitton Concours D'Elegance In Paris 2003. Sunroof Produced By Gurney Nutting Chassis Completely Original Throughout

**2008 LAMBORGHINI MURCIELAGO LP640 (RED METALLIC) 14,000 Miles**  
This extremely rare and beautiful supercar; Rosso Andromeda, e-Gear, KENWOOD CD CHANGER, Cruise Control, Ceramic Discs and Brembo Calipers, Carbon Fibre Interior Pack, Carbon Fibre Door Entry Plates, Carbon Fibre Engine Cover, Climate Control Air Conditioning, Xenon Head Lights, Glass Engine Main Cover, Front Axle Lift, Rear Camera, 18" Murcielago Wheels, Full Lamborghini Service History, Lamborghini Car Cover, Immaculate Condition Throughout

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tel +44 (0)20 8202 8011 fax +44 (0)20 8202 8013 email [sales@hendonwaymotors.com](mailto:sales@hendonwaymotors.com)

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established 1952







## Volvo 120 Amazon

Robust and more fun to drive than it looks, the Amazon is currently great value

**IF EVER A CAR** defined a brand it's the Volvo Amazon, which set out the Swedish car maker's mission statement for ruggedness, dependability and safety. Today those virtues make it stand out from other 1950s and '60s saloons, and have elevated it to become the weapon of choice on many of the more arduous endurance rallies. Yet for all that, values slumber in a limbo inhabited by the motoring gruel of contemporary stodgy family saloons that have few of its capabilities.

When it debuted in 1956 the Amazon appeared like a scaled down 1955 Chrysler, yet with the Volvo style wasn't its sole virtue. The Amazon's predecessor, the PV544 – a rally winner styled à la a 1942 US Ford – established Volvo's credentials for build quality and good roadholding: its four-cylinder engine was near bulletproof, its coil-sprung suspension (double wishbones at the front and a live axle with twin trailing arms at the rear) well proven and easy to maintain and tune.

The Amazon built on that package with an immensely tough unitary hull. And that was just about it... The rest was in the detail, from bumpers to make an elk quake, through to a padded dash that in 1956 was an advanced 'safety' feature; from a heater that worked, to 'medically idealised' seating. If you're thinking that doesn't seem very exciting, I didn't think so either until I owned one. Those front vinyl seats are great and once you're on the move the steering's lovely and light. And, oh, that heater... In my Amazon, the rush and scrabble of London traffic never scared me. Neither was I

scared of repair bills, such was its reliability.

Initially, the Amazon was powered by a 1.6-litre motor whose 60bhp translated into a top speed of 85mph, with 60mph coming up in 17 seconds. But the company whose name in Latin means 'I roll' then got on a roll. A twin-carb option appeared in 1958. In 1961 the engine grew to 1.8 litres, with a 2.0-litre option in 1968. An overdrive-equipped, 95bhp 1.8-litre twin-carb 122S, which many regard as the best all-rounder, reached 60mph in 12sec and was good for 95mph, but the model *Octane* readers will be most interested in is the two-door 123GT: its stiffer shell and 109mph top speed make it the favoured classic motor sport Volvo.

Front seat belts became standard (a world first) in 1958, dual-circuit brakes followed suit the following year, and front discs in 1964. In 1961 a two-door model appeared to give a touch of coupé elegance, with an estate version the year after.

By the way, the 'Amazon' moniker was officially only used on Volvo's home market – German motorcycle maker Kreidler nabbed the name for the rest of the world – and elsewhere it was known by the generic title of 120 series.

As an indication of how tough these cars are, a 122S, the model I owned, won the car-breaking 1965 Acropolis rally. Less well known are the Amazon's exploits in the 1964 Canadian Shell 4000. Ten Volvos started, ten Volvos finished, and Volvo won all four major trophies. To finish first, first you have to finish. And that's the whole point: Amazons don't break but, if they do, you can fix them.

### PRICE POINTS

**At launch** In the UK in 1956 the 1.6-litre Amazon 121 cost £1200 including import duty, way more expensive than its domestic saloon rivals. Ford's Mk2 Consul was considerably cheaper at £781, while at £968 even the six-cylinder Zodiac undercut it. More direct comparison is provided by the base Rover P4 60, which cost £100 more. Jaguar's Mk1 2.4 was priced at £1430, while a Citroën DS19 came in at £1729 and a Mercedes-Benz 190 saloon cost £1794.

