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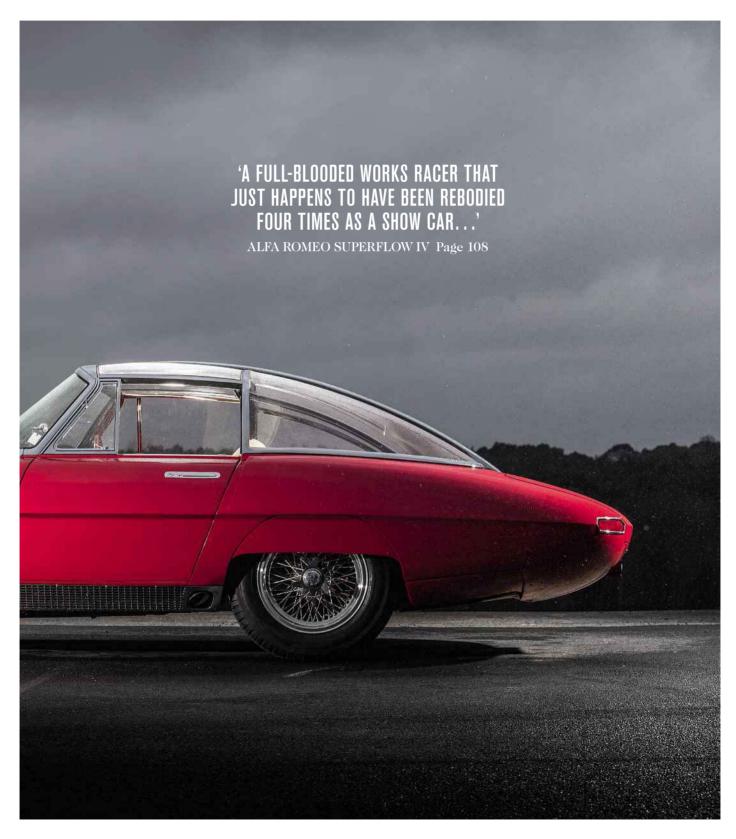
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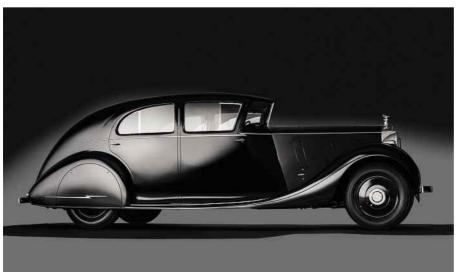








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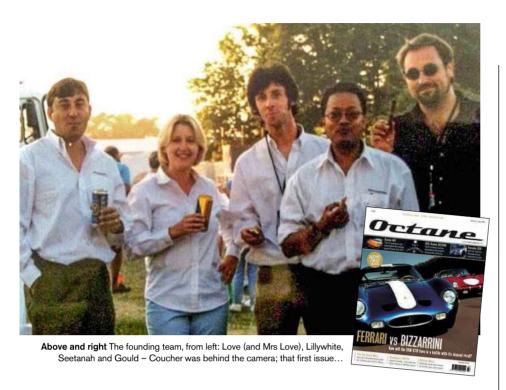


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EDITOR'S WELCOME

And it's goodbye from him

FOURTEEN YEARS, 171 issues, countless press-night curries. Boy and man. But now I'm off, believe it or not, leaving *Octane* after all this time. It's quite a strange feeling.

Octane came about from a pub conversation, of course, and within a couple of weeks four of us – Sanjay Seetanah, Geoff Love, Robert Coucher and I – had set about raising capital to start an all-new classic car magazine. That was back in November 2002, and by April 2003 we'd launched our first issue from a small office equipped with secondhand desks, a couple of unreliable Mac laptops and the invaluable help of art director Rob Gould.

It's been a wild ride ever since, as *Octane* has grown in size and, I'm pleased to say, stature. We've driven some remarkable cars, visited amazing places and – best of all – met and worked with a fantastic variety of great people.

Not all good things have to come to an end but I've been given a rare chance to start up another all-new classic and performance car brand, and perhaps re-live the excitement (and the fear and exhaustion) that we experienced in the early days of *Octane*.

I'll be around for another issue yet but it's only right to step away from the editing chair for that time. There's a new editor on the way, and in the meantime *Octane* will be in the highly capable hands of associate editor Glen Waddington, himself a veteran of seven years here at *Octane*.

In the time I've got left at *Octane*, I'll be finishing a few of the features that I'd managed to put off until now, clearing my ever-messy desk and pondering how the first ever *Octane Cars*, in issue 24, featured the Saab 96 historic rally car project that is still in pieces in my garage. I'm working hard to get everything else on the road for next month's *Octane Cars* finale.

The most important thing for me to do, though, is to say thank you to all of you for your incredible support of the magazine that we've grafted at for so many years. And, seeing as I'll still be at all the usual events, please do say hello, or just follow me on one of the

social networks, such as Twitter, so you can see whether I ever get round to finishing the Saab or paying for the repairs to the Porsche.

David Lillywhite, Editor

FEATURING



TIM ANDREW

We presented photographer Tim with three very different scenarios. 'I love the unique nature and variety of each shoot. And when they are such significant subjects, that tingle of history flavours the challenge and makes you go the extra mile.' Enjoy his work on the Final E-type (page 86), Rolls Phantom (page 96) and 3D Engineers (page 152).



NIGEL BOOTHMAN

'Turin is fascinating for any car obsessive but it manages moments of surprising beauty amidst the industrial heritage. Gunning the Jensen Interceptor across bridges over the Po as the morning mist swirled around us is something I'll remember for a long time'.

Nigel takes the first Interceptor back to its birthplace on pages 144 to 150.



ROBERT COUCHER

'Beautiful motor cars are meant to be driven, not just looked at. So it was great that Steve Tillack fired up his Alfa Romeo 6C 3000CM concept car for us and let us loose around our favourite test track. The Alfa Superflow IV is indeed a "dream car" but it is also fantastic to drive and sounds glorious.'

Find out more on pages 108-116.



Important Collectors' Motor Cars and Automobilia Chichester, Sussex

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ENQUIRIES

Offered from the Jack Sears Collection

The ex-John Willment Racing Team, Driven by Jack Sears to the 1963 British Saloon Car Championship 1963 FORD GALAXIE 500 'BML 9A'



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PLUS

On the Targo Florio route in a genuine Abarth 124 Spider Peter Sellers' Ferrari 500 Superfast Around Goodwood in the ex-Jack Sears Ford Galaxie race car In praise of the Matra Rancho...

(Contents may be subject to change)

EDITORIAL

EDITORIAL DIRECTOR

David Lillywhite info@octane-magazine.com @OctaneDavid

INTERNATIONAL EDITOR **Robert Coucher**

robert@octane-magazine.com

ASSOCIATE EDITOR

Glen Waddington glen@octane-magazine.com

ART DIRECTOR Mark Sommer

WEBSITE EDITOR

marks@octane-magazine.com

Matthew Hayward

matthew@octane-magazine.com

DEPUTY EDITOR

mark@octane-magazine.com

MANAGING EDITOR

Chris Bietzk chris@octane-magazine.com

SENIOR DESIGNER

Robert Hefferon

roberth@octane-magazine.com

OFFICE MANAGER

Jane Townsend-Emms jane townsend-emms@dennis.co.uk

TEST DRIVERS Mark Hales, John Barker US CORRESPONDENT Winston Goodfellow ITALIAN CORRESPONDENT Massimo Delbò

EDITORIAL ASSISTANCE

Sarah Bradley, Brett Fraser, Ruth Haddock, John Simister

Dennis Publishing, Bedford Technology Park, Thurleigh, Bedford, MK44 2YA*, UK *For sat-nav, please use MK44 2YP

Tel: +44 (0)20 3890 3743 Email: info@octane-magazine.com

SUBSCRIPTIONS AND BACK ISSUES

UK tel: 0330 333 949 Overseas tel: +44 (0)330 333 949 North America tel: 800-428-3003, fax: 757-428-6253, email: cs@imsnews.com

Subscribe online at www.octane-magazine.com

Manage your subscription at www.subsinfo.co.uk, or email octane@servicehelpline.co.uk Single issue price: £5.00 (UK). Full annual subscription (12 issues): UK £54, Europe (inc Eire) £69

> Octane ISSN 1740-0023 is published monthly by Octane Media Ltd USPS 024-187

This issue on sale 26 July. October 2017 issue on sale 23 August

OCTANE WORLDWIDE

SYNDICATION MANAGER

Ryan Chambers +44 (0)20 3890 4027 ryan_chambers@dennis.co.uk

INTERNATIONAL DIRECTOR Ian Bedwell +44 (0)20 3890 3909

ian_bedwell@dennis.co.uk

GERMANY

Ulrich Safferling

FRANCE Yan-Alexandre Damasiewicz NETHERLANDS Ton Roks

CZECH REPUBLIC

JAPAN Shiro Horie

Petr Ehrlich

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ADVERTISING

GROUP ADVERTISING DIRECTOR

Sanjay Seetanah sanjay@octane-magazine.com

ACCOUNT MANAGER Samantha Snow

sam@octane-magazine.com

SALES EXECUTIVE Marcus Ross

marcus@octane-magazine.com

LIFESTYLE ADVERTISING DIRECTOR Liz Jazayeri SPECIAL PROJECTS

John Deverell

john@octane-magazine.com

SALES EXECUTIVE

Miles Taylor

miles@octane-magazine.com

MANAGING DIRECTOR, ADVERTISING

Julian Lloyd-Evans

Tel: +44 (0)1628 510080 Fax: +44 (0)1628 510090 Email: ads@octane-magazine.com

ADVERTISING PRODUCTION

GROUP PRODUCTION MANAGER Stephen Catherall stephen_catherall@dennis.co.uk

PRODUCTION EXECUTIVE **Maaya Mistry** maava mistry@dennis.co.uk

PRODUCTION EXECUTIVE Maisie Harvey maisie_harvey@dennis.co.uk

Tel: +44 (0)20 3890 3761/3762

PUBLISHING AND MARKETING

MD, AUTOMOTIVE DIVISION **James Burnay** NEWSTRADE DIRECTOR

David Barker

PUBLISHING MANAGER DIRECT MARKETING MANAGER Hannah Manning-Swallow

SENIOR MANAGEMENT

CHIEF EXECUTIVE OFFICER **James Tye**

CHIEF FINANCIAL OFFICER **Brett Reynolds**

> COMPANY FOUNDER **Felix Dennis**

31-32 Arthur Place, London WC1E 7DP, UK Tel: +44 (0)20 3890 3890 www.dennis.co.uk

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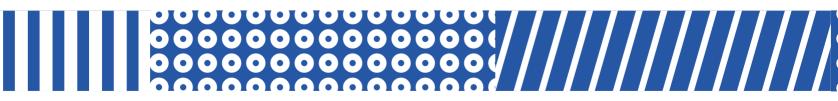
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IGNITION

NEWS + EVENTS + OPINION



Keeping Brooklands safe

As Brooklands celebrated its 110th anniversary, so a plan to protect the hallowed track came together

Words Brett Fraser Archive photography Brooklands Museum

WHILE THE SECTION of the old Brooklands circuit under the stewardship of the Brooklands Museum is in fine fettle, many other parts are in such poor condition that Historic England has placed them on its 'Heritage at Risk' register. They will now be protected.

In an effort to arrest the decline, Historic England has joined forces with Brooklands Museum, Elmbridge Borough Council and Surrey Council and hosted an event to explore ways of safeguarding those parts of the track within the boundaries of private and business

properties, as well as those on wasteland. The event, held on 6 July – and which also celebrated the 110th anniversary of the first race at Brooklands – brought together owners and tenants with a responsibility for a piece of the historic site, to offer advice and support on how they can best maintain their section of the track. On offer was an 'owner's guide' containing practical tips and instructions on how to manage each area of the circuit.

Historic England's Heritage at Risk principal adviser for the south-east, Clare Charlesworth,

had this to say: 'While part of the track sits within Brooklands Museum, other parts are now within residential gardens, public parks and industrial and retail units. We hope that, by bringing together all those who act as guardians or neighbours to this amazing piece of history, we will be able to foster new relationships and take practical steps to improve the condition and maintenance of the site.

'We appreciate that many owners may not understand the importance of the site and will not have experience of managing a scheduled monument. We wish to provide general guidance on the simple steps needed to maintain the structure and more detailed help where this is needed.

'Together we hope to ensure that the Brooklands Motor Racing Track will remain a physical reminder of our engineering, entrepreneurship and enterprise. And that this unique site, which has seen world records broken, held the first British Grand Prix and



hosted a major construction site for some of Britain's most famous aircraft, will be well protected and cherished for another 110 years.'

To help create a suitable framework for the conservation of the wider Brooklands site, Historic England has furnished the Brooklands Museum with a grant of more than £30,000 to create a Conservation Management Plan. Elmbridge Borough Council is consulting on this plan and asking for input from residents.

Meanwhile, Heritage Lottery-funded work has been continuing in and around the museum. On 17 June, as part of Brooklands' Double Twelve Motorsport Festival, the finishing straight was reopened, 110 years to the day after it first hosted daring young men in their racing machines. The straight has been hidden from view since 1940 when it was covered over by a Bellman hangar; that hangar, which will be relocated upon its return, is currently being restored in Wales.

More on www.brooklandsmuseum.com.

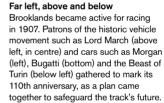


















NEWS FEED

Freshen-up for Laguna Seca Raceway; Arts Council cash for British Motor Museum; Lister is stand-out UK car brand

Laguna Seca smartens up its trackside act

As part of the partnership between the County of Monterey and the Sports Car Racing Association of the Monterey Peninsula (SCRAMP), work has begun to smarten up and improve the trackside facilities at Mazda Raceway Laguna Seca.

The whole site is owned by Monterey County, and in recognition of all the tourist dollars that race-goers bring to the local economy, an extensive package of updating is underway. Already many of the smaller buildings in the paddock area have been removed and/or replaced, and larger structures repainted.

Soon to come are new restrooms and showers around the site, a new start/finish bridge, and the track will be resurfaced.

British Motor Museum gets Arts Council England cash

The British Motor Museum has become an Arts Council England National Portfolio Organisation, and will accordingly receive an £880,000 investment over the next four years to support its activities and development, with particular emphasis on family and educational programmes. The funds will also be used to improve disabled access and to create

a digital platform, linked to the website, to make the museum's archive more accessible online.

Amelia Concours Foundation charitable donations

Handing out charitable donations since 1996, the Amelia Island Concours d'Elegance Foundation has in total now contributed more than \$3.5 million to worthy causes. The Foundation's principal charity is Community Hospice and Palliative Care; it also supports Spina Bifida of Jacksonville, and the Navy-Marine Corps Relief Society of Jacksonville among others.

Campbell car joins Phantom exhibition at Bonhams

The Bonhams auction rooms in London's New Bond Street have been announced as the home for 'The Great Eight Phantoms' a Rolls-Royce Exhibition. Also announced is the third car in the collection, a 1933 Phantom II Continental first owned by Sir Malcolm Campbell. The Campbell car joins Hollywood star Fred Astaire's Phantom I, and Field Marshal Montgomery's Phantom III. The remaining Phantoms, all with interesting historical connections, will be revealed soon, and the exhibition runs from 29 July to 2 August.

Lister 'the UK's fastestgrowing car company'

Lister has been proclaimed the UK's fastest-growing car company by industry analyst Plimsoll, with sales up by 140% over a 12-month period. Plimsoll's analysis of the latest data also positions Lister as the 28th largest car maker in the UK. Other interesting findings from the Plimsoll report on the state of the UK car industry are that 23 car makers are currently in danger, and 21 are making a loss.

Fiat 500's 60th anniversary celebrated with a stamp

The Fiat 500 has been immortalised on a postage stamp to mark its 60th anniversary. The collector's edition stamp costs €0.95 and one million are being printed. The stamp features a line-drawing profile of the original 500, superimposed on top of the somewhat larger current car.

Porsche launches race training programme

Porsche has enlisted the services of renowned Manthey-Racing as it launches the Porsche Racing Experience. Aimed at preparing drivers for motor sport, Level 1 training takes place at Vallelunga circuit in Italy, 16-20 October this year. Participants drive the 911 GT3 Cup car.

THEY SAID

'Tomorrow you might be in a Mazda, but today you are a Ferrari driver'

Derek Bell at Goodwood to Enzo journalist Henry Catchpole, who piloted a 250 LM up the hill.

'No production car has ever cleanly completed a bona fide barrel roll'

Stuntman Terry Grant, who has now completed exactly that in the new Jaguar E-Pace.

'Anyone can fulfil their dreams at any age if they put their mind to it'

Rally driver Rosemary Smith, 79, after driving an 800bhp Renault Sport F1 car as part of the team's 40th anniversary celebrations.

'I cannot buy all the Italian cars from around the world!'

Collector Corrado Lopresto on being offered the first ever Isotta Fraschini – which he went on to buy... (See feature on page 162.)

'I'm excited to be competing in a sport that doesn't involve me getting punched in the face'

Boxing legend Carl Froch, who will race an HRDC A35 at Silverstone Classic.

'I'm nervous and excited'

Take That's Howard Donald, whose first ever race will also be in an A35 at Silverstone Classic.

'I always wanted to be an eccentric millionaire'

John Lennon in 1965, talking about his pyschedelically painted Phantom V, due to be shown by Rolls-Royce as part of the 'Great Eight Phantoms' exhibition.

Like Ferraris? You'll love Enzo

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WE'RE EXCITED to be launching *Enzo*, an independent Ferrari magazine that will thrill and inform with the best features about the cars, the people and the history of the world's most iconic car company – a company that has created some of the most desirable ever road cars, and competition cars that have won motor sport's most coveted prizes.

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Mansell mania!

Silverstone Classic set to celebrate double anniversary of Mansell and Williams

Words Brett Fraser

IT'S BEEN 25 YEARS since Nigel Mansell's 1992 British Grand Prix victory at Silverstone, which triggered a famous track invasion and spawned the term 'Mansell mania'. Mansell then claimed the Drivers' World Championship, and the Williams team the Constructors' title. It's also 40 years since Sir Frank Williams founded his eponymous Formula 1 team, one of the most successful of all time. And it's a joint anniversary that will be celebrated at this year's Silverstone Classic (28-30 July).

There will be a static display of Mansell's World Championship-winning Williams-Renault FW14B, as well as some full-volume demonstration laps during the lunchbreaks on the Saturday and Sunday. Other Williams Grand Prix cars will be in action during two FIA Masters Historic Formula 1 Race Series rounds, while Williams-developed BTCC Renault Lagunas will be battling it out in a pair of JET

Super Touring Car Trophy races.

Our Nige's V10-engined Williams hasn't raced since that wildly popular home win 25 years ago, but the FW14B has recently been the subject of a full restoration by Williams Heritage, a division of the Grand Prix team fronted by Sir Frank's son, Jonathan.

'We absolutely love the Silverstone Classic,' proclaims Williams junior, 'and we really wanted fans to share in our 40th anniversary celebrations,' said Jonathan.

'Nigel Mansell's rousing victory back in 1992 truly caught everyone's imagination, so to have his car once again speeding around Silverstone 25 years on will be a brilliant tribute to him and the team.'

Silverstone has further significance in Williams' history, as it was the venue for the GP team's first-ever victory: Swiss racer Clay Regazzoni took the chequered flag at the super-quick Northamptonshire circuit all the way back in 1979.

That inaugural win was the catalyst for numerous others. To date Williams has amassed 114 GP victories, nine Constructors' World Championships and seven Drivers' World Championships. Drivers who have Williams to thank for their laurels include Alan Jones, Alain Prost, Damon Hill, Jenson Button, Ayrton Senna, Keke Rosberg, Riccardo Patrese and Nelson Piquet.

Tickets to join in with the Mansell/Williams celebrations at the Silverstone Classic start at £43, and must be booked in advance. Visit silverstoneclassic.com for more details about this and other attractions at the Northamptonshire circuit at the end of July.

Below

Mansell won in his Williams-Renault FW14B at Silverstone in 1992: cue track invasion!



AT PHOTOGRAPHIC

Colin Blower 1948-2017

Remembering the popular driver and engineer

ACCOMPLISHED driver, multiple champion and intuitive race engineer Colin Blower has died aged 69 after a decade-long battle with Parkinson's disease. Born in Burbage, Leicestershire, from the age of ten Colin worked in the evenings and holidays as an apprentice mechanic while at school. In 1973, the same year as he set up his own business in a shed, he started racing his MGB, taking class podiums at Oulton Park and Snetterton.