**1969** When last officially listed in the UK the two-door 1.8-litre 132 was still more costly than British saloon stodge, but at £1229 offered a well-priced alternative to the likes of the £1412 Triumph 2000 and £1514 P6 Rover 2200. Jaguar's 2.8-litre XJ6 was £2000; ID/DS Citroëns ranged from £1399 to £2122. The Mercedes-Benz 2200 was a whopping £2576. Production total: 644,716 (359,118 four-doors; 202,421 two-doors; 83,177 estates).

**Today** The average value of Volvo Amazons sold at auction over the last two years is a mere £4846. Madness... Well below that there are seemingly down-at-heel cars that are sound, roadworthy and much better than they look. Top UK auction price over that period is £11,813 for an immaculate, freshly restored 121 four-door saloon. In the last year £6820 bought a tired, endurance-rallied 1967 123GT with all the goodies. In the trade and classifieds, prices much above £10,000 are rare for anything apart from the 123GT and estates. Current top advertised trade price is £24,900 for a rally-prepared 1967 123GT fresh from a 15-month restoration.





# Ferrari 288 GTO

This 288 GTO is presented in a highly desirable specification having Air Conditioning, Electric Windows and Rosso inserts. The car was originally Italian supplied but spent 12 years in the USA until brought back to Europe by DK in 2014, this importantly means the car could be easily reregistered in the U.S and the car retains its "California Barcode".

Having received a major DK Engineering 30 year "engine-out" service the car is understandably presented in superb condition.

£POA



## Additional Motorcars Available for Acquisition



### Ferrari F40

This F40 is a spectacular example of a very rare early production car - One of the original batch, which were built in the race department. This "Non Cat & Non Adjust" example has covered merely 3,900 Kms from new. The car is Classiche Certified and recently treated to a very thorough overhaul including replacement fuel tanks and overhauled Turbos. This stellar F40 is breathtakingly original and is offered for sale on the open market for the first time. £974,995



### RHD Porsche Carrera 2.7 RS Touring

This factory RHD and UK supplied RS Touring is finished in its original Grand Prix White with Blue lettering and wheels. The car has spent much of its life in a dry southern hemisphere climate with just one owner since 1988. The car is highly original and retains its original owner's manual, tools and the incredibly rare, original Carrera RS supplement. In November 2015 the car had a comprehensive, major "engine out" service to ensure that this car is in need of absolutely nothing and is presented in excellent condition. £POA



### Aston Martin DB4 Convertible - Series 5

Supplied new to its first owner in Chorleywood, just one mile from our showroom, this RHD Series 5 DB4 Convertible is one of just 26 examples and remarkably has just 4 owners from new. Formerly part of one of the greatest Aston Martin collections this stunning car was restored and then periodically maintained by the same renowned specialist for 30 years. A major refresh of the car was completed in December 2015. This Matching Numbers DB4 Convertible is presented in spectacular condition. £POA

Acquisition Consultancy | Sales | Service | Restoration to Perfection | Engine Building | Race Preparation | Rolling Road | Storage

For Acquisition Consultancy contact Jeremy or James Cottingham

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Chorleywood Tube Station - 2 mins.



Heathrow or Luton Airports - 20 mins.



M25 M25 Orbital J18 - 3 mins.



London City Centre 20 miles.



Helicopter Landing Facilities

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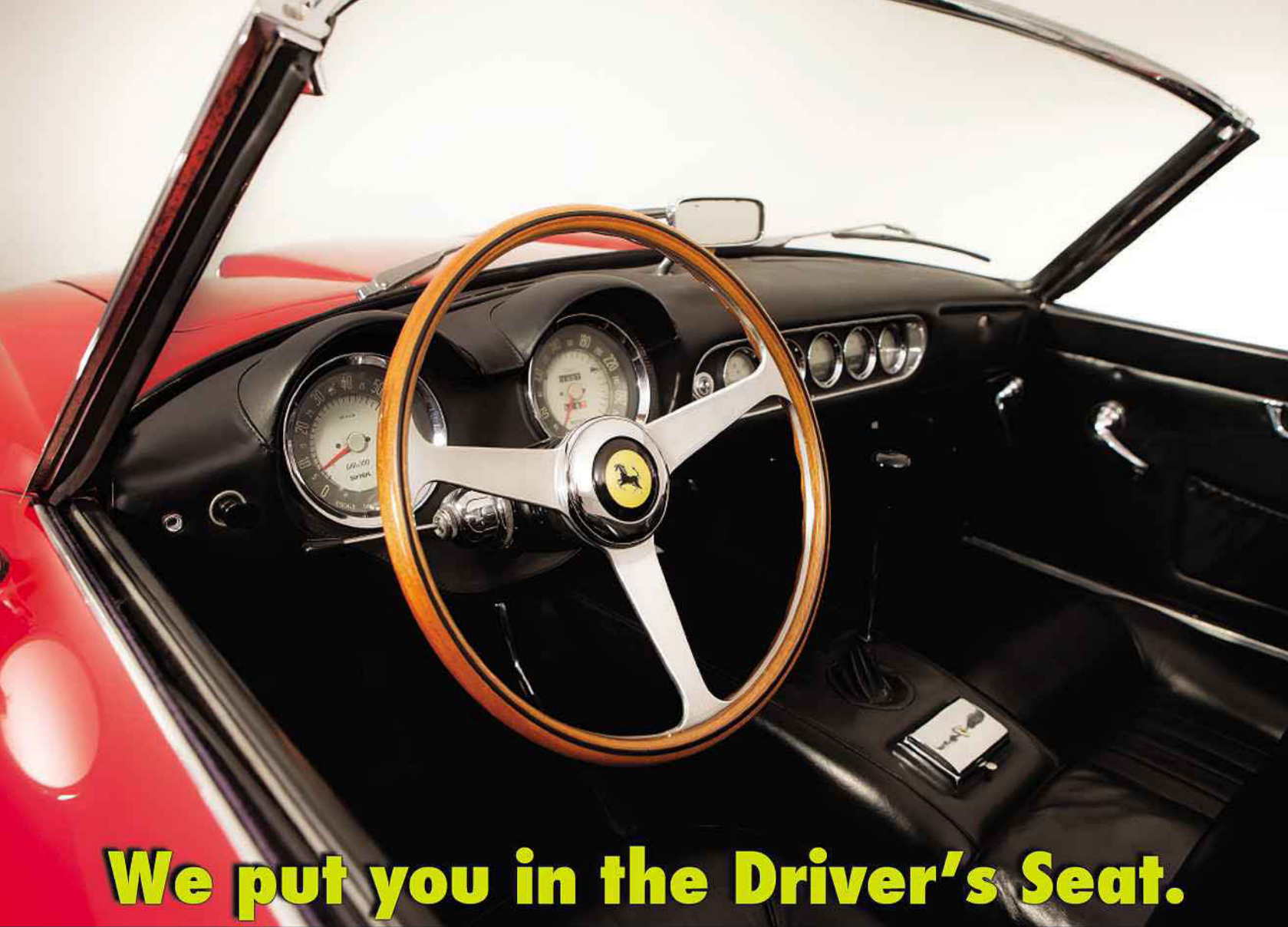
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Built in March 1961, chassis 490/L was originally registered to Aston Martin themselves, before being registered in London in 1963, to its long term Italian owner who subsequently exported the car. On passing away in 1981 the car became the property of his sons, who kept the car until 2005 when it was purchased by the last owner, an established collector in Switzerland. Effectively 3 owners from new and known to us since 2005 when re-registered in the UK, the car has been maintained by Aston Martin Works, ourselves and by the last owners resident mechanic, keeping the car in excellent condition.

Delightful and highly original, 490/L is still to its original specifications of 3.7 litre engine with David Brown 4 spd transmission. Finished in its original colours of Goodwood Green with Red hides, this matching numbers LHD example of arguably the prettiest of the DB4s, has all the hallmarks of an expertly stored and cared for example. Rare to find and a pleasure to offer, the originality and condition of 490/L will appeal to purists, collectors and drivers alike.