Switching to a Lotus Europa for 1974, Blower could have won the BRSCC Production Sports Car Championship but for a final-race crash. Prohibitive repair costs saw a change to TVR for 1975, first with a factory-loaned 3000M and then a 3000S. A swathe of victories ensued, including the 1980 BRSCC Road Sport Car Championship. After a poor 1982 in an uncompetitive Tasmin, he raced in a Porsche 911 with which he again won the BRSCC title in 1983, also finishing third overall with Tiff Needell/Malcolm Paul in the Willhire 24 Hours.

A move to saloon car racing and a workssupported Mitsubishi Starion followed, and BF Goodrich sponsorship, too. Blower was the first driver ever to receive such backing. By then his Hinckley-based Colin Blower Motorsport concern was also preparing customer cars. He enjoyed 28 more wins between 1984 and 1989, as well as Class A victory in the 1984 Uniroyal Saloon Car Championship, repeated again in 1986 when he also took the Monroe Saloon Car Class A Championship.

When Mitsubishi pulled out of racing due to the Ford Sierra Cosworth's dominance, Colin returned to TVR in the hugely competitive TVR Tuscan Challenge. He won the title in 1992, and finished as runner-up in 1991, 1993 (when he beat a guesting Nigel Mansell to pole at Donington Park) and 1994. He was fortunate to survive a near-140mph crash at the 1995 Silverstone round; as a result of his throttle jamming open, he broke both legs and ribs as the Tuscan took out two layers of Armco barrier.

He was back racing two years later, sharing a Cerbera with Jamie Campbell-Walter in the British GT Championship for two seasons, their best result being a win at Donington Park in 1997. Four years later Colin returned to British GT in an Ultima GTR for the new GT2 class, but a lack of funds precluded development so the car was mothballed at the end of 2002. A Vauxhall VX220 saw him back with British GT in 2004 in the Cup Class but, with mooted sponsorship from Vauxhall not materialising, Colin left the championship at season's end.



The ever-burgeoning historic racing scene saw him turn to preparing a variety of customer machinery. Among these were several Astons, from DB3 to DBR1, as well as replica Project 214 and DB4 Lightweights, some of which Colin also raced. His wins in a Lola T70 Spider included the 2004 British GP support race. While a Parkinson's diagnosis in 2007 curtailed further driving, he continued to prepare cars for all the major historic events. Universally popular and with a kindly disposition, Blower leaves his wife, Karen, and son, Sam.

Paul Chudecki



Barry Sidery-Smith 1936-2017

He was known to many as 'Sideways' Smith...

A STOUT SUPPORTER of all things MGB, and one of racing's most familiar and popular drivers for almost 60 years, Barry Sidery-Smith has died at the age of 81.

Born in Southgate, London, his first involvement with racing came at the age of ten, when he helped a driver from his home town of Long Ditton, Surrey, running the Formula Junior Parker-JAP. After school and National Service – during which he managed a motor transport division in Germany – in 1956 he returned to his father's car rental/garage/sales concern, to which he added sports cars. He then bought an Austin-Healey 100, beginning his driving career at Goodwood and Brands Hatch in July 1959.

He went on to race Triumph TR2s and TR3s before making his MGB debut in Richard Wort's ex-works 94 HJJ (originally 6DBL) in 1964. Soon after, Barry bought his own 'B, the ex-Jenny Tudor-Owen 665 FFX. He replaced it with

94 HJJ, in which he acquired his 'Sideways-Smith' moniker after rolling at Silverstone.

In '73, as well as buying the ex-Bill Nicholson MGB, JYH 770D, Barry secured the Paddy Hopkirk/Andrew Hedges ex-works 1965 Le Mans car DRX 255C. He campaigned it at home and abroad for 40-plus years, during which time his skill in the wet saw him finish third overall against much more powerful machinery at the rain-drenched inaugural meeting of Spa-Francorchamps' 4.3-mile circuit in 1980.

Barry co-founded the MGCC's BCV8 Championship in 1976, becoming its first champion in JYH 770D, and was a 1980s' front-runner with his 'B V8. He won his class in the 1995 FIA Historic Championship, and raced the Le Mans 'B in the 2000 Goodwood Revival RAC TT, as well as in the 2002 Motor Racing Legends race at the 24 Hours. Later that year it was damaged in the first Le Mans Classic; Barry broke his sternum. Supporters donated £20,000 to rebuild the car, and Barry was back in it for the 2004 Classic.

He organised events such as the annual Spa Classic sports car race and, always friendly and helpful, found time to encourage new drivers. He leaves second wife, Pam, and his daughter from his first marriage, Heidi. Paul Chudecki



Design Museum hosts Ferrari

Major new exhibition celebrates 70 years of the Prancing Horse

Words Brett Fraser Photography Rosie Reed Gold Archive images Ferrari

IT WON'T HAVE ESCAPED your attention that 2017 is the 70th anniversary of the birth of Ferrari as a sports car maker. And in celebration London's Design Museum is staging a major exhibition charting the history and influence of the marque and of Ferrari the man. The exhibition is called, simply, Ferrari: Under the Skin. It opens on 15 November and runs until 15 April 2018.

Promising to offer unique insights into Ferrari's inner workings, the exhibition has been curated in conjunction with the factory. The Museo Ferrari in Maranello is currently running its own exhibition, many elements of which will be moving to London.

On display will be rarely seen material including early design models hand-sculpted from clay and wood, original drawings and sketches, letters, and personal memorabilia relating to Enzo Ferrari's life. There are also dedicated displays that explore the processes behind the company's design development, engineering and manufacturing, and which provide

a behind-the-scenes look at how some of the world's most glamorous supercars come together.

Naturally there will also be an impressive collection of some of the marque's most famous and significant road and racing cars, ranging from the historic through to the very latest to wear the legendary Prancing Horse badge.

Another key element of the exhibition is an examination of Ferrari's motor sport history, which pays tribute to Enzo's all-consuming passion for racing and notes how it has shaped the company's approach towards innovative technology and highperformance engineering. Enzo, of course, started racing himself in 1919, but later had to concede that he was better suited to creating cars than driving them on the track. That realisation ultimately led him to launch his own car in 1947, powered by a complex V12 designed purely for performance. Seven decades later, his legacy lives on undiminished.

designmuseum.org



McLaren stars at Louwman Museum

CLAIMED TO BE the world's oldest private collection of classic cars, the Louwman Museum, at The Hague, is hosting an exhibition of 16 McLaren racers and sports cars, including the 1990 McLaren MP4/5B in which Ayrton Senna became F1 World Champion. The exhibition was opened by Bruce McLaren's daughter, Amanda, on 7 July and it runs until 27 August. And once you've sated your appetite for McLarens, the museum will still have much to offer you - the collection comprises more than 250 cars spanning the history of the car. Visit louwmanmuseum.nl.







WHY WE LOVE...

The Wipac Elbo-Lite

It was such a neat idea. A compact, chromium-plated map light on a short, double-jointed stalk that could be folded tidily away and still look gorgeous when dormant. Your navigator simply pulled it away from its rest position, upon which it illuminated, and pointed it at the map.

The Elbo-Lite, just 25 shillings (£1.25) from 'your dealer or Halfords' according to a Wipac ad in The Motor in 1963, was the essential adjunct to an amateur rallyman's armoury and the adventurous grand tourer's nocturnal ally. As the 1960s became the 1970s it got a bit more sporty-looking with a black cowl around the projector lens, and a longer-reach flexible alternative joined the range, but the original, unadorned version remains the purest.

Wipac has long been the motorist's friend, since the UK arm of the Wico electric company (founded in New York, 1892) merged in the late 1940s with spark-plug manufacturer Pacy. Nowadays it makes LED light units for the world's supercars as well as aftermarket lighting equipment, but, sadly, the original map light is no more. Time for a relaunch? John Simister





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NEW!

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Enzo is the new quarterly magazine devoted exclusively to Ferrari: the road cars, the race cars, the drivers, the engineers and stylists, and the craftsmen who have helped shape the company's unique heritage.

Made by the team behind Octane and Vantage, Enzo is on sale in WH Smith.



New GT from Ant Anstead

TV's restorer reveals new Corvette-powered coupé

Words David Lillywhite

TV'S ANT ANSTEAD, most recently of *Wheeler Dealers* and *For the Love of Cars* fame, has unveiled his latest car project.

The new GT, still awaiting an official name, uses Corvette LS3 running gear on a custom-built chassis, all clothed in a glassfibre body made in-house at Anstead's Hertfordshire-based company Dowsetts Classic Cars.

One car has now been completed, and already sold, and there are two more in build. One of

those has been pre-sold; the other is designed to be electric-powered and destined for the USA.

'This is not just another glassfibre car,' says Dowsetts workshop manager Stewart Imber. 'There's a lot of passion in this, and they can be built to the customer's specification, with aircon, for road, for track – whatever is wanted.'

Each car will sell for around £125,000 plus VAT and take several months to build. More details at www.dowsettscars.co.uk.

JD Classics opens in California

JD CLASSICS has expanded into the USA with a new branch in Newport Beach, California that is intended to become one of the state's most prestigious dealerships. It's the creation of Miles Morris and Malcolm Welford of Morris and Welford LLC, and Derek Hood of JD Classics, and is called 'Morris and Welford, a JD Classics Company'.

Morris and Welford has brokered around \$650m of classic car deals in the last ten years. Miles Morris is the former head of classic car business for Christie's and is an official FIVA inspector and examiner. He has judged at the Pebble Beach Concours d'Elegance and serves on the event's selection committee.

Motor sport and classic cars are in his blood, too: his grandfather raced at Brooklands prior to World War One, and his father was active in historic racing. Welford, too, has a motor sport background, and grew up in England in the 1960s watching racing with his father.

JD Classics was established in 1987 by Derek Hood. The classic car specialist has sponsored the Mille Miglia and many other events, and is known internationally for concours-winning restorations and race-winning cars.





HOW TO...

See where you're going in your classic

Headlights. They are the eyes of a car's face, with vital details on their lenses that tell their own story. The rectilinear grid of a 1950s Lucas 7-inch pre-focus, the shield-like motif of a period Marchal, the particular pattern of a Carello, all are part of a classic car's micro-graphics. Or maybe your old British motor car is upmarket enough to light the road with a pair of Lucas PL700s, the ones with the tripod of bars behind the lens. Very aristocratic they look, too.

All this is fine when the sun is above the horizon. When darkness descends, though, the pale yellow pool of gentle light emanating from your low-tech filaments can give less of a picture of the road ahead than you would really like. It mattered less when traffic was sparser and you didn't have today's oncoming HIDs to white-out your retinas, but an old car in the modern world is a less stressful drive if you can see what's up ahead. And none of us is getting any younger, our night vision included.

That said, not all old cars have hopeless lights. People scoff at the Lucas sealed-beam units of the 1960s and 1970s, but if you had four of them and they were aimed properly, the main beam, at least, was actually pretty illuminating. But those old sealed-beams are getting hard to find now, even as not-quite-right pattern parts.

However, if your headlamps have bulbs you could simply swap them for halogen ones. Success isn't guaranteed, though, because the bulbs' filaments might not be in exactly the same position. That could spoil the sharpness of the beam pattern, or generate dazzle around the edges.

A better plan is to replace the lights with dedicated halogen units. Many are available, some cheap and cheerful with fuzzy, limited beams, some brightly impressive despite using the same H4 halogen bulb. Cibié headlights are among the best and Wipac's Quadoptics are also very good; both have the merit of a fairly period-authentic lens pattern, which looks appropriate for a classic car. Remakes of that Lucas PL700 tripod unit are available too, tailored for an H4 bulb.

A final thought. To make your lights shine yet more brightly, wire them through relays so they get the full flood of volts. Then you can look forward to a truly illuminating experience. John Simister



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MAN & MACHINE

The Vauxhall victor

Paul Chase-Gardener's Firenza may be Old, but it's no Nail

Words and photography Paul Hardiman

AS PAUL CHUDECKI observed when he drove it for *Octane* in 2013, Old Nail is the ultimate racing development of a non-silhouette Firenza and the car that forced people to re-evaluate Vauxhall's straight-laced post-war image. While Baby Bertha is the car forever associated with the great Gerry Marshall, this one, its predecessor, had many more race wins – reckoned to be 59, plus four saloon championships, the last with Bill Dryden in 1975. Remarkably, it has survived in its last-raced form, due to being on static display for most of the time since, in the Vauxhall Heritage and Donington Park museums.

Old Nail was first raced as the flat-front 'Thames TV' Firenza in 1971 and, bearing in mind that a collective of dealers was funding the team, grew the droop-snoot nose in 1973 to fit in with Vauxhall's marketing of the new High Performance Coupé. The motor, a twin-cam Lotus development whose head found its way into HS Chevettes, has been everything from a 2.0-litre to a 2.6 and back again; now it's a 2.3 making about 230bhp on Tecalemit-Jackson mechanical injection. The car's name comes not from being bent and straightened out so many times, but for its long service when most racers were pensioned off after a year. Marshall was gentle on his cars - he never crashed Baby Bertha, or seriously damaged this one.

When the Firenza came up for sale in 2012, having been given to Marshall in 1978 by a grateful Dealer Team Vauxhall, Paul Chase-Gardener had to have it. Though he was better known for playing with Astons (another story

for another time), he already had a replica Shaw & Kilburn Viva GT racer. His fascination with DTV cars started with the HB Viva he's owned from age 17: 'It was a fantastic-handling car and good looking, too. Because of that I went to see the Shaw & Kilburn cars racing, and that's where I first came across Gerry Marshall. I saw him race Old Nail maybe three times.'

It its final form, Nail is very different from a standard Firenza. The motor's been moved down and back almost under the scuttle on a new subframe, necessitating a refabricated bulkhead extending into the cockpit, and a big hump in the left of the floor accommodates the side exhaust. Chase-Gardener still has the original seat for shows, and remarkably the car still runs standard rear drums, which Marshall preferred.

'I've raced it three times, though when we first got it we quickly realised it was a sprint race car – it would quickly overheat. Then I realised I had LV engine number 1, and I really shouldn't blow that up, so I bought the sister car, which had been racing in the US, for its engine. You need to keep it above 4000-4500rpm and max power is at 8000rpm – it screams, we've measured it at 116dBA – and it'd keep revving until it blew up. The steering is super – it just turns in instantly – though, on 15in slicks, I haven't been brave enough to drift or slide it yet.'

Paul is now pondering what configuration to restore the second Firenza back to, as it was the 'Brookhire' car before it found fame winning an SCCA championship in America... and then there's his HB Viva GT 'Pop' to complete the set: 'I seem to have the monopoly on Vauxhalls.'



AUTOMOBILIA

Man & Motor by Derek Jewell

This car book contains everything from Brian Wilson of The Beach Boys on drag racing to Graham Hill and his wife on their background fear of crashing; it's got Bill Boddy on record-breaking and John Dankworth giving instruction on how to 'play' the gearbox of a DB6. The cover featured a car in outline made up of Lovehearts and Smarties.

Most general motoring histories are hackneyed and repetitious. But not *Man & Motor: The 20th Century Love Affair*, one of the most unexpectedly groovy and esoteric printed overviews of car culture. Hodder & Stoughton published it in 1966; these days it's a little-known car/pop icon worth tracking down at no more than a tenner, even pristine.

Christopher Angeloglou is listed in the book as 'photographic advisor', and he recently enlightened me on how the book came about.

He was the first picture editor of the pace-setting *Sunday Times Magazine* when it started in 1963, part of a brilliant team that changed the face of magazines with their inspired mix of reporting and photography. Somehow, the magazine's key people, some of them petrolheads, moonlighted on this book.

'Some sort of deal must have been done,' says Christopher. 'Derek Jewell put it together. He was features editor of the *Magazine*, and it was designed by the art editors Michael Rand and David Hillman. With our links we could get people like Tom Wolfe and James Leasor to contribute. We had a story in there about people who didn't like cars called "The Unlovers" – that was pure mag technique.'

One unlover was dodgy Warren Street car dealer David Aggio. His picture was taken by top photographer (Brian) Duffy, one of the few pictures commissioned for the book. One Christopher couldn't secure was Lartigue's signature photo of a racing car contorted at speed. He still has the French lensman's letter seeking a 200-franc fee, politely declined.

Christopher later worked for *Life* magazine in Paris, *The Sunday Telegraph Magazine* and *The Sunday Express* before becoming a photographer's agent. Through that time he owned a Citroën ID19, a Maserati Sebring, a Porsche 911E and numerous Lancia Flaminias.

'That book was fun to do,' he says of the title whose cover lists input from Paul McCartney, Ronnie Scott and Roy Lichtenstein. 'We had great pictures from the many Motoring Specials we'd done in the *Magazine*, so many got an excellent second life here.'

Giles Chapman



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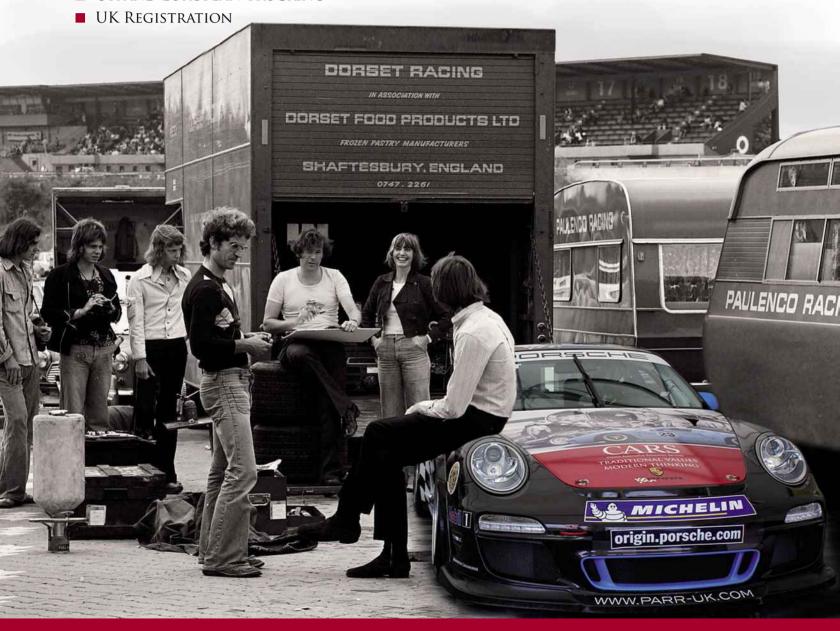
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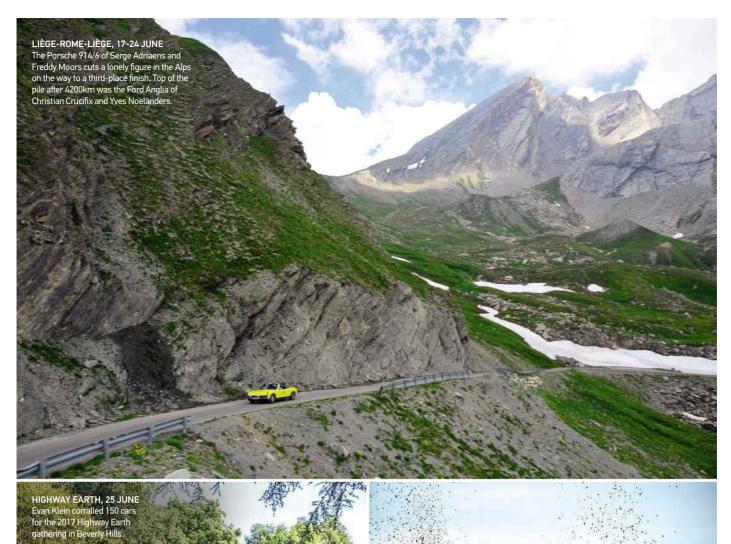
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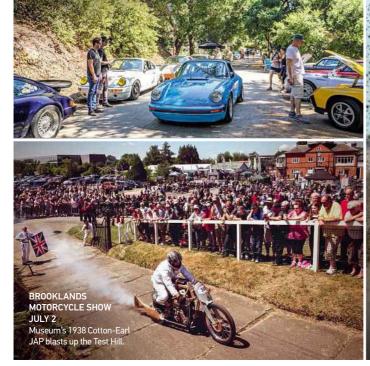
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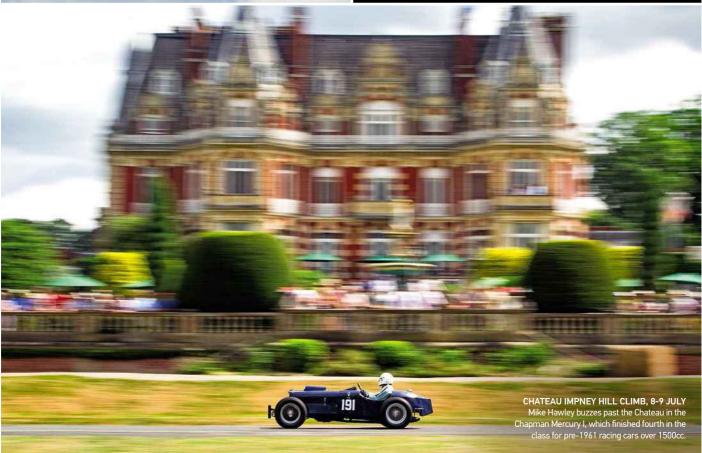
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Goodwood Festival of Speed

Sussex, UK 29 June – 2 July Words John Simister

EVERY JUNE there's a Goodwood Festival of Speed. It could so easily become, to an uninformed eye, a re-run of the same stuff, but it miraculously manages every year to be anything but. The anniversaries always help, of course.