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## 1970 ASTON MARTIN DB6

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## 1970 ASTON MARTIN DB6

### MK II

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 1967 AC Cobra 289: Right Hand Drive: Concours Restored: 1 of 19 Produced  
 1953 Bentley 'R' Type Continental Fastback: RHD: Manual Gearbox: Concours Restored  
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 1960 Ferrari 250 GT PF Coupe: RHD: Concours Restored: Classiche: 1 of 5 Produced  
 1972 Ferrari 246GT: Right Hand Drive: Concours Restored: Classiche  
 1976 Ferrari 308 GTB Vetrovesina (Lightweight): Classiche: 1 of 154 Produced: Concours  
 1978 Ferrari BB512 Carburettor: RHD: Restored: Classiche: Only 24,767 Miles  
 2001 Ferrari 550 Barchetta Pininfarina: RHD: 1 of 42 Produced: 14,385 Miles

2005 Ferrari 575 Superamerica: Left Hand Drive: Only 385 Miles

1965 Jaguar 4.2 Litre 'E' Type Open Two-Seater: Only 8,676 Miles from New

1965 Jaguar 4.2 Litre 'E' Type Fixed Head Coupe: Only 10,513 miles from New

1970 Mercedes Benz 280 SE 3.5 Cabriolet: RHD: UK Supplied: 1 of 68 Produced

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1954 Alfa Romeo 1900 PF Sprint Coupe by Pininfarina: LHD: Concours Restored

1964 Aston Martin DB5 Coupé: Right Hand Drive: Concours Restored

1967 Aston Martin DB6 Volante (Vantage) 5 Speed Manual: Concours Restored

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1954 Jaguar XK120 SE OTS

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2011 Mercedes-Benz SLS AMG Roadster RHD



2004 Ferrari Enzo LHD



2009 Porsche 997 (911) Generation 2 GT2 RHD



1990 Ferrari F40 LHD



2011 Ferrari 599GTO LHD



1996 Ferrari F512M – 2x available



1981 DeLorean DMC-12 LHD



1973 Fiat 595 Abarth Evocation LHD



1995 Jaguar XJS RHD



1997 Hummer H1 LHD



1945 Ford GPW Military Jeep LHD



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### Ferrari Enzo - LHD



2005/05; 4,459 Kms; Rosso Corsa; Nero  
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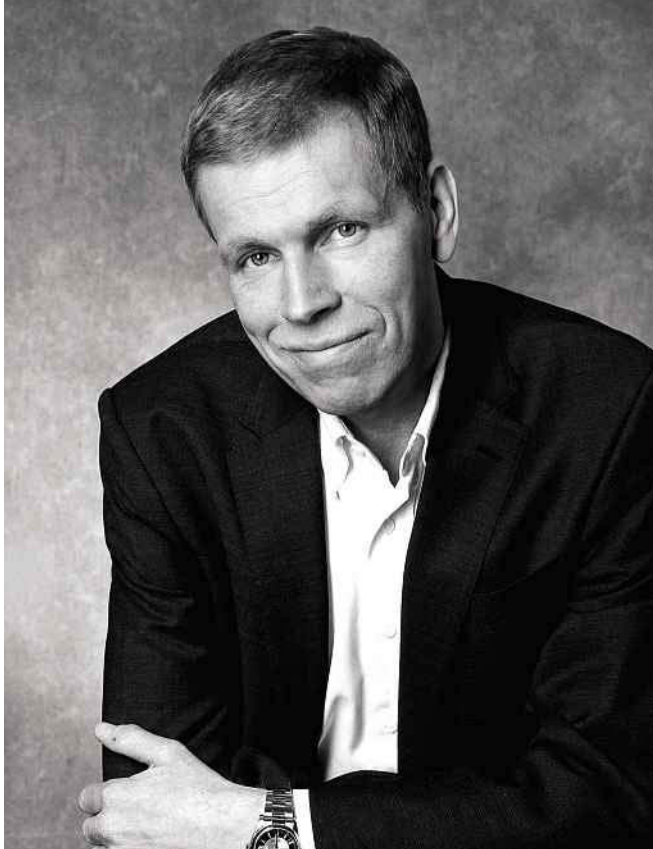
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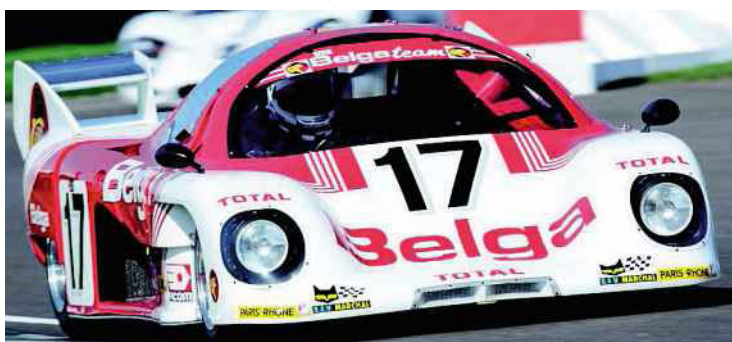
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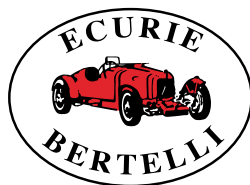
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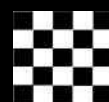
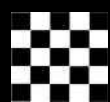
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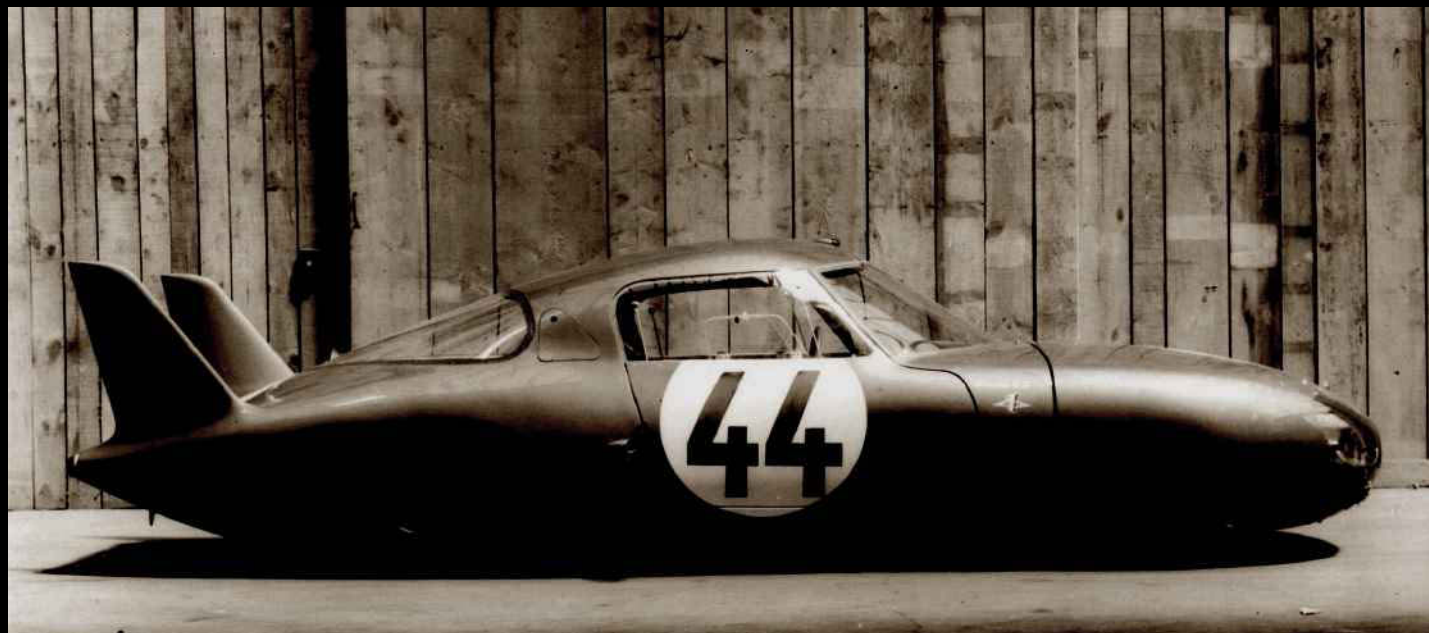
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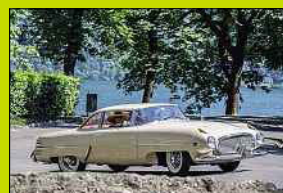
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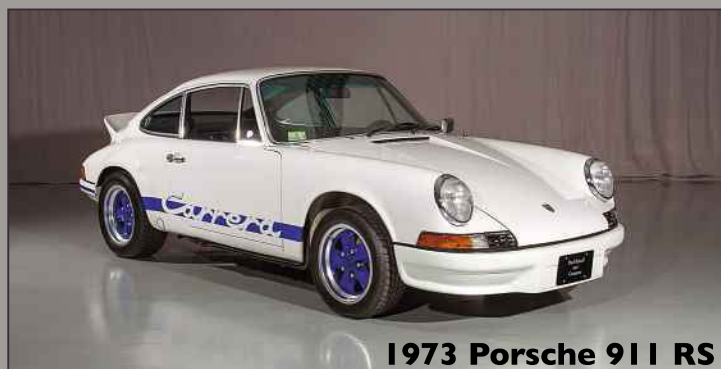