We're standing on the left side of Goodwood House, and suddenly ropes cordon off the spur from the hill course to the circle on the house's forecourt. If you're planning to walk from one end of the Goodwood garden to the other, perhaps from the Cartier Style et Luxe (special-bodied Astons and Fiat 500s, rare Ferrari 250 interpretations and more) to the historic competition cars paddock, you'll just have to wait. Because a phalanx of Ferraris is about to cruise up the spur and contra-rotate in two streams to array themselves around the circle.

Yes, it's Ferrari's 70th anniversary, represented by racers and road cars in a sea of redness. Over the weekend the cars of Bernie Ecclestone, or the most significant ones at least, will perform a similar display beneath the Ecclestone-commemorating sculpture, marking another notch of self-aggrandisement for Formula 1's best-known entrepreneur. Then there's 50 years of the Cosworth DFV (so many lovely Lotus 49s), and of course those tiny Fiats celebrating the breed's 60th.

In among the big themes, jewels of intrigue abound. Some of the best are from the US, such as the bewinged Chaparral 2E Can-Am racer complete with its creator Jim Hall. I adored his creations in the 1960s, still have an unmade IMC kit of the 2E, and am overwhelmed to have the chance to chat with this fascinating man. Then there's the 1952 Cummins Diesel Special, the Indy car that became the first diesel racer to qualify for a pole position. It sounds astonishingly smooth, and it smells like no other competition car I've ever smelt.

Sometimes we journalists get the chance to drive a car up the hill. It will be purely a demo run but, with all those people watching, the temptation to put on a show competes fiercely with the need to preserve possibly irreplaceable machinery and avoid embarrassment.

This year I'm to drive two Alfa Romeos from the company's Centro Storico: a 1970 Tipo 33/3 as raced at Le Mans, the Targa Florio and elsewhere, and from the same year a 1750 GTAm as campaigned in the European Touring Car Championship. First, the 33. This is the first time it has been out in 20 years, so there are a couple of things not quite yet re-honed to perfection. Specifically, the revcounter doesn't work and the accelerator is extremely stiff.

So the learning curve will be practically vertical on the all-important run from paddock to startline queue, all the while taking in what this car is and what it means to drive it. The Alfa 33 story began in the early 1960s, gathering pace with a new 2.0-litre V8 engine in 1967 and then a revised body, plus more engine capacity, in 1968. That's when the success started, prompting a new 33/3 version – now with an 'Avional' aluminium monocoque structure in place of tubes, and three litres of V8 – for 1969. Success slipped away that year, returning in 1970 when this particular 33/3 was built.

It's in long-tail Le Mans trim, in which form it appears in the eponymous Steve McQueen film. The Autodelta team drivers for 1970 were variously Andrea De Adamich, Piers Courage, Nanni Galli, Rolf Stommelen, Toine Hezemans, Masten Gregory, Carlo Facetti and Teodoro Zeccoli, but the mists of time have obscured exactly who drove which 33/3 and when. The tiny Momo steering wheel with its faded leather rim has clearly been grasped by some talented hands, however.

There's 400bhp of snarling, shrieking V8 behind me, needing to be blipped to plug-clearing and theatrical effect while trickling out of the paddock. The clutch is co-operative, the gearchange a typical racing dog-box that engages with a satisfying ker-lunk. So far, so good. A practice start before the real thing goes well, with lots of noise and tyre smoke and pleasing forward thrust. Flag down, it's the real thing – and not quite so good.

'THE TEMPTATION TO PUT ON A SHOW COMPETES WITH THE NEED TO PRESERVE IRREPLACEABLE MACHINERY'



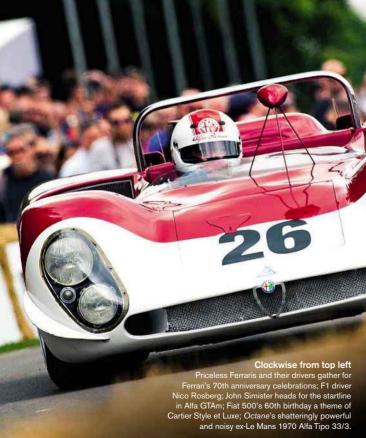












'I DEAFEN THE PADDOCK THRONG AND FIRE OCCASIONAL BURSTS OF FLAMF AT THEIR SHINS'

With no tacho and no feel for the throttle, getting the right revs is a lottery and this time I don't win. The engine bogs down, so I have another go under the scrutiny of a thousand eyes. Better, but now the engine is spluttering because I hadn't been blip-clearing its throat enough pre-start and it's not until I'm past treacherous Molecomb corner that it really sings. And oh, how it sings...

A couple of hours later and I'm in the GTAm. Such a car won both the 1970 and 1971 European Touring Car Challenges in the hands of Hezemans, and with its enlarged 1985cc engine delivering 210bhp, helped by Spica fuel injection, it was the quickest of all racing Giulias in period. It's not, however, a lightweight GTA with wide arches and a big motor. The 'Am' bit means something else entirely, a reference to the American market for which the Spica injection was developed. So the body, bulged glassfibre lower wings apart, is steel and, apart from the racing seats and steering wheel, the interior is practically standard. It even has carpets.

The GTAm is shatteringly loud, and the exhaust emerges directly below its driver's left ear. Earplugs inserted, I deafen the paddock throng and fire occasional bursts of flame at their shins. Engine off in the holding area, I'm to be first in the batch to head down to the start. When the time comes to move again, the starter is dead. With the rest of the batch gone we attempt a push start, but the engine has been misfiring and it doesn't want to know.

I'm still being pushed as I steer onto the hill down towards the start and the marshalls are looking concerned, but just before the corner the Alfa finally coughs into life to cheers from the crowd. I'm allowed to bypass some of the other cars in the batch so I can keep the engine running, but the start isn't as fiery as I'd hoped because only three-quarters of the cylinder-count is firing. Hence the flames and the ragged exhaust note. Inevitably that makes for quite a slow run, but it's enough to reveal a lovely handling balance, monstrous grip from those fat tyres and deliciously crisp, precise steering much like the original GTA's.

'We'll have to give you another go when it's working properly,' say the Centro Storico people after the run. Yes, please.

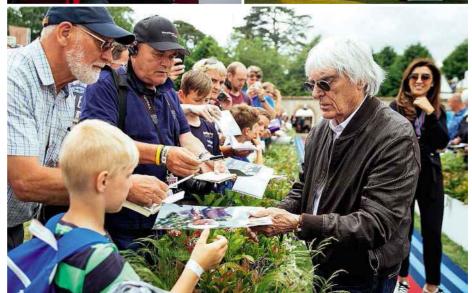
Clockwise from top

Ferraris on parade; the Ecclestone tribute scuplture; the man himself; author Simister gets ready for his run up the hill; Ferrari's 1952 375 'Grant Pistons Ring Special' Indy racer.









1954 JAGUAR XK120, Works Prepared, 1954 Alpine Rally class winner

- RJH 400 was acquired new by Eric Haddon in February 1954
 Prepared and modified for competition use by the Jaguar Works department with
- rally entries handled by 'Lofty' England

 RJH 400's first outing was in the 1954 Tulip Rally, finishing a very respectable 2nd in class

 1954 Coupe des Alpes class winner in the hands of Eric Haddon & Charles Vivian
- Beautifully, yet sympathetically restored this is a rare opportunity to acquire a highly original,
 Ex-Works, sports racing Jaguar

















Nürburgring Classic **Richard Mille**

Nürburgring, Germany 16-18 June

HAVING ALREADY MADE its mark as the principal sponsor of the Le Mans Classic and Chantilly Arts & Elegance, Richard Mille this year became official partner of a brand new historic race event, the Nürburgring Classic, organised by Düsseldorfer Automobil und Motorsport Club 05 (DAMC05): the occasion was made even more auspicious by the fact that 2017 is also the 90th anniversary of the opening of the iconic and often treacherous circuit in Germany's Eifel mountains.

The three-day event attracted around 600 historic racing cars, 100 of which had competed between 1927 and 1939; some of the latter, including a Bentley 41/2 Litre, Bugatti Type 35 and assorted Mercedes-Benz models, took part in a demonstration race around the Grand Prix circuit. But the star of the grid was the Mercedes-Benz S Kompressor with which Rudolf Caracciola won the first ever car race at the Nürburgring back in June 1927.

It was a busy weekend for the Mercedes-Benz Museum as it also wheeled out other key exhibits for famous German racing drivers to steer around the track - an SSK for Jochen Mass, a Raching SS for Klaus Ludwig, and a Type-S for Roland Asch. With the Nürburgring Classic being Richard Mille's first German adventure there was a very strong German theme to proceedings, including a German Touring Car Classics race that brought together some of the big names from the DTM over the years. But other nationalities were well represented in the Historical Touring Car Trophy and a series of other races for bikes and cars that spanned Pre-War through to Youngtimers. Highlight of the weekend, however, was the three-hour ADAC-Eifelrennen race, which used both the Grand Prix circuit and the full - and famous -Nordschleife with its 176 corners.

The organisers crammed in as much track action as they possibly could and also came up with some very intriguing category names, such as the Battle of the Dwarves (Minis, Fiat 500s, NSUs etc) and the Gentle Drivers Trophy, which was anything but. Amateurs were given time slots to drive around the Nordschleife, provided their classics fell within certain categories. Richard Mille has already announced next year's dates: 22-25 June 2018.



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Sotogrande Grand Prix

Seville to Sotogrande, Spain 23-28 May Words Johan Dillen Photography Dirk de Jager

AS WE SET off from Seville's majestic Plaza de España to embark on a three-day journey through Andalusia's most beautiful scenery, this inaugural Sotogrande Grand Prix instantly revealed its potential.

The event, named after the seaside golf resort close to Gibraltar where it ended, was the first Spanish event by the organisers of the Zoute Grand Prix, and took the familiar form of a classic car rally with a modern GT line-up. 'We had no problem filling a 100-car field for this first outing,' said Filip Bourgoo.

The field included early-1950s sports cars such as the Ermini Sport 100 BLT Barchetta and an Osca S 187 750 alongside E-types, Healeys, MGs and Mercedes-Benz 300 SL Roadsters. But the most popular choice for coping with the near-40°C heat was the Porsche 356. The winner of this year's Rallye Monte Carlo Historique, Michel Decremer, took a 1957 Porsche 356 A to overall victory in Sotogrande GP as well.

With an 800km run on Andalusian back roads linking Seville to Cordoba on day one,

and Cordoba to Sotogrande on day two, plus timed runs on the Ascari racetrack and a 400-metre dash along the road leading to the Sotogrande golf resort, the Grand Prix offered plenty of spirited driving. It's a shame the finish isn't accessible to the public, Sotogrande being a privately owned compound with restricted access. It's also littered with speed bumps, which caused some aggravation among the participants.

The Belgian organisation behind the Grand Prix prides itself on offering fabulous hospitality as well as fabulous driving. With extended lunches in exquisite locations and a dinner in the splendid Alcazar gardens in Cordoba, Andalusia's charms were enjoyed to the fullest by the entrants.

The concours accompanying the rally brought together some fine Spanish-owned cars, and was won by a 1910 Hispano-Suiza Alfonso XIII. Category winners included a 1948-49 OSCA MT4 (for Most Exciting Design) and a 1954 Porsche 550A (Best Preserved Car).

Above and below

Andalusia hosted more than 100 cars for an 800km run from Seville to Sotogrande. Entrants included Porsche 356, Mercedes 300SL Roadster, Lancia Aurelia Spyder, Jaguar E-type, with the concours element won by a Hispano-Suiza.

For next year, an auction is also being contemplated – 'probably mixing luxury items with oldtimers,' according to Bourgoo.

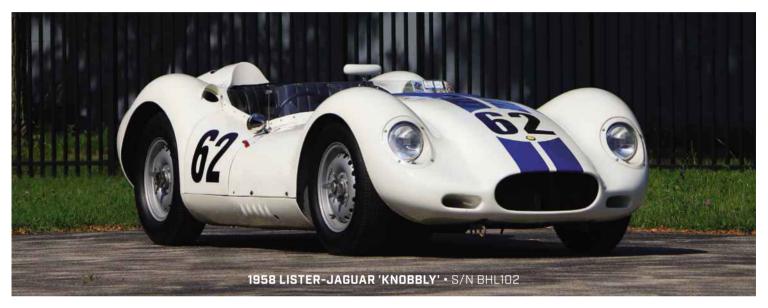
The future of the Sotogrande Grand Prix depends on its ability to attract an international field, this first edition having been supported primarily by Belgian participants, curious to experience its differences by comparison with the Zoute Grand Prix, held in October on the Belgian coast. Keep an eye out for next year's dates at sotograndegrandprix.com.



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COMING UP

There's not a quiet moment to be had as the events season hits its stride

28-30 July

Silverstone Classic

'Rocking and racing' are both on the menu again in 2017. This huge gathering (over 1000 cars will line up on the track) allows visitors to watch cars racing into the dusk as bands play; this year's musical acts include The Bootleg Beatles.

silverstoneclassic.com

28-30 July

Concours d'Elegance of America

Three days of events at the Inn at St John's in Plymouth, including a Cars and Coffee meeting, culminating in the Concours itself. concoursusa.org

28-30 July

CarFest North

The ever-popular charity event organised by Chris Evans returns to the 6500-acre estate of Bolesworth Castle in Cheshire. **carfest.org**

4-6 August

Classic Days Schloss Dyck

The 'German Goodwood' is held at the picture-perfect castle Schloss Dyck, just outside Cologne, and makes room for 'youngtimers' as well as top-notch classics.

classic-days.de

4-6 August

Ignition Festival of Motoring

Ari Vatanen, Miki Biasion, Stig Blomqvist and others will be in Glasgow this year, demonstrating Group B rally cars on the specially constructed street circuit.

ignitionfestival.co.uk

5-6 August

Copenhagen Historic Grand Prix

Flat-out fun in the Danish capital on an unusual street circuit that has been extended to 2.4km, allowing the event to host International-standard races in the future. chgp.dk



Rolex Monterey Motorsports Reunion, 17-20 August. Image: Rolex / Stephan Cooper

5-6 August

VSCC Prescott Speed Hill Climb

The quintessential English vintage car meet welcomes around 250 pre-war racing and sports cars to its 880-yard course.

vscc.co.uk

11-13 August

AvD Oldtimer Grand Prix

The forbidding Nürburgring provides a tough challenge for machinery spanning seven decades of motor sport history. avd.de

11-20 August

Monterey Car 'Week'

There's so much to see and do that it's almost bewildering: auctions galore and a dozen concours and car shows, including, of course, the prestigious gathering on the golf course at Pebble Beach that started it all. And at nearby Laguna Seca you'll find some excellent historic racing in the form of the Rolex Monterey Motorsports Reunion.

whatsupmonterey.com

12-18 August

Bonneville Speed Week

Speed freaks from around the world bring their hopped-up machines to northwestern Utah and floor it on the famous, sun-baked Bonneville Salt Flats. scta-bni.org

13 August

Brooklands Reunion

The new-style Reunion remembers the final race meetings at Brooklands before the outbreak of World War Two, and features the actual cars, motorcyles and bicycles that raced there between 1907 and 1939.

brooklandsmuseum.com

25-27 August

CarFest South

Immerse yourself in everything automotive at this family-friendly carnival, being held once again at Laverstock Park Farm in Hampshire. As well as a plethora of new and classic cars, there's evening entertainment from the likes of the Kaiser Chiefs and Seasick Steve. carfest.org



26-27 August

Wings & Wheels

Entertainment on the ground and in the air at Dunsfold Aerodrome in Surrey, and in a good cause, too: money raised will go to a variety of charities, including Help for Heroes and Brooklands Museum. wingsandwheels.net

26 August - 1 September Isle of Man Classic TT

Today's motorcycle heroes race yesteryear's bikes around the daunting island circuit. The event incorporates the Festival of Jurby, a huge gathering of classic bikes. **iomtt.com**

31 August – 2 September Salon Privé

Back at Blenheim Palace in Oxfordshire, the concours with fabulous cars old and new presents a tribute to 70 years of Ferrari. salonpriveconcours.com

31 August - 4 September

Lime Rock Historic Festival
Starting on the Thursday with the
Vintage Race & Sports Car Parade,
the festival features racing and a
concours. Richard Attwood is
this year's Honoured Guest.
limerockhistorics.com

1-3 September

Historic Grand Prix Zandvoort
The popular pre-'61 and pre-'66
Grand Prix cars return after a
year's absence from the Dutch
event to join packed grids in
three days of racing for openwheelers and GT cars.
historicgrandprix.nl

1-3 September

Concours of Elegance

Some of the world's rarest historic cars assemble in the regal surroundings of Hampton Court Palace in Richmond upon Thames. concoursofelegance.co.uk

2-3 September

Bo'Ness Revival

Enjoy a busy weekend of classic car road runs, rallies, hillclimbing and static displays and entertainment. bonesshillclimb.org.uk

2-3 September

Beaulieu International Autojumble

The vast sale of motoring bits and bobs represents as great a threat as ever to your bank balance.

beaulieu.co.uk

8-10 September

Goodwood Revival

The pinnacle of historic racing, with fierce competition on a circuit unchanged in layout since 1970. As well as the breathtaking racing there's the fun of dressing up in period garb, and there are further attractions including a vintage funfair and WW2 aircraft.

goodwood.com



CarFest, 28-30 July and 25-27 August Image: CarFest



Goodwood Revival, 8-10 September. Image: Amy Shore



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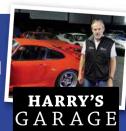




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Welcome

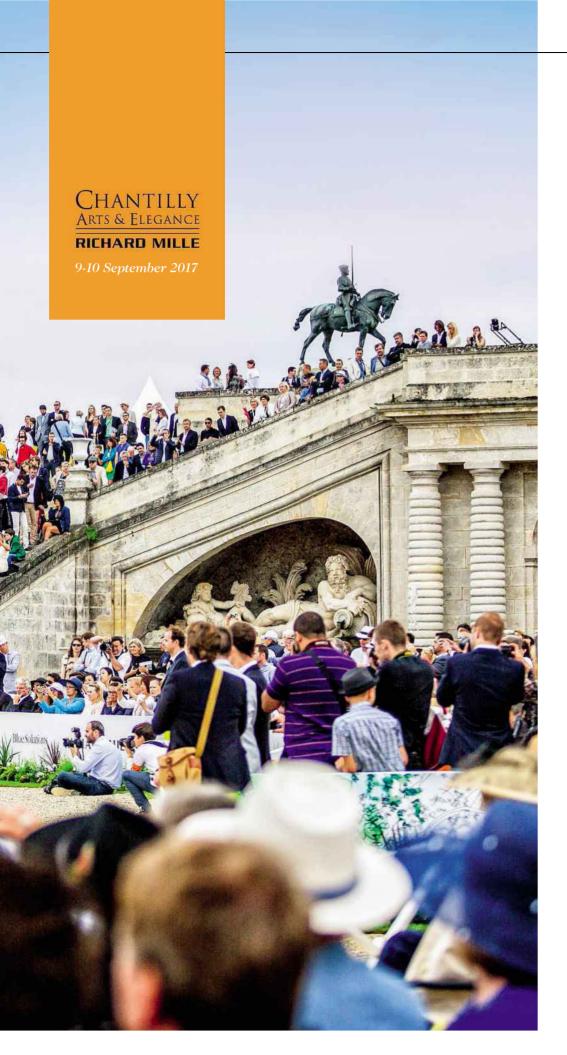
This year's Chantilly Arts & Elegance Richard Mille takes place on the second weekend of September, combining cars with the finest fashion, art and dining

EARLY SEPTEMBER is a good time for a concours. The temperature and the light are just right for a classic car tour, a picnic, a garden party and for coming to see a world-class selection of the greatest cars ever made from the finest collectors and most ardent enthusiasts. And the days are still long enough to take it all in.