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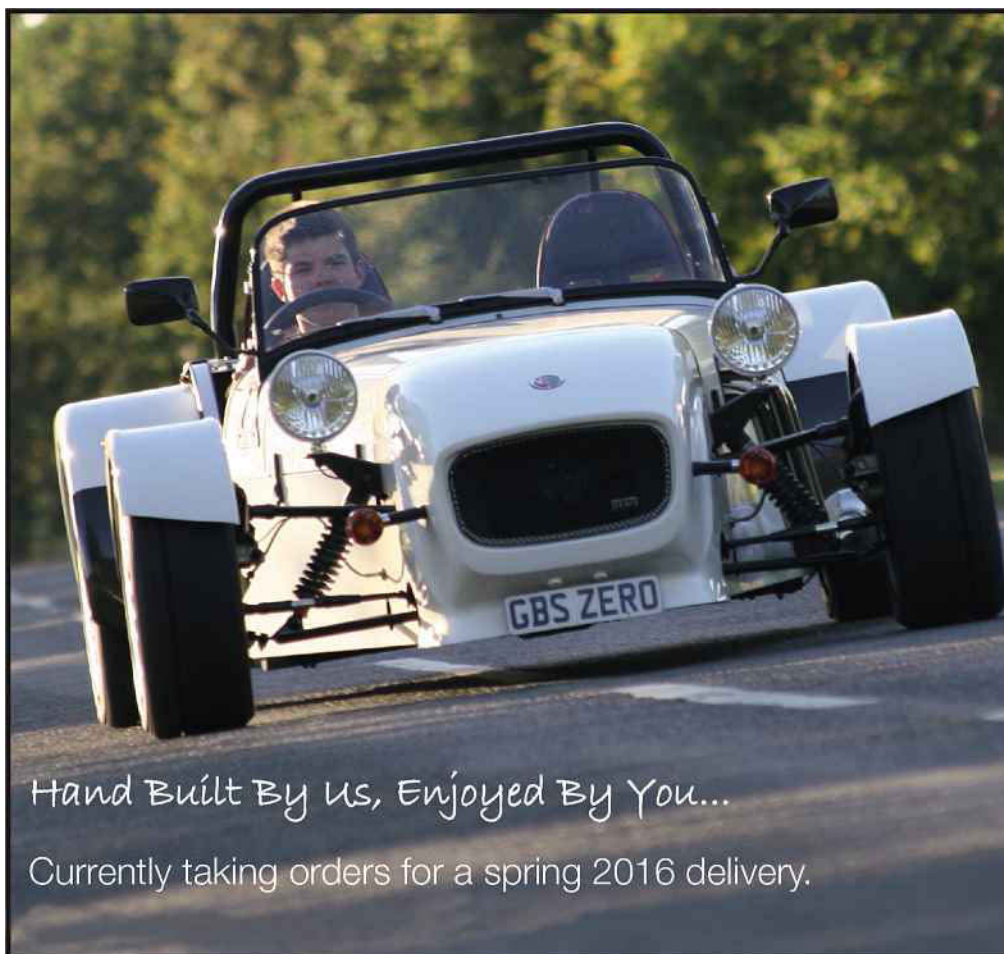


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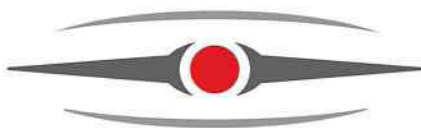
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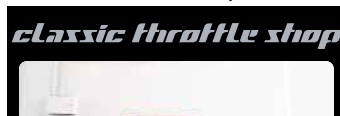
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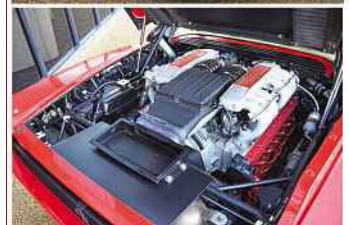
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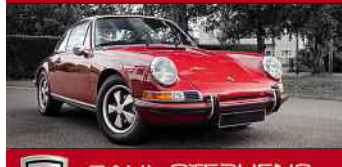
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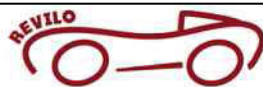
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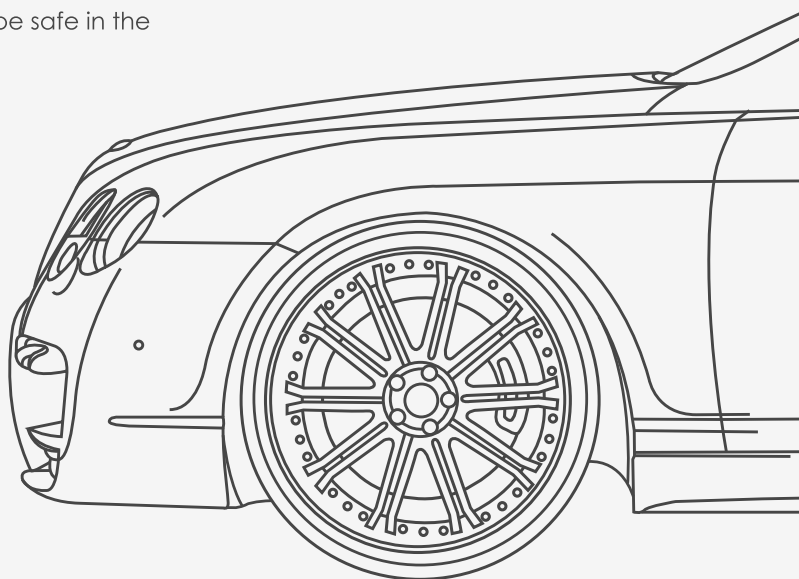
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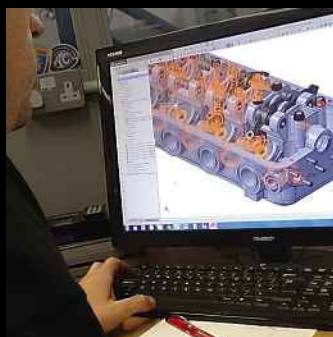
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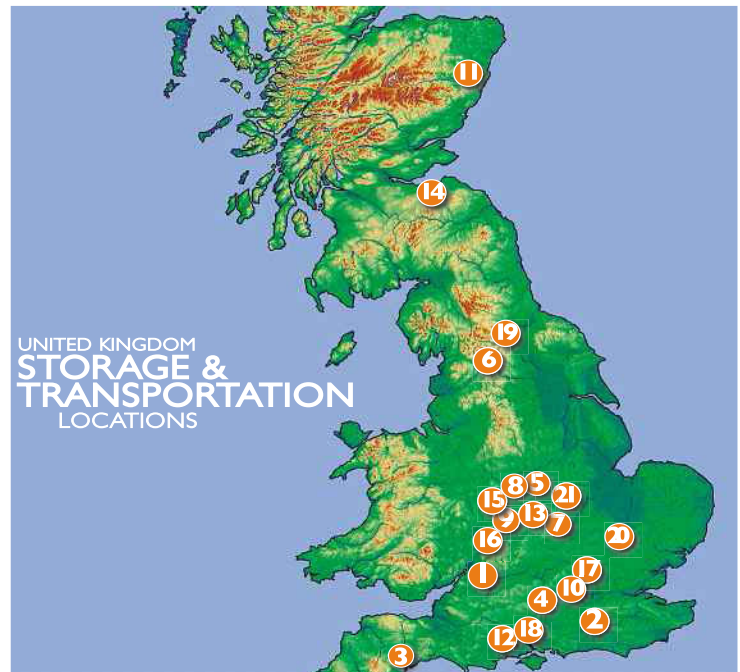