Chantilly Arts & Elegance Richard Mille is never about only the metal, nor exclusively about one period of automotive history. It's an event for connoisseurs and aesthetes of all kinds, encompassing the sum of the passions - the art de vivre - that drive us to build such awe-inspiring machines, to paint, draw, design clothes and to harvest and taste the fruits of the world, to experience and celebrate the best we have to offer.

A manifestation of those qualities in itself, the Château de Chantilly,





ON THE SATURDAY

RALLIES FOR OLD AND NEW

There will be two rallies: one for the collector cars of 100km though forest and farmland, and one for the modern supercars. The latter makes its way to the private circuit at Mortefontaine for some serious track time. Even if you're not taking part, there will be photo opportunities along the way to capture the moment.

ON THE SUNDAY

GRAND PRIX DES CLUBS

There will probably be some 850 classics gathered around the chateau. They will be displayed by nationality and marque, so it will be a little easier to find your favourites – though take care not to be *too* distracted by so many fine and rare ones on the way. The garden party on the Sunday is an event in itself, with a prize for the best staging.

BONHAMS AUCTION

London auction house Bonhams will have some fine machines for sale if you happen to have left yours at home. And some classic bikes too. It takes place on the Sunday, from 10.45am to 1pm.

CONCOURS D'ELEGANCE

Where modern high-concept prototypes and bespoke high fashion come together. Have your camera ready for both.

CONCOURS D'ETAT

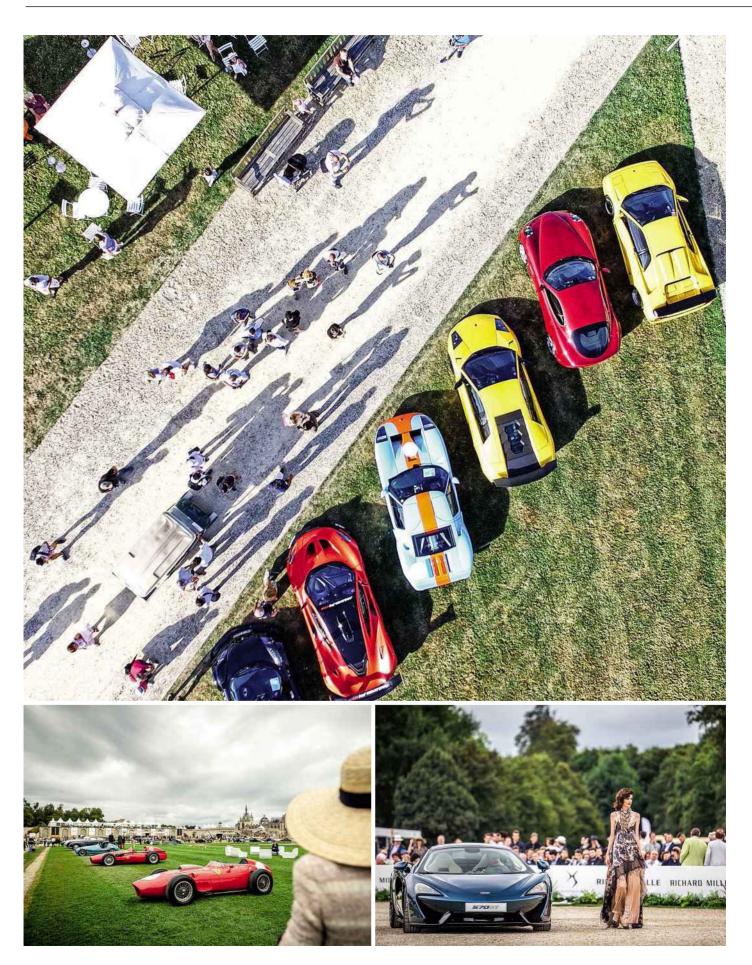
100 of the finest collector cars battle (in restrained manner) for one of the world's most coveted 'best of show' prizes.

EQUESTRIAN SHOW

Horsemanship and showmanship, pageantry and speed from the riders of Mario Luraschi.

CRAFTSMEN, COLLECTORS AND ARTISTS

Chantilly Arts & Elegance Richard Mille holds the skills of a diverse array of artisans and artists in equal balance. There will be the work of bag-makers, sculptors, artists and gastronomy specialists to sample and buy, plus high-end collector stalls and watches. The ramparts and grounds of Chantilly have many terraces and turns – make sure you explore all of them.



More than 1000 cars on show

FROM THE BEGINNING, the range of cars displayed at Chantilly has been eclectic, with an enthusiasm for excellence and originality. Chain-driven Grand Prix cars stand a stride away from the modern makers' latest prototypes. A 1960s bubble-car can wink across the lawns at an Art Deco diva. So long as each was built with commitment, passion and panache, they are welcomed and celebrated.

In essence, the visitor will enjoy three 'shows' in one: the Grand Prix Des Clubs, the Concours d'Elegance and the Concours d'Etat. Also, if you are in the environs of Chantilly the day before, you will see both classics and modern supercars out and about on rallies.

The Grand Prix Des Clubs is the gathering of the faithful. In 2016, this alone contributed 800 vehicles from 40 clubs. Expect to see everything – and immaculately turned out too. Bewinged, muscle-bound Panteras, battle-scarred Bugattis, cheeky '50s Fiats. Maybe a rare, glassfibre-bodied 1975 Chasseing (look it up!) amongst the Morgans and Matras, and every kind of convertible Rolls-Royce made. And, of course, the Citroën DS – in its every iteration.

The two concours split the moderns from the classics. The Concours d'Elegance brings together high-concept autos with haute couture, after the manner of the original concours d'elegances of the 1920s and '30s. Each car is paired with a model wearing an original ensemble from a top design house. Chantilly has seen such partnerships as Alfa Romeo with Paco Rabanne, BMW with Balmain, DS with Eymeric François. And among the design-house prototypes and

supercars of the Concours, don't be surprised if you see a French maker debuting something special here *before* the Paris Salon on 1 October.

As for the 100 cars of the Concours d'Etat, expect 1930s goddesses, '60s track legends and exceptional one-offs. And just some really 'right' cars. If you don't catch them out on the lawns, they'll be coming through the area. There's plenty of viewing space on the stone staircase and the ramparts.

With each edition of Chantilly Arts & Elegance Richard Mille, the classes are refreshed. In 2017 they will include chain-driven sports and racing cars, the Bugatti 57S and the strong-shouldered teardrop shapes of the French coachbuilder Pourtout, as well as interstate vacationing 'woodies'.

To celebrate Ferrari's 70th anniversary, a selection of the Prancing Horse's Le Mans cars (1949-1962 and 1963-1974) will be on display, with classes for open and closed cars from both periods. Expect some sensational curves, such as those of the Dino 166P, in there.

Reminding us that Ferrari was not the only great Italian maker, Chantilly will this year present Alfa Romeos with special coachwork, both pre- and post-war. And yet more Italian flare in miniature in the 'Ecceterini' classes – both barchetta and berlinetta – with the likes of Bandini, Cisitalia, Ermini, Osca, Siata and Stanguellini.

There will also be a class for Great Musicians' cars and, fittingly considering the automotive industry's environmental concerns, 'a century of electric cars'. There is also a class for pre-war racing motorcycles, 350cc and over.





The previous winners

So far, the coveted best of show prize has gone to a pre-war car in each of the previous editions of Arts & Elegance. In 2014, Peter Mullin's fabulously flared 1938 Delahaye 135 M Cabriolet took the trophy. By contrast, in 2015, the honours went to the comparatively sober 1936 Mercedes-Benz 500K Special Roadster of Evert Louwman. Jon Shirley's 1938 Alfa Romeo 8C 2900B Lungo Berlinetta, winner in 2016, came somewhere between the two in terms of flamboyance.

Acknowledging the quality of cars of all periods that take part, the winner of the Chantilly Concours d'Elegance is now considered for the Peninsula Classics Best of the Best Award, alongside the winners from more established concours including Pebble Beach and Goodwood's Cartier Style et Luxe. This ultimate 'Best' is picked from the winners of the previous year's eligible events, being chosen by a panel of 24 experienced judges and classic car aficionados.

Celebrating French culture as well as cars

AT CHANTILLY Arts & Elegance Richard Mille, the very values and striving for excellence that created the great cars are celebrated alongside the automobiles themselves. The French Ministry for Culture recognises this fusion of values and will be supporting the event for the third year running.

There will be workshops and demonstrations of decorative arts such as millinery, flower arranging, table arts and gastronomy – that last one being something the French do so well. There will be works of art and modern sculptures (alongside the stone hounds and stags of the château), and there will be a general celebration of the *arts de vivre* – that somehow serious yet light-hearted discipline of enjoying and refining all the things that make life worth living.

The celebration begins with you: Chantilly asks that attendees adhere to its elegant dress code. Expense isn't a pre-requisite, but style and imagination are. One point to consider – shoes: you're probably going to be doing a *lot* of walking over a long day on gravel, flagstones and grass.

There's a lot of ground to cover.

RM AND PARTNERS

Richard Mille and McLaren-Honda Formula One announced a long-term partnership in 2016. Both partners continue to employ the most advanced aerospace technologies and materials, while Richard Mille builds watches to be worn in the most extreme circumstances.

With these shared areas of expertise and a shared partnership, it's no surprise that McLaren F1 boss Zak Brown and director Éric Boullier will be attending the event.

As a passionate racing aficionado and racer himself, Richard Mille has many friends in motor sport, including ex-Ferrari F1 director Jean Todt – also a keen watch enthusiast, and a previous visitor to the event.

You might also catch a glimpse of other racing drivers who have collaborated with Richard Mille on complex yet highly durable timepieces, including F1's Felipe Massa and Romain Grosjean (below), and four-times Formula 1 World Champion Alain Prost.











The wonders of Chantilly

THE CHÂTEAU

Chantilly looks to be the perfect château – Alexandre Dumas-esque – medieval yet baroque and with something of the curves and swags of the Belle Époque. The puritanical Revolution put paid to the first home of the Princes of Conde, but Henrid 'Orléans (Duke of Aumale 1822-1897) had the château rebuilt in the 1870s by architect Honoré Daumet.

A visit to the richly decorated library is a must, overseen as it is by the bust of Louis II de Bourbon, victor of Rocroi. You'll find more than 1500 books and ancient manuscripts on the glass-fronted shelves.

The house is also home to one of the most important art collections in all France, including works by Fra Angelico and Rafael.

MORE ART...

At the Auberge du Jeu de Paume (in the grounds of the Château) there is a preview of the works of Poussin (Et In Arcadia Ego and all that) and Picasso.

THE MUSEUM OF THE HORSE

You'd be forgiven for thinking the imposing structure on the hill was some sort of temple, but it was originally the stable block to the Château. This now houses the Museum of the Horse, and celebrates a partnership between man and beast which goes back millennia.

MORE HORSES...

If you want to see the skills that man and horse have honed over the centuries put to the test, then make sure you witness the equestrian show by Mario Luraschi and his highly skilled team of riders. Beautiful horses, elegant dressage and costumes, white-knuckle stunt riding – consummate mastery.

LE NOTRE GARDENS

Were you thinking the environs of the great house had a sort of Versailles vibe – all that neatly laid-out symmetry? Well, André Le Nôtre, landscape gardener to Louis XIV, oversaw both. Their orderliness and subdued grandeur can be quite calming and make a fitting backdrop to the event.

CHANTILLY CREAM

The clue is in the name; it was invented here in 1671 by Chef François Vatel. There will be demonstrations – and tastings – throughout the day. Also, for those in the know, there will be several Michelin-starred chefs attending Arts & Elegance.

Book your place now!

IN ONLY four years, Chantilly Arts & Elegance Richard Mille has become a high-profile event on the car/culture scene, so you need to book early – especially on the accommodation side. Alternatively, if you're driving your classic to the pageant, it might be worth looking for a last-minute spot on a tour.

If you're doing it yourself, tickets can be booked through www.chantillyartsetelegance.com (click on the 'tickets' tab).

General admission and car parking remain at $\ensuremath{\in} 35$ for early bookings, but rises to $\ensuremath{\in} 50$ when booked from 1 August or bought on the day. This ticket also allows access to all of Chantilly's further attractions, including the château itself, the imposing Museum of the Horse, the riding displays and the art exhibitions.

For an extra $\ensuremath{\in} 290$ or $\ensuremath{\in} 350$, including entry tickets, you can add an exquisitely prepared garden party picnic basket for two.

All you need to know

WHERE TO STAY

The 4-star Novotel Château de Maffliers is well-placed for Chantilly, Paris and the nearby airports (Beauvais and Roissy Charles de Gaulle). It offers 'sensible' luxury at around £299 per person (assuming two sharing) on the weekend of the concours.

Closer still, in the quiet of the Chantilly forest, is the four-star Dolce Chantilly at £399 per person (also assuming two sharing a room).

Within the estate itself lies the Auberge du Jeu de Paume, a Relais & Châteaux hotel (visit website www.aubergedujeudepaumechantilly.fr). Again offering four-star amenities with an 18th Century twist, it is easily within walking distance of the Château. However, the hotel is fully booked for this year – but consider it as a further treat to add to next year's visit.

Of course, the City of Light itself, Paris, lies only 24 miles to the south and provides every kind of accommodation to suit taste and budget. Perhaps the two most in keeping with the event are the Grand (Opera) Hotel and the Scribe – both on Rue Scribe. If all your mates and their Bugattis are at the Ritz, don't worry, it's only five minutes' walk...

HOW TO GET THERE

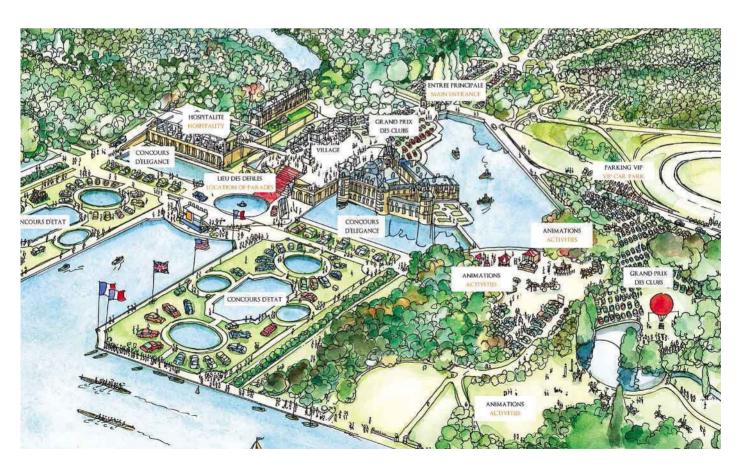
By air: the Domain de Chantilly is 20 minutes from Charles de Gaulle airport and 24 miles from the centre of Paris.

By car: From Paris, A3 and then A1 autoroutes, 'Chantilly' exit, or use the more rural D316 and D317 roads.
From Lille and Brussels: A1 motorway, 'Senlis' exit.

By train: Paris to Chantilly-Gouvieux from Gare du Nord SNCF mainline (25 minutes, www.voyages-sncf.com) or RER line D (45 minutes), also from Gare du Nord to Chantilly-Gouvieux (www. transilien.com).

ALSO VISIT

Chantilly's own website is well worth a look. See www.domainedechantilly.com/en/accueil/prepare-your-visite.



RM 11-03 and RM 50-03

Considering Richard Mille's personal passion for motor sport, it's no surprise that the watches he and his team create are inspired by extreme conditions, offering high performance in any circumstance. Durability, exact tolerances, and efficient energy transfer, along with aerospace materials, components and technologies, are recurring themes. The latest additions to the range – the RM 11-03 (flyback chronograph) and the RM 50-03 (tourbillon split-second chronograph) – take the technology a stage further.

The RM 11-03 is a refresh of an RM stalwart. The now-iconic tonneau shape with curved bezel remains, but, behind the glass, the maker has gone for yet more extreme 'skeletonisation' of the movement with a lightening of all bridges and movement parts to show off better the workings of the watch. Motor sport references are there for those in the know: the titanium crown, which takes inspiration from competition wheelrims, or the carbon TPT° protecting the pushers.

The RM 50-03 is an even more extreme piece as well as a limited edition of only 75. It is produced as part of the ongoing collaboration with McLaren.

As with the RM 11-03, racing references and materials abound – titanium, carbon TPT $^\circ$ and now graphene: lighter than steel but 200 times more resistant. You will find it in the casing and also injected into the rubber of the strap to strengthen it. Hugely resilient, the watch (with strap) weighs less than 40g – the lightest tourbillon split-seconds chronograph ever made.

This technological tour-de-force has been combined with a reinterpretation of one of the most revered 'complications' in historic watchmaking – the main spring-rotating tourbillion, which dates back to 1795.

If you are lucky enough to wear either, you have a watch of truly focused purpose and precision.





AS A DIRECT replacement for the mighty, arguably more beautiful F12, the Superfast has a very big mountain to climb. The F12, after all, was one of *the* great front-engined, rear-drive sports cars of all time, and when it appeared in 2012 it was hard to believe that Ferrari would ever go one better.

Yet here we are, just five years later, and the new £253,004, 211mph 812 Superfast is upon us, boasting an incredible 789bhp from its '75% new' 6.5-litre V12 engine and a raft of new electronic tricks up its sleeve – plus a controversial new look, clearly influenced by its plentiful aerodynamic upgrades.

The engine and gearbox still lie at the heart of the car, the V12 having swollen to 6.5 litres so that it produces more power and torque than any full production Ferrari in history. Its seven-speed dual-clutch gearbox has also been comprehensively uprated, with shorter overall gearing and faster-than-ever shift times.

The 812's chassis has received the biggest makeover. It's still a front/mid-engined, reardrive car, just like the F12 was, but there's a new electric rear-wheel steering system, torque-variable electric power-steering, a third-generation electronic diff, and a fifth-generation version of Ferrari's side-slip control.

It weighs 60kg less than the F12 and there are new active and passive aerodynamic systems. These include a stalled underbody diffuser and scoops down its flanks that, combined with a new electronically controlled rear wing, help it generate 'much more downforce but also significantly less drag', claims Ferrari.

The 812 still wears relatively conventional non-Corsa Pirelli P-Zero rubber, with 245/20s at the front and 315/20s at the rear. It's a small point in isolation, but it gives one of the clearest indications about Ferrari's intention with the 812 – because from the Superfast's tyre choice to its chassis set-up to its sportingly luxurious new cabin, it's designed to be a road car first and foremost, not a track weapon.

On the road the Superfast feels intimidating, yes, mainly because of its size and expense. But after a while you begin to appreciate just how usable it feels, how soothing its suspension is (as long as you're in one of the less aggressive *manettino* settings) and how manageable it is.

As in the F12 only more so, all hell still breaks lose if you prod the throttle with anything approaching enthusiasm. Indeed, the first time you rev the V12 right out to its 8900rpm limiter in a low-ish gear, the hairs on the back of your neck stand stiff, and the outer

edges of your imagination become a little frayed. The 812 sounds *that* good under full beans, and goes *so* hard – Ferrari claims 0-62mph in 2.9sec but, more astonishingly, 0-124mph (200km/h) in only 7.9sec, with a top speed of 211mph.

Yet considering how potent it is, and how short the gearing has become, the Superfast has quite phenomenal traction. And that's because Ferrari has avoided the kind of suspension settings that come with a track bias so, as claimed, it's not as stiff as you might expect. That's why it rides so well, and why it's more comfortable than you'd imagine, considering how blisteringly quick it is on a track.

Even its steering has become a touch heavier, and a touch less frantic in its response in comparison to the F12's. Again, this is to make it easier to drive on the road, although on the track its new 4WS system is still a touch too hyper in its responses for some tastes.

In the 812's quickest configuration, Ferrari says it's a staggering 1.5sec faster around Fiorano than a 488 GTB. In truth it's actually more fun to drive (though slower) with all the systems switched off, when there are no electronics to get in the way and lots of ridiculously controllable power oversteer to







relish. But that's only because the chassis is fundamentally so well balanced.

And even with the various systems switched back in, the 812 feels incredibly safe to indulge in, especially on the road, but also refreshingly analogue in its behaviour. Probably Ferrari's biggest achievement of all with the 812 Superfast is to have encompassed so much new technology in a car that still feels fundamentally like a good old-fashioned hot rod at heart.

Whatever will they come up with next?

Clockwise from top left New 812 Superfast is designed to devour roads; front/mid-mounted V12 punches out 789bhp; interior both entertains and cossets.

Panamera puts the boot in

A bit more practical, a lot more attractive

Words Kyle Fortune Photography Barry Hayden

PORSCHE BILLS the new Panamera Sport Turismo as a '4+1'. An improvement over the regular Panamera's four seats, yes, but that 'plus one' had better be small. Very small. They shouldn't bring along too much luggage, either, as the Sport Turismo's boot swells by a scant 25 litres with those rear seats in place, and only 127 litres more with them flat on the floor. A more practical Panamera, then? Undeniably, but only fractionally. From the company that designed and engineered the Zafira MPV for Vauxhall, we might have expected a little more in terms of practicality.

Nonetheless, while the Porsche Panamera has really grown into its skin in its second incarnation, the Sport Turismo makes it truly beautiful. The lengthened roof does wonders for its proportions. This is a car that, in profile, has the grace of a classic shooting brake mixed up with the Panamera's familiar performance and poise. In Turbo guise, it'll be a madman. Here, in '4 E-Hybrid Sport Turismo' form it mixes electricity and a turbocharged 2.9-litre V6 petrol engine for a combined 456bhp, which makes for 0-62mph in 4.6sec, a 170mph top speed and claimed fuel economy of 113mpg. Not all at once, admittedly, or indeed ever when talking about that consumption figure, but then that's always the case. Only more so with plug-in hybrids.

Not the powertrain we'd recommend then, even if the way it juggles its conflicting goals has improved since our first acquaintance. There's plenty to keep you occupied driving it, the various drive modes allowing you to maintain battery charge, generate charge or use it, alone or combined with that V6 engine. It's technically impressive, but all of that detracts from the simple joy of driving the car, and that's something more conventionally powered Panameras do very well.

Evidently no less so with a bigger boot, which is a very good thing indeed, regardless of how the numbers stack up.







Bentley redefined

A development drive in the next Bentley Continental GT reveals a real step change

Words Adam Towler

YOU MIGHT BE thinking this new Bentley is another weighty boulevardier, perhaps boasting ludicrous power, but still essentially that same brutish, loveable yet flawed rogue that has done so much for the marque over the last 14 years. Given the tacked-on disguise of this development car, which apes the hunched look of the current GT, that's understandable. In fact, this is an allnew, leaner, sleeker car underneath.

'Luxury and performance' is engineering chief Rolf Frech's view of what constitutes a Bentley. The former is maintained, the latter dramatically increased – the improvement facilitated by the fact that this new car is based on VW's MSB platform, first used by the new Porsche Panamera (but with 200mm chopped from the wheelbase).

Catch the new GT in profile and you'll see that the front wheels have been pushed further forward, while at the same time the engine has been moved rearwards in the body. The weight distribution (always a weak point of the old car) is now much more neutral, and the old Torsen differential with its 60:40 front bias has been replaced by Porsche's latest 'hang-on' four-wheel-drive system, which makes the GT rear-wheel drive for much of the time. The gearbox is now an eight-speed twin-clutch unit, not the old torque converter, and the multi-

material monocoque is not only stiffer, but also contributes to a kerbweight around 100kg less than before.

The 6.0-litre twin-turbo W12 engine is in essence the direct-injection motor first seen in the Bentayga. No official figures yet, but reckon on around 650bhp and 664lb ft of torque. The impression gained from a handful of laps around the Anglesey circuit suggests that's plenty. The engineers are still fine-tuning

Above and below

Look beyond the obvious camo and you'll spot leaner proportions; Rolf Frech (on right) chats to Octane's man.

refinement, as well as production tolerances in the cabin, but the way the GT punches out of corners shows the W12 is in rude health.

The new GT uses the same air suspension as the Panamera, with three-chamber units on the rear axle, and the Bentayga's 48V active anti-roll bars. Bentley aims to offer its usual laidback comfort in a package that will not be disgraced during a quick few laps of the Nürburgring. And the GT is transformed on the circuit by comparison with the old car. Its brakes stand up to the task, it feels neutral and steerable on the throttle, and, while you'd never think of taking it on a trackday, it performs impressively for what is still a big and heavy car.

While the finer points of the trim are still being resolved, it's clear this interior will make the occupants feel special in a way few others can. The driving position is much improved, too.

The initial signs are of a car that might just redefine Bentley.





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Threes are good, threes are good...

Vanderhall Venice is a roofless front-drive trike – and huge fun

Words Basem Wasef

ONE THING BECOMES clear while slinging the \$30,000 Vanderhall Venice through the jagged canyons of Angeles Crest Highway: if this quirky three-wheeler loses its footing in a high-speed corner, my passenger and I will be dashed to bits. So I'm counting on you, Continental ExtremeContact Sport DWs, pushrod suspension links, electric steering components and every small batch-built bit I can shake my Persols at.

With the original Morgan three-wheeler dating back to 1909, the so-called backwards trike layout is nothing new. But Utah-based Vanderhall is eking out a slice of this nichey pie by offering a unique combination of retro style and greater drivability. The package includes a tiny windscreen, a nostalgic analogue dashboard and comforts such as a heater, ventilation and heated seats. Though the seats don't recline (Vanderhall offers a cushion for shorter drivers), the driver gets an appropriately anachronistic wooden steering wheel that both tilts and telescopes.

As with most sub-1500lb vehicles, it doesn't take a whole lot of grunt to unlock sports car performance. The Venice can shoot to 60mph

in 4.5 seconds, reach a terminal velocity of 140mph, and pull 0.95g on the skidpad. It's powered by a transversely mounted 1.4-litre turbocharged four-cylinder from GM, mated to a six-speed auto. An optional 'bump shifter' at your left hand enables Tiptronic-style changes with a proper forward-for-downshift, backward-for-upshift arrangement.

The timbre of the powerplant's exhaust isn't particularly sexy, but the turbo wastegate emits exciting wheezes and sighs when stressed, creating an aurally involving complement to the mélange of wind noise, road noise and lowpitched exhaust thrum (a louder set-up is available). There's a bit of squishy lagginess between throttle inputs and powertrain response, and the GM four-banger tends to run out of steam as it approaches its 6500rpm redline. With peak power arriving at around 4500rpm, it's best to shift at that point to maximise forward momentum. But the Venice exhibits very little evidence of torque steer, and the front-drive arrangement delivers surprisingly intuitive handling.

Abandon any preconceived notions based on curious-handling rear-drive three-wheelers such

as the Can-Am Spyder: this one is a joy to fling around corners, especially smoothly paved ones, despite its 70:30 weight distribution. Brakes, particularly the optional 330mm Brembos, are remarkably effective thanks to the noseheavy set-up; they offer a supercar-like stopping distance of less than 85ft from 60mph.

Though it lacks stability control, the pushrod suspension's low unsprung weight and an exceptional amount of mechanical grip enhance the feeling of connectedness to the road during high-speed cornering. The test car, on optional 18-inch wheels with 285/30 rear and 225/40 front tyres, offers adequate steering feel, though a smaller set-up would likely benefit both feel and compliance. Traction control can be easily disabled at the touch of a button – a moot point, since the engine lacks the ability to spin the grippy tyres.

While some may not find it classical enough for their tastes and others are likely to view its workaday drivetrain with disdain, the Vanderhall Venice's combination of involving driving dynamics and head-turning style should be compelling enough to attract its own tribe of three-wheeler enthusiasts.





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NEVER MIND THE suit. Lotus boss Jean-Marc Gales is on his knees, pointing out the Rimstock alloy wheels, forged to be as light as possible. You'll struggle to find a more bantam-weight road car rim, he says. Check the AP Racing two-piece brake discs behind, he implores, before giving an impromptu masterclass on how the technology works. He's barely dusted off his trousers before he's back down enthusing over the carbonfibre front splitter, then dashing round to the rear wing: '200kg of downforce at 175mph!' he shouts.

Gales's enthusiasm for Lotus is infectious. And apt, given it's to be bought by Geely, the Chinese giant that's done amazing things for Volvo. For now, Gales's outlet is the new Exige Cup 380, the road-legal track special he's relishing. Lotus's 911 GT3 RS, if you like.

The 2017 Exige 380 Cup returns in limited numbers, after arriving as a Lotus Racing-built Cup back in 2014. In effect a 'series 3.5' model, with no more power than last year's Cup 380, the latest features further-enhanced aero, a central-parking windscreen wiper and adjustable traction control. Lotus planned on selling 60. Then came an order from Japan for another 20: Gales wasn't going to turn that down, particularly given Japan's propensity to add exotic options such as yet more carbonfibre (the standard one already weighs just 1057kg dry, 62kg lighter than a normal Exige).

I drove it at Hethel straight after the Elise Cup 250, itself a magical new evolution. I thought I had my eye in, yet the step up in ability, potency and raw race-car-like responsiveness from the Exige Cup 380 left me breathless. It was like a driver doing a recce in a road car then getting down to the serious stuff in their racing car.

The engine howls with titanium-exhaust-enhanced purity, serving up its energy instantaneously. A supercharged 370bhp (375PS) and that tonne-and-a-bit kerbweight give it racer-like energy and vibrancy: 3.4 seconds to 62mph without the aid of launch control or auto gearshifts is evidence of that. In comparison to the Elise, I arrive at corners way faster, brake monstrously hard and still come up short. No wonder Lotus is reviving its driver academy. Buy one of these and investment in training will buy you seconds of laptime.

As it has aero, it comes alive the faster you drive. Teetering around, slightly daunted, is one thing, but chewing some brave pills and attacking the quick stuff, feeling it start to work is something else. All 2017-spec Cups have Porsche-style bonnet vents, 20mm wider rear tyres and Nitron adjustable dampers: the whole package has incredible depth. Oh, and a level of driver feedback you thought modern road cars had lost.

Even at £83,000, it's sold out. 'I do hope they don't get locked away in a collection,' says Gales. 'These are cars that simply must be driven.' Boss's orders, Cup 380 owners: you don't want him on his hands and knees, do you?





Top and above

You wait 20 years for the ultimate Elise derivative, then 80 arrive at once and immediately sell out. 370bhp, carbon, aero downforce... Think Lotus's 911 GT3 RS.

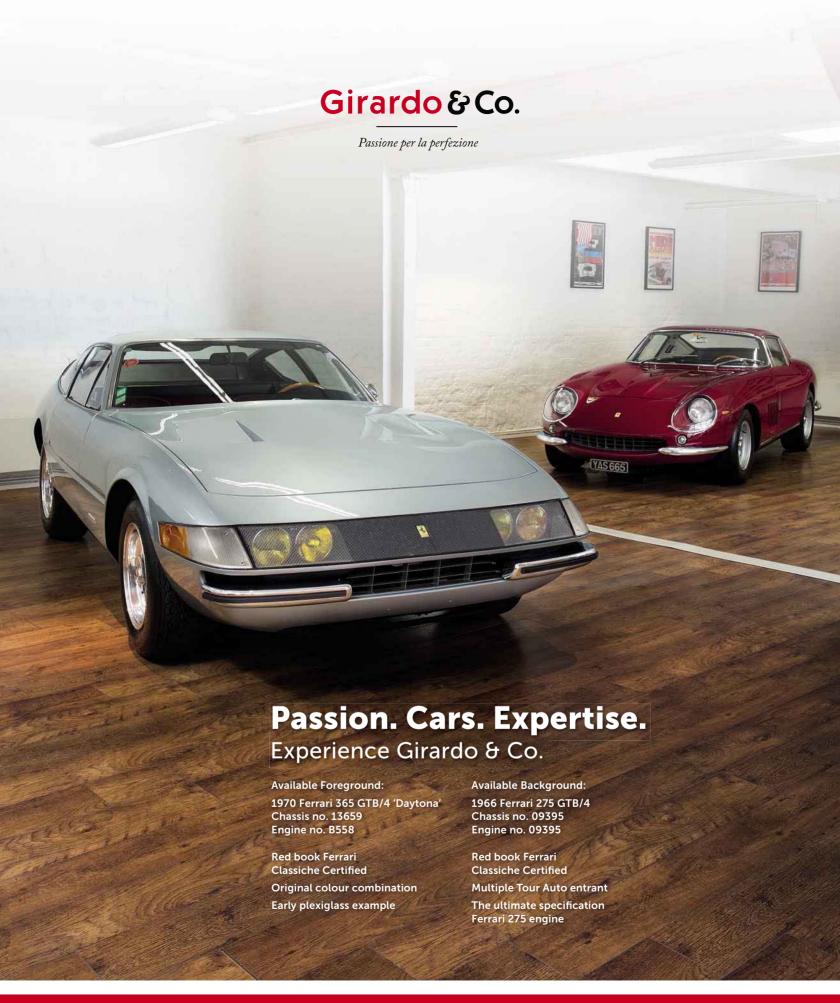
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JAY LENO

The Collector

ertain facts in the automotive world are irrefutable. Number one, the Citroën DS, especially the Pallas model, is the most comfortable car in the world. You may not be crazy about the four-cylinder engine, while the transmission's not the smoothest, but the seats combined with the padded floor truly make it the most comfortable car on the planet.

People sit in my DS after I've told them this, and they all say the same thing: why can't all cars be like this? And why can't they? When you get behind the wheel of a DS you literally fall into a big easy chair that wraps itself around you. Some manufacturers try very hard; two of my favourite Mercedes-Benz models are my 1972 600, which has hydraulically operated seats, and my '71 280 SE Coupé, with its big, overstuffed leather chairs. These

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are the last of the truly handmade Mercedes-Benz cars. Yet even with the finest leather, they're still not as comfortable as the DS.

The only car that comes close is my 1931 Bentley 8 Litre four-door Mulliner sedan. Even though its suspension is primitive, the big, down-filled leather chairs are something you'd be proud to put in your library or sitting room.

When I was in England recently, a friend collected me in a beautiful Rolls-Royce Phantom. It is an

amazing car – quiet and smooth, with an unparallelled sound system – but still I felt like I was sitting on the seat rather than in it. Shouldn't a Rolls be at least as comfortable as a DS? And why does the leather in today's high-end motors have the texture of vinyl? My 1968 Mercedes 6.3 has 327,000 miles on it, but the constant application of hide food has given the leather a patina and suppleness that just can't be found in modern cars.

And can we stop with the Recaro racing seats? One of my favourite cars to drive would be the Aston Martin Vantage with a manual gearbox. It's fast and sexy, but it has the most uncomfortable racing seat I've ever sat in. I love everything about the car except the seats. They're slaves to fashion trying to look cool. Astons are for driving long distances across continents, which should be done in the most comfortable way possible.

With these Recaro buckets, after an hour I had to pull over to get out of the car and stretch. It felt like it was cutting off the circulation. Even in my McLaren P1 I replaced the standard seat for a slightly wider one. It's a

little bit better – but not much. I have a Shelby Mustang GT350R. The first thing I did when I ordered the car was to ask for the stock Mustang seats to be put in, instead of the standard racing buckets. If the goal was to crack walnuts with my buttocks, I'd have kept the Recaros. It's hard to drive if you're not comfortable. Where's the fun?

When I was restoring my DS, I took great pains to deconstruct the seats and examine what made them so comfortable. The secret? Foam, and lots of it. Of course, Citroën never took the DS to the Nürburgring. That has a lot to do with it. The Nürburgring has probably done more than anything else to make luxury cars uncomfortable. Any suspension perfected there is designed to handle loads and speeds the average driver would never see in a luxury car. Along with low-profile tyres, which are so

popular and have absolutely no give, the combination means cars simply aren't as comfortable as they should be. My Tesla had 21in tyres. In 1000 miles I hit two potholes and blew out two tyres. There's not enough sidewall to take the compression, so you split the sidewall. There's nothing else you can do.

Why do people buy 21in wheels? They don't really know the difference between sidewall compression rates, they just think it looks cooler. They are willing to give up comfort for that.

How many people would prefer to look good or feel good? Style reigns, unfortunately. BMW has just come out with the R Nine T, which is a twin-cylinder Boxer motorcycle available in three styles. The coolest is the Café bike. I drove the standard version with standard handlebars, and it was so comfortable, but I ordered the Café because it looked the coolest with the little half fairing and the lowered bar. After 20 minutes of riding, I realised I should have ordered the other one.

The idea of selling comfort now seems to have gone out the window. It seems to be about looking cool or sporty, or Nürburgring times. Stufflike that. In the old days they used to sell comfort. American cars used to sell what they called the Boulevard Ride: the car floats down the road. Ford made a fortune selling LTDs, saying it was quieter than a Rolls. Whether it was or not, nobody really knew. It's like you're the captain of a ship, driving a big boat.

So much of that seems to have fallen by the wayside. If someone offers you a seat in their DS, take it. It's the most comfortable motoring experience you can have.



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 (www.jaylenosgarage.com).

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DEREK BELL

The Legend

he dust has barely settled and I'm still trying to make sense of it all. The 2017 Le Mans 24 Hours was a classic motor race, but that's as much due to what happened in the pitlane as on track. There was drama up and down the order, and we almost witnessed one of the greatest upsets in the event's history as a privateer entry from the secondary LMP2 class (albeit an exceptionally well drilled and driven one) came tantalisingly close to winning outright. It didn't happen, of course, as Porsche claimed its third win in as many years with its LMP1 car, but only after a strong recovery drive.

This year's event reminded me why I love this legendary race so much. I attended for the first time in 1970, when I drove for Scuderia Ferrari. I've been

'WHILE I AM

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coming back ever since, and have missed only a couple of years due to scheduling conflicts while I was doing F1 commentary work for ESPN. While I am notionally retired as a racing driver, I still had a packed schedule this year. The day before the race, I was filming with *Top Gear* from one of the old garages that used to play host to the factory Porsche team from 1951 to '81. It was out in the countryside in a lovely spot, and it was easy to daydream about 550

Spyders being fettled and then driven to the circuit.

After that, it was off to lunch at a restaurant with race fans on the Mulsanne Straight, which was organised by former team-mate, Robin Donovan. Before the plates had been so much as cleared away, I was sitting on the back of a classic Ford Mustang (as opposed to in the back, I might add) for the drivers' parade through Le Mans' town centre. Heck, we were leading it. I had never seen so many people in one place before. Hearing your name chanted at what sounded like a thousand decibels was pretty weird, too, but I must admit to rather enjoying it! I then had a Bentley 'do' to attend before catching a few hours' sleep.

Then came race day. That started with Mark Webber introducing me onto the stage at an official Porsche event. I was asked to talk about the PDK gearboxes that we were obliged to use on the 962s way back when, and which almost cost me a World Championship as they weren't terribly reliable – or at all, if a race lasted more than 500km. I was a bit worried that being critical of

Porsche might not endear me to the top brass, but I did point out that all the bugs appeared to have been ironed out in the intervening 30-something years. They seemed to get a kick out of that – as did the current driver lineup, who laughed in all the right places and seemed to be conferring with each other rather a lot.

Being a Porsche 'old boy', I was obviously rooting for Germany's finest to win, but I will freely admit to wishing Toyota well, too. Last year's last-gasp failure when victory appeared to be in the bag was cruel beyond words, so I did think 'good for them' after Kamui Kobayashi broke the lap record to claim pole position. It was an eye-widening performance from the former F1 mid-fielder, and one which finally eclipsed Hans Stuck's qualifying record from 1986 – the difference being that

there are now chicanes.

As it happens, the Toyotas were quicker than the Porsches but they lacked staying power. Reliability was a major problem, as were one or two pratfalls, with Kobayashi's car finishing an eventual eighth – but, then, Porsche almost came unstuck, too. With only two hours to go, it looked like the Jackie Chan DC Racing ORECA was set to take a brilliant outright win as each of the eight LMP1 cars in the field hit trouble, but it wasn't to be.

I was thrilled for Porsche, not least the drivers. Kiwis Brendon Hartley and Earl Bamber joined the delightful German Timo Bernhard in claiming the win, but I was also happy for British driver Oliver Jarvis, who anchored the LMP2 victory for movie-legend patron Chan. I was also pleased for Darren Turner, who was part of the Aston Martin crew that sealed GTE-Pro honours on the final corner of the penultimate lap. The top-flight GT battle had seen five marques on the same lap at half-distance, and it was secured for Aston only after the works Corvette's tyres cried 'enough!' with just a few minutes left to run.