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## Luke Ralph

*The Scalextric designer who made a car worthy of James Bond*

**I**N THE BIG, open-plan office at Hornby, all the designers are divided into individual teams for each brand. There are seven working on Airfix kits, seven on Hornby trains, and six on Corgi diecast cars. There are six of us on Scalextric too – myself and a colleague as two designers, two graphic designers, a product manager and a researcher – but I still see it as the hero brand of the company. The heritage is enormous.

No-one tends to cross over from other teams. I don't think it would work because, for Scalextric, you need to know a lot about cars and motor sport. If someone even mentions a car then you need to know it already.

I've always been mad about cars, and I'm fascinated by how things work. My dad's a carpenter so we always had a garage full of tools. We made a go-kart together once, which is a rite of passage for a father and son, isn't it?

The company's based in Sandwich, Kent, and it takes me an hour to get here every day. I'm working on quite a few things at the moment that I can't talk about, but one product that's out and I did everything on is the Aston

Martin DB10 for the James Bond *Spectre* set. I've taken the car from research, design and overseeing the tooling through to release.

Any project like this begins with licence agreements, in this case from Aston Martin and Eon Productions. I received the car's CAD [computer-aided design] data from Aston and then spent eight weeks replicating the car at 1:32 scale, ensuring every detail can be manufactured perfectly. Internal tolerances are as important as the exterior finish.

How the car runs on track is very important. You've also got to account for the fact that it's going to come off the track and roll over. It has to be strong. The wing mirrors are a good example of this. They're made from a flexible PVC material so they won't snap off. I spent half a day getting them right.

We stick to the original design of the car faithfully. There's no widening or lengthening or any other exaggeration. However, there is sometimes a little artistic licence with wheels and tyres. They have to grip the track, and we have to make sure the spokes are strong and tyre width sufficient for excellent traction.

We have a small restaurant downstairs but we also have a games area with a pool table, table tennis and air hockey. I spend my lunchtimes in there! I'm 27 and I've been a Scalextric designer for four years. It was a bit of luck getting the job; I went to college to do CAD and 3D design with someone who was one of our graphic designers.

A new style of track was introduced in 2002, so that stays the same, but we two designers create 12 to 14 new cars a year, plus anything else that crops up, such as a new pit building or track piece. In this job, every project requires a bit of research but then a load of CAD work. Including new liveries, there might be 70-80 new issues a year. In 2016 we're going for even more.

Our prototypes are made out-of-house using a process called stereo lithography. It takes a weekend to produce one and then it's returned to us as a bag of individual pieces. We'll then spend a whole day assembling it, checking for irregularities.

Once a prototype or pre-production car is finished it needs testing. And, yes, of course, we have an R&D race layout in the office – a really big one with loads of twists and turns. Half an hour gives 100 laps, which is standard for a prototype, but I absolutely insist I have enough time to put it through its paces! I'm self-taught and now I also give tuition to other people. If you can't race them properly then you certainly can't set-up the cars properly. With different set-ups, every aspect of the car is addressed.

Our brand new system is called ARC, for App Race Control, which means you can control the race from your smartphone or iPad with a free app. It lets you create a realistic race with pit stops, tyre wear, start penalties and other aspects of real-life racing. It's not the death of the handheld controller; more Scalextric at the next level.

I don't have a permanent Scalextric layout at home. My other half only allows that when she's not there. Weekends are all about motor racing for me, so I'm often at Brands Hatch or Lydden Hill. I really love everything from club racing right up to top-line GTs. Small French hatchbacks in close racing – love that! I suppose the closest we come to that in the Scalextric range is our Mini Challenge set. We'd need to be making the basic Renault Clio and Peugeot 208GTI first before we could put them into a club racing set.

I don't even see this as a job, more like a hobby where I happen to get paid. It's amazing how many people say they envy what I do. Even when I go to see people at McLaren or Lotus, they say they'd love to have my job.





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