The big question now is, will Toyota return next year? If so, will Porsche stick around? Only six LMP1 cars were competing this year, and only two finished. These fiendishly intricate machines cost a fortune to build and develop, and were almost beaten by an off-the-peg chassis with a petrol engine rather than a hybrid system. Could there be a lesson in there for the rule-makers? Complexity doesn't necessarily make things better, after all.



DEREK BELL

Derek took up racing in 1964 in a Lotus 7, won two World Sportscar Championships (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.



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STEPHEN BAYLEY

'I FIND NARROW

LANES EXISTENTIALLY

HARROWING EVEN IF

THERE ARE SOUND

PSYCHOLOGICAL

REASONS FOR THEM

The Aesthete

nybody who's reversed a Lamborghini into a tight slot knows at least two things. One, the exquisite pain caused by the sound of expensive alloy grating an unforgiving kerb. This is kept fresh in my memory by recurrent nightmares. Two, the importance of visibility when it comes to controlling a car.

The need to look over your shoulder to detect danger – or kerbs – is instinctive and prehistoric. It's an unlearnt response to a crisis, an intelligent survival characteristic. Owls, the wisest of creatures, can turn their heads through 270°. But in a Lamborghini, or virtually any mid-engined car, the oppressive architecture does not allow you to move your head with advantage. Sure, you can turn it, you just can't see anything when you do.

If parking is a nightmare, the open road is even worse.

Granted, few things are likely to be coming up behind a fast-moving Lambo, but when overtaking I always look back to check, a sort of à la recherche de la route perdue. I cannot stop doing it. And being thwarted in retrovision increases panic and diminishes confidence. No amount of mirrors, cameras, blindspot or traffic-alert systems can make up for a good, clear vista.

This is just one of many reasons why the Giugiaro Fiat Panda was a far better design than the current

Aventador. You sit upright with non-distorting flat glass everywhere, and with so little power to dispense, you can fearlessly drive on or over its modest limits. And the other important performance characteristic of the 652cc two-cylinder *ur*-Panda is that it was, at 1.46m, wonderfully narrow. The hideous Aventador is 2.03m.

These thoughts about visibility and width were with me on a recent week spent going up and down the autostrada between Bari and Brindisi. In a rare concession to health and safety, Italian *autostradisti* do now drive, as per the law, with the lights on – as if illumination alone might assist collision avoidance. On the whole, it seems to work.

And you realise, too, that Italian motorways were designed in the days when Fiat's coffin-proportioned 1100 was a big car. Personally, I find narrow lanes existentially harrowing even if there are sound psychological reasons for them; David Shinar, a traffic engineer at Israel's Ben-Gurion University, says wide, comfortable roads with good visibility are dangerous because they encourage excess. Who wrote the rule that humans must be rational?

Historically speaking, cars are getting wider. Designers enjoy width because it allows them more latitude with proportions and creates dramatic effects. Look carefully at Art Alexander's glorious airbrush renderings for Pontiac in the 1960s, and you'll see that he exaggerates the width by about one-third: the pictures are both ridiculous and impressive, as was intended. These Pontiacs were already what Americans endearingly called 'full size' (to distinguish them from the despised new compacts). This meant six passengers in total. If manufactured, an Art Alexander Pontiac could have (most amusingly) accommodated six abreast on each of its two benches.

But wider cars are not better cars. The first 911 was such a joy because, as with the Panda, it had flat sides. Its front wings, which acted like gun-sights, allowed aiming

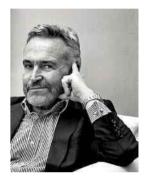
to pleasantly accurate effect, while, at 1.7m the car was precisely narrow, like a fast scull. We can agree that a new, wide-body Porsche is technically superior in every way, but width inflation causes nagging user-anxiety.

The latest Ferraris look sensational, but their huge width disqualifies them from everyday use – certainly in Italy. One of the loveliest roads I know runs through the olives and trulli of the Valle d'Itria between Cisternino and Martina Franca. A new GTC4 Lusso at 1.98m simply

would not fit, while at 1.7m the exquisite 1969 Dino 246 would be perfect. This most beautiful car was only 38cm wider than a tiny Nuova Cinquecento. Talking of beauty, an E-type is even narrower than the Dino, at 1.66m.

The resolute pursuit of width and lowness was one of the many bizarre aesthetic adventures inspired by wizard of kitsch Harley Earl. Every year during his Detroit reign, GM's cars got wider, lower and longer – with absurd results. One year he realised Chevrolet's Nomad wagon had become so low, the roof was visible for the first time. He couldn't abhor an undecorated space, so he grooved it.

There's something decadent about ever-increasing width, although decadence isn't always a bad thing where art's concerned. But how odd in the Darwinian sense. Ever-wider cars look ever-more impressive, even as they become ever-less useful. I doubt there's now time before cars become illegal for this unstoppable process of engorgement to be reversed. I'll just leave you with this; the Mini was the most clever car design ever, and it was 1.41m wide. Ford's Edsel, at 2.027m, was the most stupid.



STEPHEN BAYLEY
Author, critic, consultant, broadcaster, debater and curator, Stephen co-created the Boilerhouse Project at London's V&A, was chief executive of The Design Museum, and fell out with Peter Mandelson when he told him the Millennium Dome 'could turn out

to be crap'.

ROBERT COUCHER

THE CLEANING

SPINNERS WHIRRED.

THE JETS SPRAYED,

AND INSIDE MY CAR

BECAME A HIGH-

PRESSURE SHOWER!

The Driver

he forecast for Saturday 24 June looked set fair, so I exhumed my old Jaguar from its lair for a run out to the Flywheel Festival at Bicester Heritage in Oxfordshire. Fortunately, the XK requires minimal prep: pulling the dipstick reveals oil always right on the mark, as the engine so beautifully rebuilt by Tim Waddingham seven years ago uses not a drop. The Michelin Pilotes never go flat and simply require a visual squiz. The radiator fluid can be checked by squeezing the top hose to hear a squirt into the expansion tank.

As you'll have determined, this little ritual is enjoyable and rather different from that with a modern car, where you simply blip the remote key fob and drive off. As the Jaguar is comfortably ensconced in a dry garage, I rarely wash it but instead use a feather duster to brush off any

dust. I don't believe in dousing old cars in gallons of water on a regular basis for all the obvious reasons.

Years ago, I drove my Giulietta to a formal meeting. I was suitably suited and booted, so thought I'd better give the little red Alfa a wash before arriving. I swung into a newfangled high-pressure car wash at a garage en route, and inserted the token. The large cleaning spinners started to whirr and the jets started to spray. Suddenly, the interior of the coupé became a high-pressure

shower! I hadn't realised the bodywork was full of tiny holes, and the door and side window seals were not up to the job of keeping out the water. I received some curious looks when I arrived at the meeting in damp clothes with my wet hair freshly combed. So, no more car washes.

I love hitting the road early on the weekend, and the route to Bicester is a favourite. In a modern you'd clip along the boring M40, but I always turn off to the back roads towards Amersham, Aylesbury and then Bicester. These A-roads are perfectly suited to classic cars, feeling charmingly period but fast enough to clean the plugs.

Arriving at Bicester Heritage via the back route, there was very little queuing traffic and the car parks were filling up nicely. This used to be an RAF air base, and before that it was home to the Royal Flying Corps, celebrating its 100th anniversary this year. Some years ago Dan Geoghegan (now managing director) came up with the concept of converting the 348-acre bomber station into a motoring and aviation centre. He and his team have done a sympathetic job of restoring the red-brick buildings,

hangars and workshops, and today Bicester Heritage is alive with vintage and classic specialists, auto storage, showrooms and a test track. Thanks to the active gliding club, the airfield is well maintained and operational, too.

Some of the RAF buildings are huge, and there's a sense of ordered space. But poke your nose into the quaint workshops and you'll see vintage Bentleys being rebuilt, the Atalanta Motors 'works' hand-constructing sports cars, plus an exhaust fabricator, radiator restorer and trim shop all beavering away to make our classic experience all the better. Good old-fashioned British engineering. Four beautifully appointed Crew Rooms are now located at the rear of the Power House for overnight stays.

This location was used in *The Imitation Game* blockbuster, about Alan Turing cracking the Enigma

code. So you can imagine the place is suitably atmospheric, especially with dozens of old cars parked casually along the tree-lined avenues or going for a quick test drive on the track.

Bicester Heritage is well on the way to becoming a world-class historic car centre, and it's helped along by the charming Flywheel Festival. Now in its third year, Flywheel is a celebration of cars, motorcycles and aviation. The event is full of enthusiasts, but it's not hugely and uncomfortably crowded.

This year around 100 historic competition cars were in action on the track, ranging from Edwardian chain-driven monsters to vintage Nashes and 1950s Jaguars. As the drivers got to grips with the circuit the slip angles increased alarmingly, much to the amusement of the spectators. Burnouts, drifts and speed, all at close quarters.

At the Brightwells auction preview, I spied Viscount (David) Linley checking out a Daimler Double-Six. With a wide range of vintage 'planes flying in, there was plenty of aeronautical action. Nine Tiger Moths swerved and dived, while a sonorous MkIX Spitfire performed a Battle of Britain dogfight with a Messerschmitt.

We're incredibly lucky in the UK to have such a long and illustrious motoring history. Sure, there have been some serious cock-ups along the way – such as the nationalised British Leyland – but Britain is still home to some of the best automotive experts (remember, all but two F1 teams are British engineered) who have the skills and craft to restore and maintain our historic cars. With Bicester Heritage, they now have the most impressive epicentre.



ROBERT COUCHER

Robert grew up with classic cars, and has owned a Lancia Aurelia B20GT, Alfa Romeo Giulietta and Porsche 356C. He currently uses his properly sorted 1955 Jaguar XK140 as his daily driver, and is a founding editor of this magazine.



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AMANDA McLAREN

Daughter of motor sport legend Bruce, orthopaedic nurse, horsewoman and brand ambassador for McLaren Automotive Interview Sarah Bradley Photography Simon Clay



- 1. My father posthumously won the Segrave Trophy for his 1969 Can-Am achievements. My mother Patty collected it at the 1970 ceremony after he was killed at Goodwood. She was an incredibly tough, stoical lady, but it was a dreadful period in her life.
- 2. Mum was a passionate cruiser until her death in February 2016, and I went with her for the first time in February 1997, from Auckland to Melbourne. It was a fantastic mother/daughter holiday; I caught the cruising bug.
- 3. Dad was inducted into the International Motorsports Hall of Fame in 1991, and his biography on the website pays tribute to his popularity as well as his achievements in motor sport.
- 4. As a lifelong horse lover, my introduction to Parelli Natural Horsemanship initiated my interest in this style of equine training and Classical Dressage. These are some of my favourite books on the subjects.
- 5. This New Zealand flag was used at the summer 1992 private unveiling of my father's memorial stone at the Goodwood Motor Circuit. My mother attended the ceremony, and received this lovely letter.
- 6. The BRDC presented my father with its coveted Gold Star after Bruce McLaren Motor Racing won all 11 Can-Am races in 1969.
- 7. I buy fridge magnets wherever I travel, as reminders of the wonderful places I've been fortunate enough to visit. These ones are particularly significant especially the fluffy New Zealand Kiwi.
- 8. Earning my Master of Nursing Leadership in New Zealand in 2005 was a real achievement, and it made a big difference to my career. I had virtually no life while studying, as I also worked full time as a Resuscitation Training Officer.
- 9. I've competed in Guinness economy drives in New Zealand and the UK. They're a week-long blend of great fun and great stress, but I did meet my future husband Stephen on one of them.
- 10. I was honoured to drive the M6GT prototype road car in my father's tribute parade at the 2015 Goodwood Revival. It was the most terrifying yet fantastic experience: I was wedged in with pillows to reach the pedals.
- 11. Probably the last official photos of mum, dad and I, taken in winter 1969/70 at the family home Muriwai, in Walton-on-Thames, Surrey. I was three-and-a-half. I have no actual memories of Dad, but I'm lucky to have thousands of photographs and lots of footage.



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RICHARD MILLE









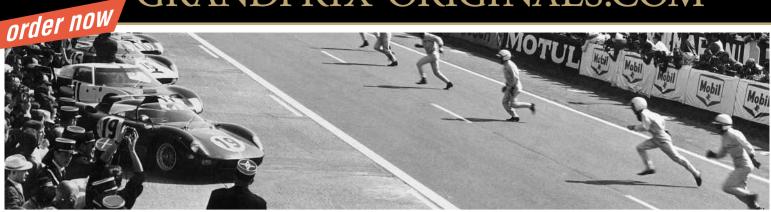








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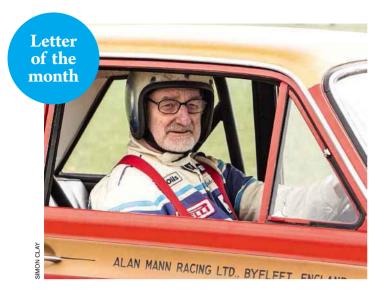




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A Mini adventure

I WAS SORRY to hear about Sir John Whitmore (*Octane* 169). His passing coincided with my coming across a couple of photographs I had taken of a certain pea-green Mini in the autumn of 1961.

I spotted a racing Mini, TMO 840, one Sunday morning outside Emmanuel Church in South Croydon. As a follower of motor racing even then (I was 15), I realised it was John's British Saloon Car Championship-winning, Don Moore-prepared Mini of that year.

I just had to find out who it belonged to. It turned out to be owned by our curate David Gibson, nephew of the well-known WW2 bomber pilot of the same name. David offered to take me for a spin – or rather a blast – around the quiet suburbs of Croydon: wow!

David had previously had interesting motorbikes for transport, but apparently it was felt by the vicar that a small car might be more appropriate.

Prior to its sale the Mini was raced by actor Steve McQueen at the final race of the 1961 Championship at Brands Hatch, John already having won the championship by then.

I recently did a check on TMO 840 but sadly it's not registered. I wonder what happened to this great little car? *John Marsh, Surrey, UK*



The Letter of the Month wins a beautiful Raymond Weil Toccata 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 on 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.

raymond-weil.com



Better than Schumacher

With regard to the question posed by John Gulliver in *Octane* 170, in my opinion, no, Michael Schumacher was not the greatest driver. My top three would be Jim Clark, Gilles Villeneuve and Ayrton Senna.

And those of us who saw all of Schumacher's races because we were actually there have no amnesia, little or otherwise, thanks, about the streak of ruthlessness he betrayed on several occasions – notably against Damon Hill, Jacques Villeneuve and Rubens Barrichello – nor his demand that no team-mate should be allowed to challenge him.

Video doesn't tell you everything. Talking directly to people at the centre of F1 is often much more illuminating. *David Tremayne*, by email



Full steam ahead

Reading Andrew English's account in *Octane* 169 of his marvellous experience of achieving 100mph on the footplate of A1 Class 4-6-2 Tornado brought back many happy memories for me as an avid steam locomotive enthusiast. I'm sure Andrew's memories will be with him forever.

I was actively involved in steam loco preservation and operation for 31 years and have had the privilege of firing and driving many different locos. The heat, noise, smells and the sensation of speed are a sensory overload and a schoolboy's dream come true!

In 2009 I was one of the few fortunate drivers on the Severn Valley Railway selected to drive Tornado on its first ever weeklong visit to a Heritage Railway. Although limited to 25mph, the immense power was immediately apparent as I sat high in a leather bucket seat (like that of a Blower Bentley) peering ahead down the length of the huge boiler and easing open the regulator. Even

with nine coaches totalling 310 tons behind it, the Tornado just wanted to fly. I likened it to being given a Ferrari to just drive around a car park in first gear.

For many years I was also qualified to be Support Crew on the national rail network and travelled the length and breadth of the UK on locomotives hauling charter trains at speed. I was amused by Andrew referring to 'dark mutterings' from the early days of preservation and vividly recall racing southwards through Warrington Station one winter's night at 83mph leaving a trail of sparks from the chimney, startling pigeons and waiting travellers alike. Ah, happy days! Mike Gardner, Tiffield, UK

Some like it odd

I like to read the 'oddities' that sometimes appear in your magazine and *Octane* 169 featured an item on old lawnmowers. But notable by its absence was any reference to the lawnmower museum in Southport, founded by an ex-lawnmower racing champion. If you don't already know about it then perhaps you should: find out more at lawnmowerworld.co.uk. *Hugh Allan, Leeds, UK*



Weighty matters

Bruce Adams is correct about the ride height of the 'Reborn' Jaguar E-type as photographed in *Octane* 168. The car should have been weighted down.

I worked as a car photographer for 30 years, with clients including Jaguar [see image above], Austin Rover and Toyota. A new car's ride height is always too high. They settle with use and look better when the arches are nearly filled by the tyre.

We'd have about 2 tons' worth of 56lb weights in the studios, and a car's footwells, boot and any space under bonnet would be filled with them until we were





happy with the attitude of the car. Some cars needed well over half a ton. Weights used to go missing as well, so if you come across a car with a 56lb weight lurking in a hidden space, it was probably a car used for photography! Richard Adams, Alcester, UK

Celebrating difference

The inclusion of the Impala Low Rider Gypsy Rose in Octane 170 was a welcome nod to a well-established and vibrant automotive culture. As stated, the cars make up only one aspect of this movement; it is recognised as an entire lifestyle.

Top-level Low Riders are finished to a standard as high as any concours winner. They may be based on a common canvas, but the finished products can be considered works of art.

It was refreshing to see the subject of Low Riders treated with the understanding and respect that it deserves. Our hobby is enriched by everyone's participation. Iose Carlos Delgadillo

San Jose, USA

Cheers, Jay

Jay Leno's column in Octane 170 (on the joy of local car shows) resonated strongly, because I am one of the average Joes that he speaks of. I'm a 22-year-old apprentice locksmith, and things with wheels are my life.

My friends, too, are relatively low-paid car and bike enthusiasts, and it can be a bit disheartening to read of hundred-thousanddollar restorations while we have to think long and hard about every little purchase - so it's

excellent to get some recognition for our end of the spectrum, which is characterised by people with great passion and knowledge, not by chequebook warriors.

I currently drive a 1994 Nissan Skyline GTS-T that represents most of my pay. It needs a few tidy-ups, but the important bit is it that blows the doors off most things on the road. I also have a 1994 Ducati 600SS, bought as a non-runner and now a mechanically flawless rider after a lot of (my own) hard work.

For someone like Jay, who has all the cars in the world, to take the time to go to a show populated by people like me and my friends is really nice to see. Thank you. Tom Perkins, Sydney, Australia

Curse of the computer

Computers are becoming faster, smaller, and more energy efficient. What does that mean for classic car enthusiasts? Which cars of today - with so much embedded electronic gadgetry - will become the classics of tomorrow, giving owners of the future the same pleasure we already derive from cars of 50 or more years ago?

Today's touchscreens will not last as long as a simple knob or switch. And engine management systems are so sophisticated that it will take a brave restorer to tear out a modern wiring loom and ECU.

Formula 1 cars from the mid-1990s require a whole team of folk to start them. As time advances those cars will only ever be static dinosaurs, as no-one will have the ability or equipment to operate them. Enthusiasts will not be able to drive them as folk do

with Lotus 49s and Shadow DN5s from the 1960s and '70s.

Today's F1 cars are the most accurate indicator of the fate that will befall many current road cars. As technology advances, obsolescence will set in much earlier, making our cherished cars unusable much earlier. The current crop of electric vehicles will become obsolete very quickly as battery technology improves. This will have a dramatic effect on resale values. Would you want to go back to a computer that you were using 10, 15 years ago?

Technology is a wonderful thing and has enriched all our lives. But it will not enhance the classic car world. In 20 years' time no-one will know how to fix a 2016 Range Rover Evoque, or a current Jaguar F-Pace should it require a new touchscreen, ECU, or suspension control system. Steve Taylor, by email



Too good to race? No way

Your article on the Jaguar C-type replica (Octane 168) concludes 'it's too good to race'.

I bought this very car from Cyril Linstone (who built it from scratch over a 27-year period from the original Browns Lane drawings) and my son Charlie and I are now racing it in the Motor Racing Legends Woodcote Trophy.

We ran it last year with awful brakes and now they're sorted we're doing much better. We are also fitting a fully homologated and quicker engine for this year's Silverstone Classic. Rather than being 'too good to race', I'd counter that this is what C-types were made for. To date we've run it at Donington, Silverstone, Spa, Le Mans, Brands Hatch, etc, and at last year's Le Mans Classic were beating quite a few of the E-types. We expect the car to have a long racing career.

John Brown, by email



Righting an ancient wrong

I enjoyed the article about the 'Autophoto' exhibition in Paris (Octane 170) as I have been collecting racing photography for many years. What particularly caught my eye was the Lartigue photograph titled 'Grand Prix de l'ACF, Automobile Delage'.

I have had a print of this photograph on my wall for about 30 years and when I purchased it I was confused by the title as I can find no reference anywhere to a Delage #6 being involved in that race. Consulting with others, we came to the conclusion that the car is actually a Schneider driven by René Croquet in the Grand Prix de l'ACF held at Amiens, 12 July 1913. Dale LaFollette, Oregon, USA

Ah, the classic lifestyle...

I read with interest John Simister's piece [in Octane 170] on how to enjoy your classic car abroad. Over the last 20 years my wife and I have toured Europe without any back-up other than RAC cover.

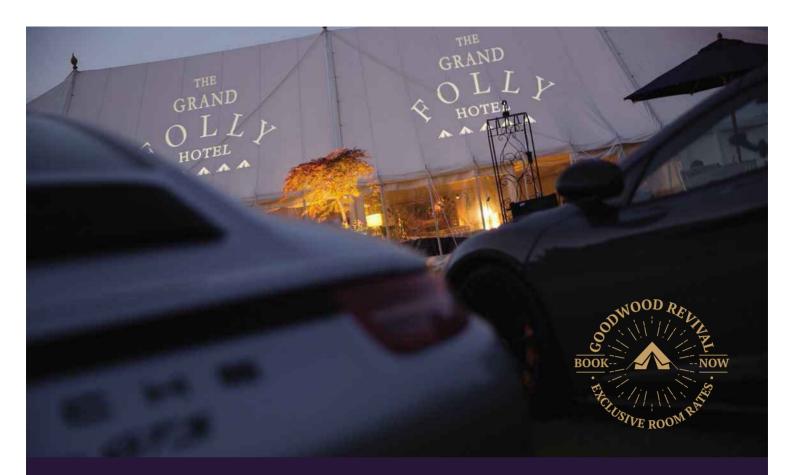
Some folk fear breaking down in their classic. But is the thought of waiting for recovery, being taken to a hotel, and then picking up a hire car so terrifying?

In a modern car, one expects to arrive and one does. Do the same journey in a classic wondering about every little noise, and when you arrive the gin and tonic really hits the spot, the grub is tastier, and your wife looks even prettier. Go on. Get out there. Live a little. Anthony Hussey, by email

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his is absolutely *not* rallying country. It's not San Morini, Monte Carlo or even Kielder. This is Florida. And the locals' jaws are collectively dropping as their ears are assaulted with a blast of pure Lancia. This *is* absolutely one of the best days I've ever had with cars and car enthusiasts.

So we're with Irish-born Florida resident John Campion, a go-getting rally nut whose formative years were spent spectating on the infamous rally stages of Killarney, Ireland. The cars we've chosen from his collection – and you'll see the full extent of the choice a few pages on – were the 1988 World Rally Championshipwinning Delta Integrale, 1983 Group B 037 and 1981 Le Mans class-winning Beta Montecarlo. Fire them up together, and I swear that waves form on the nearby keys.

First up, the Integrale. Even in this company it looks hard as nails. It sits high over its OZ wheels, Martini stripes part-disguising the bumps and bulges of its rally-bred additions, eye-popping light pod and huge mudflaps adding rally style – though being an early example it does without a spoiler on the tailgate.

Inside, it's still clearly Integrale but stripped of what little luxury the road cars had, and added to with a mind-boggling arrays of switches and tripmeters. The rev-counter dominates the instrument panel but over to the right the boost gauge is similarly huge. The scuffed steering wheel is still as wrestled by works driver Miki Biasion, and the digital tripmeter, resplendent in brown plastic, is the original as operated by Tiziano Siviero.

Biasion and Siviero? Ah yes, this is the real deal. It's one of the four Abarth-built WRC Group A Integrales that the pair campaigned in the 1988 World Rally Championship,

'IT'S EASY TO MONSTER EVERY CHANGE, THE 'BOX SELECTING WITH A SATISFYING CLACK'



Right

The Lancia twin-cam, only four cylinders but the feisty connection between our three cars; interior is great mix of rally and road car.

and the actual car in which they won the 1988 Portugal and Olympus/USA rallies. Seeing as more points were won in this car than in any other of the Integrales, it counts as the 1988 WRC championship-winning car.

Job done, Fiat sold the Integrale to Australian Rally Services, to be run by Fiatorque, with Greg Carr and co-driver Iain Stewart achieving strong results throughout 1989 and '90 (with several first places, including the Rally Tasmania). Fiatorque advertised the car during 1991, '92 and '93 for \$40,000 but it remained in storage, unsold, and was gradually buried under old spares.

'We just rolled it out of that shed in Sydney,' says John. 'It was covered in Fosters cans and copies of the *Sydney Morning Herald*! Inspecting the car was difficult to say the least, but it's got all the paperwork. It's the real deal.'

With that, John invites us to try the real deal. It's no big deal to ease over the cage and down into the bucket seats, though the cut-down doors need a good slam. No carpets of course, but there's a certain pleasure in the incongruity of the once-chic stripes in the Alcantara doortrims.

Turn the battery isolator to 'on', flick on the fuel pumps, press the starter button and it fires instantly, vibrations coursing through the structure. It's loud but not deafening, daunting but not terrifying. The clutch is heavy but not stupidly so (not like, say, a Countach's) and the action of the gearlever tight and metallic. Clutch down, release bearing whirring, it slots into first and the revs soar as I dab the accelerator and bring up the clutch. We're off!

The soundtrack is pure rally, all transmission whirr and stone clatter through the bare floors, almost drowning out the exhaust – until it hits boost of course, at which time the note changes and the Integrale surges forward, perfectly planted on those super-firm adjustable coilovers. There's only 300bhp but, boy, does it make the best possible use of every single horse.

The transmission is four-wheel-drive, naturally, with a viscous-coupling centre differential and a six-speed, closeratio dog 'box. Go all limp-wristed on it and you'll miss a gear, but with the adrenaline flowing it's easy to monster every change, the 'box selecting with a satisfying clack.

And, you know what? After just a few minutes of acclimatisation it feels almost easy, and hugely exhilarating. A quick session on gravel shows that it drifts, tucks in, understeers or oversteers according to throttle input – only that's at low speed. How Biasion did it at high speed with trees, sheer drops and spectators all around is still a mystery to me.











'CAMBER? WHOAH, IT'S HEADING FOR THE KERB. WHITE LINES? IT'S FOLLOWING THEM'



NOW IT WOULD be perfectly reasonable to point out that we're working backwards here – for good reason – but let's divert into a brief (forwards) history lesson anyway.

Lancia's already illustrious rally history went to another level in the 1970s with the successes of the purpose-built Stratos – which we've featured several times recently. Gradually it became less competitive, though there were works entries as late as the 1979 RAC Rally.

It took a couple more years before Lancia replaced the Stratos with the even more extreme (though still two-wheel-drive) 037. The Integrale you've just been reading about didn't appear until the 037 had become obsolete.

So for us, on the day, it made more sense to start with the less extreme Integrale, which was fantastically exciting but driveable by mere mortals. The 037 is a Group B car...

And this 037 is, of course, one of the best. Roughly speaking, the first 037s are on chassis numbers 001 to 220, the Evo 1s are 301 to 320 and the Evo 2s are 400 to 420. This is chassis number 411, so it's one of the last, registered in November 1983.

In June 1984, Markku Alén achieved second place in it (on registration plate TO W7780) at the Rally New Zealand, and in the following year it achieved a series of strong European Rally Championship results including a first, sometimes as TO W7780, sometimes on its original plate of TO W67780. By 1986 it had been replaced by the Delta S4 and used by factory-supported privateers.

With Group B banned for 1987, the 037 was relegated









to Italian events only – though it competed in at least nine of them that year, its last ever competitive outing being the Rally Ci'a de Prato.

After that, it was sold to Giuseppe Zonca and then quickly on to Czech rally legend Beppe Volta. He kept it until the end of 2013, when John came along.

'So I'd bought the Integrale,' says John. 'Then I say, hmm, I've got to get an 037 now. Volta had been running cars out of Czechoslovakia, and this car had won just about everything; it was very famous as a rent-a-racer.

'The 037 is Group B personified for me. It's such high compression, it needs a bit of go-go juice to get it going.'

A spray of said go-go juice down the intakes, a churn on the starter, a splutter, and the 037 bursts into life. The Integrale is feisty but this is an entirely different animal.

It was loosely based on Lancia's Beta Montecarlo road car, but away from the silhouette and the central bodytub the 037 has little in common with the production car. There are tubular subframes front and rear, and – like the Integrale – it uses that same basic four-cylinder twin-cam, mid-engined as in the production Montecarlo but inline rather than transversely mounted. This allowed easier engine removal and more space for long-travel suspension.

Why 037? Because it was looked after by Abarth, and counted as the 37th such project that Abarth had built. And built to an absolute minimum it has to be said. The doors are Kevlar, flimsy in the extreme, and the interior as businesslike as you can imagine, with a crude sheet metal

dashboard, littered with instruments, fuses and tripmeter. The whole lot vibrates as the engine idles noisily, the whine of the supercharger adding to the din. Supercharger? Oh yes. Lancia engineering genius Aurelio Lampredi was a great fan, for its lack of lag over a turbo.

The clutch is heavy, the gearshift short and mechanical, and initally it's a fight to shove it into the dogleg first. A firmer push, a clonk, it's in. A flick of the accelerator and the revs soar. It spins up like a two-stroke, and adds to the effect by sounding like a motocross bike. Or maybe a particularly violent chainsaw. Good grief.

Feed in the clutch, up the revs, but it bogs down. Try again, more gas, and it takes off. Suddenly the world gets frantic, everything happening at once. Rev-counter heading for the red, a scramble for the next gear, corner appearing frighteningly quickly, featherlight steering twitching as the front wheels follow every little imperfection in the road. Camber? Whoah, it's heading into the kerb. White lines? It's following them. I'm not convinced I'm in control. Come off the accelerator and it twitches some more, while the engine pops and splutters.

Another few runs and as I return to the race transporter, John's engineer leans in, grins, and turns up the boost for the next run. Good grief! Now it's ballistic, with bursts of acceleration so violent that it's all I can do to hang on and hope. What an experience! The Integrale might seem possible to master to some extent, but there's no such illusion with the 037. Wow!

Above

The 037's engine is inline rather than the transverse layout of the production Montecarlo; interior is basic with featherlight door shells.





AFTER THE 037 came the four-wheel-drive S4, for the final two years of Group B. Of course John has an S4. 'It's a supercharged, turbocharged, 1.7-litre death machine. It revs to 8500. It's the most violent vehicle I've ever driven.'

Running it on the road would have been an even madder idea than taking out the 037, though one not without appeal – but we have another machine to try, which better explains the breadth of Lancia's 1970s and '80s motor sport ambitions: the Beta Montecarlo.

Now, this is absolutely not a rally car, and it has to be said it's not much of a road car either. It's pure track, built for Group 5 racing, and it paved the way for Lancia's remarkable LC1 and LC2 Le Mans cars.

Back in the mid-1970s, Lancia had experimented with using the Stratos in circuit racing but without much success. So attention was switched to the production Beta Montecarlo. As with the 037 later, the central tub of the bodyshell was used but with subframes front and rear.

Once again, the twin-cam four-pot provided the basis of the race car's engine, mounted transversely and much modified with a huge KKK turbocharger. There had been talk of using the Ferrari 308's V8 but actually the four-cylinder was much lighter, and capable of producing over 400bhp with the boost wound up. Most ran as 1.4s, though some ran as 1.7s or even with 2001cc for the over-2-litre class, thus ramping up championship points.

John's car is number 1009, which first emerged early

in 1981 to contest the 24 Hours of Daytona, driven by Michele Alboreto, Beppe Gabbiano and Piercarlo Ghinzani. It achieved 14th in practice but retired from the race around midnight with a dropped valve.

Next came the Mugello 6 Hours, finishing third but disqualified for changing the gearbox casing. At the Monza 1000km, Alboreto and Andrea de Cesaris were leading when the fuel pump failed on lap 129, but at the Nürburgring 1000km Riccardo Patrese and Eddie Cheever finished 11th overall.

And then Le Mans, with Cheever, Alboreto and Carlo Facetti driving 1009. Three works cars were entered, all 1.4s, detuned to 400bhp for longevity. One crashed, one blew a gasket, and our car here finished fourth overall and first in class. What a result!

Lancia won the Group 5 championship that year, as it had the previous year, but the Beta Montecarlo's work was done and 1009 was sold to privateer team Scuderia Sivama di Galliate for the 1982 season. It worked hard, survived Mark Thatcher at Monza and Silverstone, and achieved a few good results including Le Mans, where it finished 12th overall and second in Group 5. Its last race was in October 1982, the 1000km of Brands Hatch; sadly it retired on lap 56 with overheating problems.

When John bought it, the Martini strips were long gone, so John and his team set about recreating it in 1981 Le Mans livery. Decent period pictures are scarce but Bill

Left and below

Beta Montecarlo... can you guess it's not meant for the roads? Turbo'd four-cylinder can produce over 400bhp.





'THE ENGINE IS FLAT-FLAT-FLAT AS IT WAITS FOR THE TURBO TO KICK IN. WHEN IT DOES, IT'S PHENOMENAL'



LANCIA GREATS

Warner, chairman of the Amelia Island Concours, turned out to have photographed 1009 at Daytona in 1981 – and consequently invited John to show the car at the concours.

From this came another opportunity, from Tim Pendegast, director of operations at Amelia Island but also organiser of the Daytona Historics. Would John like to race the Beta Montecarlo on the famous banked circuit?

'I'd never driven on a track before, I'm a dirt guy,' says John. 'The morning before the race I was up at 4am watching videos on how to drive Daytona. It was only when I was strapped in by the mechanics, HANS device on, that I realised I couldn't see anything. No mirrors, no vision! But it was phenomenal.'

On these closed public roads, it's similarly tricky to drive but for different reasons; the clutch is in-out, the gearshift even more clickety-clack than the 037's, the engine flat-flat as it waits for the turbo to kick in. When it does, it is indeed phenomenal. The soundtrack is as much transmission whine as engine racket, and the suspension is of course utterly unforgiving.

On a circuit it would be even more phenomenal, the mechanical grip and the aero putting it into another league. But here, on the road, it's the 037 that sends my brain into overload, waking me up later that night as I replay the video in my head of that brute-force acceleration and pointability. For all the mess Lancia is in now, my goodness, it certainly produced some remarkable competition machines.

THANKS TO John Campion, Andrew Schwab, Drac Conley, Ben Kruidbos and the Jacksonville Police Department (yes, really!).

1981 Lancia Montecarlo Gp 5

Engine 1425cc four-cylinder, DOHC, turbocharged, Kugelfischer fuel injection Power 400bhp @ 9500rpm Torque 390lb ft @ 6000rpm Transmission Colotti five-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front: MacPherson struts, coil springs, lower A-arms, anti-roll bar. Rear: Chapman struts, coil springs, lower A-arms, trailing arms, anti-roll bar Brakes Lockheed vented discs Weight 780kg Performance Top speed 168mph. 0-60mph 3.6sec (depending on ratios)

1983 Lancia 037 Gp B

Engine 1995cc four-cylinder, DOHC, supercharged, Bosch fuel injection Power 305bhp @ 8000rpm Torque 221lb ft @ 5000rpm Transmission ZF five-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: double wishbones, coil springs, twin telescopic dampers, anti-roll bar Brakes Vented discs Weight 960kg Performance Top speed 140mph. 0-60mph 5.8sec (depending on ratios)

1988 Lancia Integrale Gp A

Engine 1995cc four-cylinder, DOHC, turbocharged, Weber fuel injection Power 300bhp @ 6250rpm Torque 290lb ft @ 3000rpm Transmission Six-speed manual, full-time four-wheel drive Steering Rack and pinion Suspension Front and rear: MacPherson struts, coil springs, lower lateral arms, trailing links, anti-roll bar

Brakes Vented discs Weight 1120kg Performance Top speed 135mph. 0-60mph 6sec (according to ratios)

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THE CHOICE OF A CAMPION

Irish-born entrepreneur and philanthropist John Campion has built up a remarkable car collection, inspired by a little-known rally driver

WE FIRST MEET John Campion at the Amelia Island Concours. If his Martini cars and rally-spec Mk1 Escort aren't an unusual enough sight in Florida, his Irish accent and lively language certainly catch our attention.

John left school at 16, formed a company making portable generators for live events, and ended up touring as technical support with the likes of AC/DC, Motley Crüe and even Michael Jackson until his body cried 'enough!' and he settled in Florida to concentrate on building both business and car collection.

'The entire business model is to turn everything into automobiles,' he says as we spring from one iconic car to another, before he explains how it all started.

'There was nothing in Ireland in the 1960s and '70s – but we did have Billy Coleman. This was the start of my friggin' madness: we went to Killarney to see the Circuit of Ireland rally; me, my father, mother, brother. I was 14 or 15.



'We went out to the forest stages. It was really chilly, there was mist rising, real *Lord of the Rings* stuff. Then round the corner, sideways, in the air, comes Billy Coleman in the Chequered Flag Stratos. It was an amazing thing to see.

'So years later I came to America, made a few dollars, bought a Lusso, a 275, a Daytona, an F40. All the cars you should own. They're all very nice but they didn't mean anything to me – just the big wow factor.

'Then in 2008 I bought a Stratos. I couldn't get an Alitalia Stratos, I couldn't get a Markku Alén Stratos. So I got a privateer Stratos, a typical Italian job. Now bear in mind that I'd not even seen a Stratos since 1978 – I get in, prime the pumps, start it up. Wow!

'So after buying a mental Stratos, I had to have a Delta Integrale. Then an 037. Then I had to have a Fulvia – this is a genuine Fanalone. So then I'm like, what are we missing? An S4!'

You get the idea then, that this is now a collection ruled by the heart, not the head, and there's an Outlaw 356, a Mk1 Lotus Cortina and an Alfa Giulia and now even a Lancia LC2.

And the Escort? 'I got a letter from Motorsport Ireland, starting Team Ireland for young drivers. It said the Irish government were paying a bit – and you're paying the rest! So I build this Escort to show what Irish motor sport is all about, and give it Billy Coleman's old registration, TIV 250. We did a fundraiser in New York and I flew-in Billy. Billy comes up to me and says, very quietly, "can I sit in it?" There's a tear in his eye. "Can I start it?" "Of course you can, it was your feckin car!" Then we both start crying! It's the curse of the Irish.'

'The important thing in all this is that if you don't drive them, and don't show them, then you're breaking Rule No1 – don't be an asshole!'

Read more at www.johnjcampion.com. End



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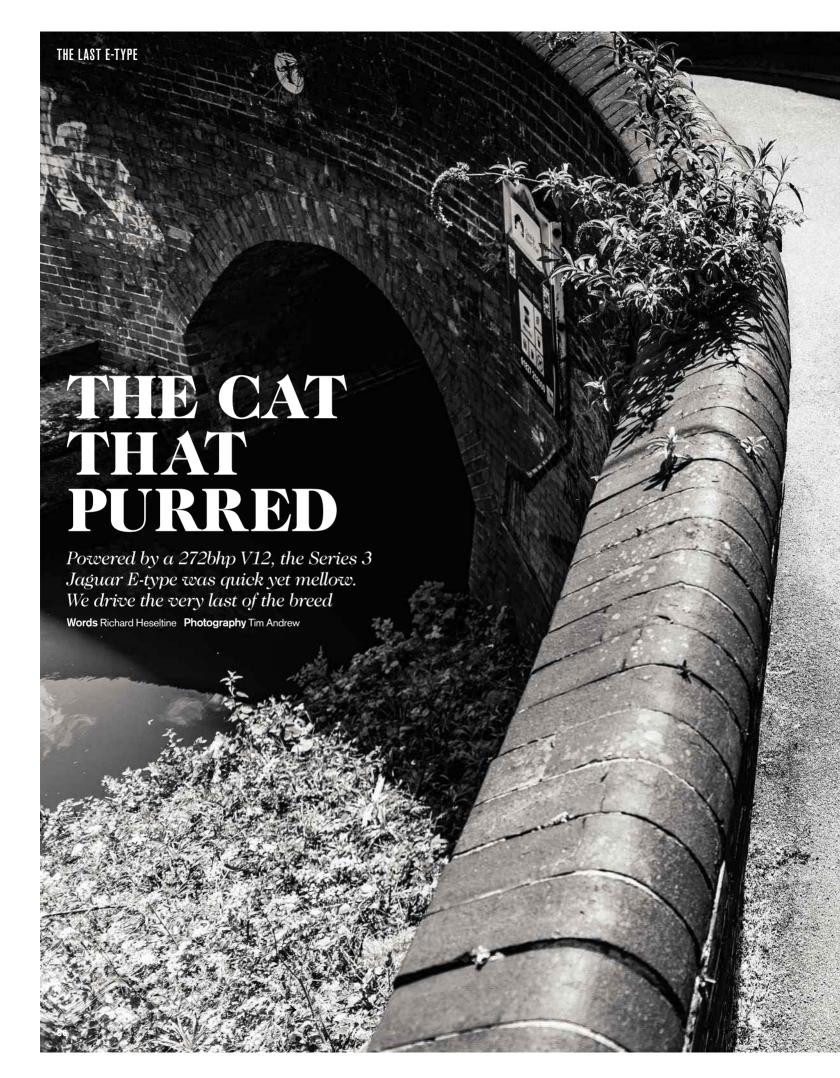














If history tells us anything, it's that the Jaguar E-type is cool.

Just about everyone says so. And as we all know by rote, when the car broke cover at the Geneva motor show in March 1961, it caused a furore. If you believe all that has been written since then, onlookers expressed their admiration with cheers, whistles and deafening applause.

Scroll forward a decade, however, and it was a different story. Perceived wisdom tells us that the tides had by then ebbed from the high-water mark of the Series 1 classic. By the time the last V12 edition rolled off the production line in 1974, the E-type was no longer cool—it was an anachronism that had clearly lived beyond its natural lifespan. But norms shift, and surely few would argue that the car pictured here is not fashionable in its own way. The V12 is no longer the poor relation.

Cruising the back streets of Coventry, a mere stone's throw from where Jaguar's Browns Lane factory used to be, this car casts a lovely spell and soothes the senses. There is joy to be reaped here. What's more, it has nothing to do with the whim of fashion. On a steamily hot day, it's fun just to cruise, but then that has long been one of the criticisms levelled at the car. Some will sniff with haughty distain that it is a mere boulevardier rather than a sports car. You know, like the original.

In order to understand the car's place in Jaguar lore, it's worth remembering why it was created. Scroll back to the late 1960s and the firm was facing up to impending safety and emissions legislation. That, and to life under the shackles of a new paymaster. Jaguar was no longer independent, with all that entails. It had eked and massaged all it could out of the legendary XK-series straight-six and was losing the horsepower war.

The solution appeared in the form of the 5.3-litre V12 that would, in time, become a legend in its own right. Inspired by the quad-cam unit that powered the stillborn XJ13 sports-prototype, it produced a handy 272bhp. This wasn't so much a shot in the arm for the E-type as full-on defibrillation. It lent the E-type a new lease of life, and made it relevant again.

Of course, there were downsides. Most arbiters of beauty insist that much of the original styling élan was lost in the transformation. It's hard to argue to the contrary, but it's all relative: Jaguar's backroom boys were forced to choose between purity and pragmatism and pragmatism won. The outline had already been pushed and pulled, tweaked and adapted over preceding series, let's not forget. But with the V12, the roadster enjoyed the 2+2 edition's eight-inch longer wheelbase, while wheelarches were teased out to accommodate wider rubber. The nose, meanwhile, was altered to contain the V12's cooling demands: the cross-slatted 'chip-cutter' grille may not have been to all tastes, but it wasn't unattractive.

So this latest strain still looked like an E-type, only more muscular than the dainty original. The venue for the Series 3's big reveal, the March 1971 New York Auto Show, was apposite as the US continued to be Jaguar's key export market, although, unfortunately, the Stateside-only Smph impact bumpers and stick-on indicators were ugly. It didn't help that build quality under British Leyland's tenure wasn't brilliant. Overheating problems were rife in hotter climes, too. There's a reason why Chevy V8 engine conversions were offered in America's specialist press (one from a firm called Jags That Run...). Not even the reflected glory of track success, courtesy of Joe Huffaker and Bob Tullius, brought a reversal of fortune. In energy-crisis Britain, sales dwindled to nothing.

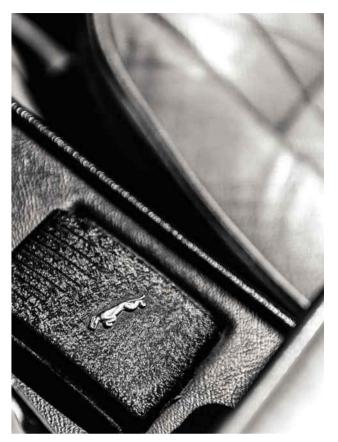
All told, as many as 15,290 V12 E-types were made. 'Our' car is the final one (chassis 152872 for all you number crunchers). A mere 50 run-out Commemorative editions were made although, contrary to popular belief, not of all of them were black. One interloper was resplendent in British Racing Green. There are no Ye Olde wire wheels and skinny boots here, mind, just chrome hubcaps bearing the Jaguar logo and man-sized

SVENTRY CANAL SOCIETA

Right and above right Series 3 traded svelte charm for machismo and more chrome, though time has mellowed the change; Jaguar's 'leaper' but made by BL.













rubber. It lends the car a different look, one that is more pterodactyl-collared shirt and planet-sized medallion than stringbacks and flat cap. And for all the jibes about the E-type having developed a late-in-life paunch, let's just say that black has a slimming effect.

Despite being larger than the original version, the Series 3 still looks minuscule by modern standards, even if it is a full 10in longer than a Ferrari Daytona. No, really. It is also a remarkable feat of packaging. Lift up the one-piece nose and all the items that require regular attention are readily accessible, not least the carbs, which sit atop the V12. What's more, you can pretty much guarantee to draw a crowd every time the bonnet is opened.

Slide over the wide sill into the driver's seat and it's immediately obvious that the car's architecture is from a different age. It isn't exactly cramped, but it isn't generous either, even though valuable room has been gained courtesy of the longer-wheelbase chassis. It's just about right if you're of average height, and comfortable with it.

That said, you tend to find yourself sitting a wee bit higher than you might expect. The steering column is adjustable for reach, seat adjustment is generous, and the base of the dashboard no longer interferes with your knees. It's ergonomically sound, with an impressive array of gauges behind the small-diameter three-spoke steering wheel along with oh-so '70s rocker switchgear.

Then there's the view over the great expanse of bonnet, which is undulating and utterly magnificent. This acreage of sheet metal, with its peaks and troughs, is a signature

feature of any E-type. However, here that most priapic of bonnet bulges is purely for show whereas it was previously in place for practical reasons (to clear the cam covers of the XK's loftier straight-six). You miss the old triple wiper set-up, though. It added further character to a car that wasn't exactly lacking in personality. Here, the adoption of the deeper and more steeply sloped windscreen of the long-wheelbase Series 2 made them superfluous.

Fire up, and there's that familiar sound of a light flywheel spinning the engine into life. All very Jaguar. However, the strident bark of the straight-six of old makes way for the gentle whirr of an unstressed, short-stroke V12. Slot the four-speed manual 'box into first with only the slightest ker-klunk, ease off the beautifully weighted clutch and you're propelled forward with only the lightest caress of the throttle pedal. There is barely a murmur. Such is the lack of drama, you have to back off almost immediately, worried about setting off trigger-happy speed cameras or suchlike. Acceleration here is deceptively rapid.

With urban sprawl as far as the eye can strain, the E-type impresses mightily in the real world. The steering set-up was criticised by contemporary media for being overly light ('rather dead' according to *Autosport*), but it's hard to understand why. It seems ideally weighted, even if the accompanying hiss from the power-assistance irritates. It is nothing if not period. The car's small size, relative to modern saloons anyway, means it's remarkably nimble when darting in and out of traffic. Not only that, other









Clockwise from above

Cockwise from above
Commemorative plaque proclaims this to be
the last ever E-type; complex V12 fills the nose
but is easy to get at; cockpit epitomises the
spirit of the great British sports car, though
rocker switches replace aircraft-style toggles.



'Scorching over switchbacks misses the point of the V12. It's an entirely different animal from the original'

road users will actually let you *into* traffic. That isn't always the case when you're driving Italian exotica.

Nothing intimidates. It's just so, well, relaxed. Even with the hood down on a busy high street with store fronts for sound to bounce off, the most you hear is a gentle hum from the exhaust pipes. There's no 'look at me' fanfare. While 0-60mph times make for good pub ammo (about 7.2sec according to *Autocar* in 1973), that's not the impressive bit. This E-type can trickle along at 500rpm in top, equating to 11mph; the Series 3 will dawdle with the best of them. And you can trickle along without developing muscular spasms when using the clutch, which makes it almost unique in its class.

Once free of congestion and onto dual carriageways, the car's duality of character emerges properly. The revs rise eagerly and discreetly from 1000rpm to around 3500rpm, at which point that the engine note hardens. It's never exactly extrovert; the exhaust note sounds expensive rather than sporting, and there is precious little whine from the cam chains, or induction roar, but it does become that bit more musical.

And, make no mistake, this is a quick car for its age, just nowhere near as boisterous as the Series 1. Cruising at 70mph in top requires just 3200rpm, 80mph is only 3700rpm. With such a wide span between ratios, there's

no point in downshifting should you need a quick burst of acceleration for overtaking, and each pass is over almost as soon as it's begun. Which is perhaps as well, as the gearchange baulks a little, particularly when the transmission is hot.

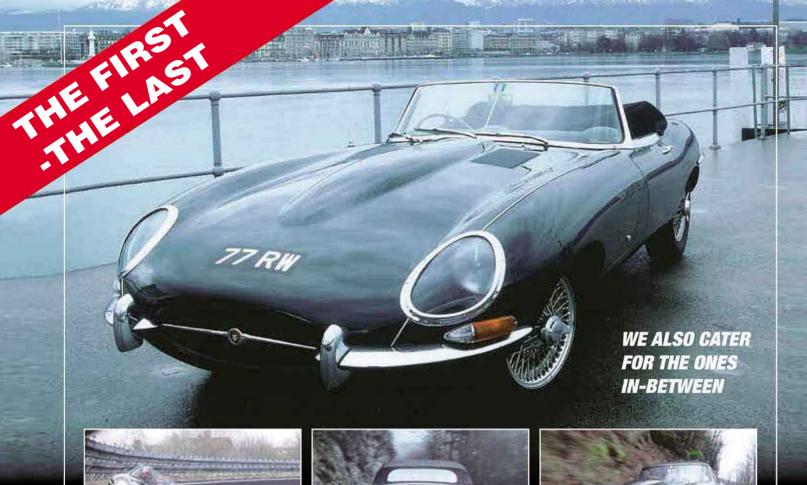
It is only when you head out onto backroads that the Series 3 loses ground over the car that bore it. It weighs 1527kg (3366lb) compared with 1219kg (2687lb) for the 3.8-litre straight-six roadster, and only a small proportion of that weight gain can be attributed to the V12 engine, which is 65kg heavier than the XK unit. The ride quality remains impressive though, absorbing the worst bumps in a manner alien to most latter-day convertibles, but you really start to notice the extra heft when cornering. This car doesn't like to be hustled. That said, the brakes work incredibly well.

Still, scorching over switchbacks is rather missing the point of the V12 E-type. It is an entirely different animal from the original. The turbine-like smoothness and effortless acceleration make it a mighty mile-eater. As for the vexed question of whether it's cool or merely kitsch, the only difference between the two is about 40 years. The V12's time has surely come.

THANKS TO Jaguar Heritage, www.jaguarheritage.com.

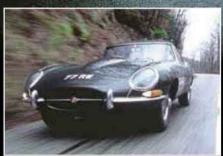
1975 Jaguar E-type

Engine 5343cc V12, SOHC per bank, four Stromberg CD carburettors Power 272bhp @ 5850rpm Torque 304lb ft @ 3600rpm Transmission Four-speed manual, rear-wheel drive Steering Rack and pinion, power-assisted Suspension Front: double wishbones, torsion bars, anti-roll bar. Rear: lower wishbones, fixed-length driveshafts, twinned coil springs and telescopic dampers, anti-roll bar Brakes Discs, vented at front Weight 1527kg Performance Top speed 148mph, 0-60mph 6.4sec

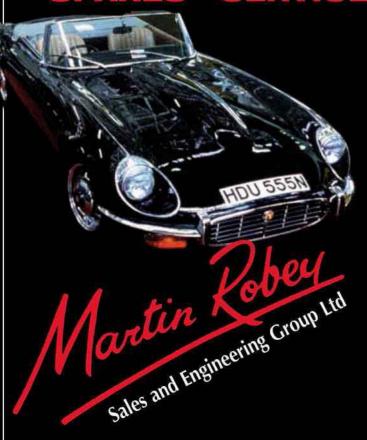








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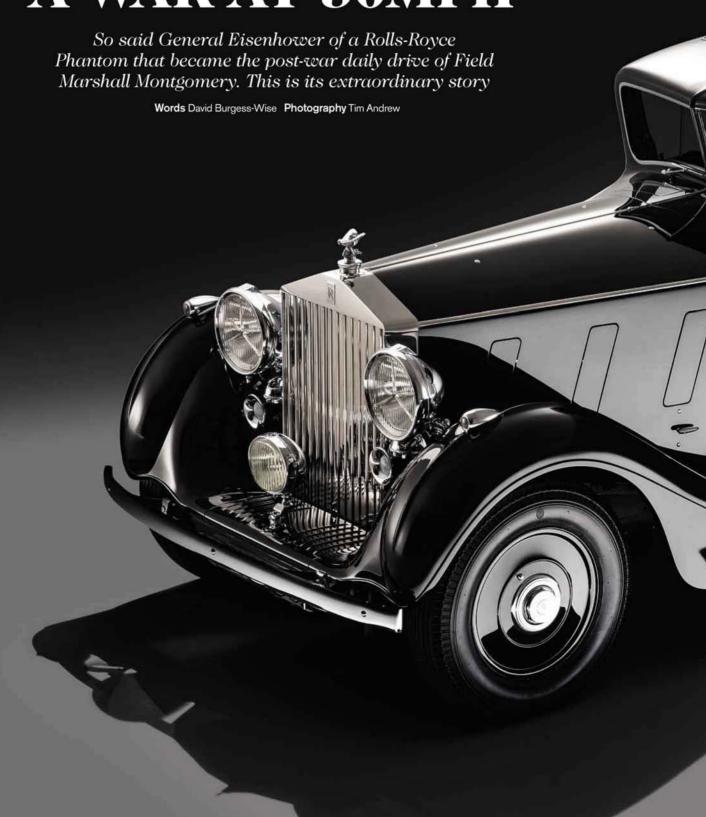
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'NOBODY EVER WON A WAR AT 30MPH'







here's a wartime story concerning this remarkable Rolls-Royce Phantom III that bears repeating. Its long-term chauffeur Percy Parker was flagged down by a policeman in London's East End and accused of exceeding the speed limit. The constable was reaching for his notebook when the rear window was wound down and a Kansan voice sharply informed the policeman: 'Nobody ever won a war at 30mph.' It was Five-Star General Dwight D Eisenhower, Commander-in-Chief of the Allied Forces in Europe, for once not being driven by the delicious Kay Summersby. Suitably chastised, the constable waved the Phantom on its way. Eisenhower was not to be this Rolls-Royce's only famous wartime associate.

The Mulliner-bodied Phantom III, chassis 3AX79, had been ordered from John Croall & Sons of Edinburgh in late 1936 by Alan Samuel Butler, chairman of De Havilland Aircraft; possibly he had attended the Scottish Motor Show in Glasgow's Kelvin Hall, where Croall had shown a 25/30 and a Phantom III, bodied by Mulliner, a company in which it had held a controlling interest since 1909.

Butler was a Rolls-Royce aficionado, having owned a 20hp, three New Phantoms, two Phantom IIs and 3½-litre and 4¼-litre Derby Bentleys. This Old Etonian's family fortune came from tar distillation, along with coal and coke works in Bristol and Gloucester which, among other things, supplied the local town gas. During the Great War he had graduated from Sandhurst and joined the Coldstream Guards, but the Armistice was signed before he could be drafted to France. In 1919 he was stationed on Wimbledon Common, not far from Colonel GLP Henderson's flying school at Hounslow, where he learned to fly an Avro 504 powered by a Gnome Monosoupape rotary engine.

In 1920, Butler bought a Bristol Type 29 two-seater biplane, a derivative of the wartime Bristol Fighter, and passed the test for his pilot's licence at the Bristol Flying School the year after. He became the first British private owner to tour Britain and the Continent by air, and commissioned a fast touring aircraft to replace the Bristol from the De Havilland Aircraft Company. Finished in 1922 at a cost of £3500, Butler's new DH37 was named *Sylvia* after his sister, and so successfully met his requirements that he invested £10,000 in De Havilland, a gesture that enabled the company to buy the Stag Lane aerodrome, which became its base until it moved to Hatfield in 1934.

Butler became chairman of De Havilland in 1924, and became close friends with Geoffrey de Havilland, who recalled: 'Unlike many rich men, Alan Butler tried to spend and invest his money wisely and was usually successful. He flew whenever possible in British as well as in European competitions, in 1928 obtained the world speed record for light two-seater machines, and flew to the Cape with his

Left

Field Marshall Montgomery visits Derby with his Phantom for a meeting with Lord Hives, former head of the Rolls-Royce Aero Engine division and chairman of Rolls-Royce Ltd.

'This Phantom III had a body like no other. Tests showed that wind resistance was reduced by 15%'

wife, Lois, herself a pilot. As well as his accomplishments in the air, he was greatly interested in the sea and sailing. He held a yacht master's certificate and sailed his own yacht, Sylvia, four times across the Atlantic. Butler gave the impression of having great reserves of nervous energy, which he sometimes used with a single-minded ruthlessness that led to overwork and illness. But he also had a keen sense of humour and was a delightful companion.'

The Phantom III that Butler commissioned from Croall had a limousine body like no other. Using his knowledge of aerodynamics, Butler had concluded that a forward-raked, vee-shaped windscreen conferred a number of advantages. He claimed that tests in the De Havilland wind tunnel showed that wind resistance was reduced by up to 15%, while the reverse angle also helped to reduce dazzle at night and removed water from the windscreen in bad weather.

Curiously, no De Havilland aircraft ever had a reverserake windscreen, though it appeared on a number of fast single-engine monoplanes built by the rival Miles company, Falcon, Whitney Straight and Nighthawk among them. It's possible that Butler had been taken by this feature when, in September 1935, De Havilland's Hatfield aerodrome hosted the start and finish of the King's Cup air race, in which the winning Miles Falcon Six and several other Miles planes had reverse-rake 'screens. Blossom Miles herself had claimed 'a 5mph increase over standard speed'.

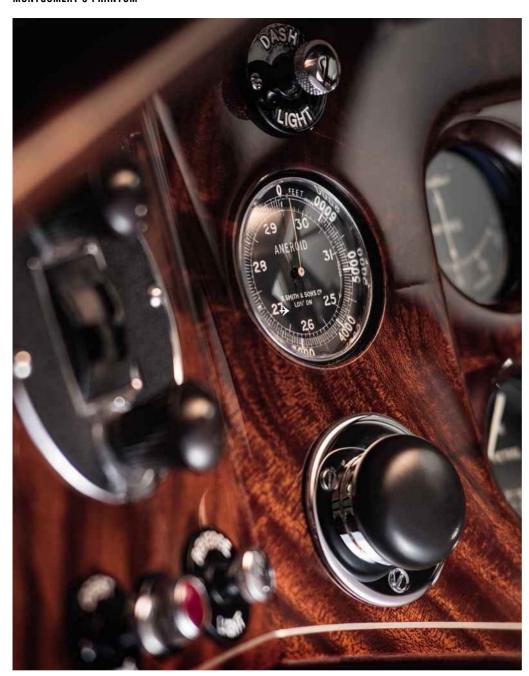
A road trip in the car proves the merit of its unorthodox appearance. At the wheel is Paul Wood of Rolls-Royce Heritage specialist P&A Wood, which has prepared the Phantom for Rolls-Royce's 'The Great Eight Phantoms' exhibition to launch the new model, and also for Pebble Beach. 'The advantages are the clear visibility and lack of glare. There's a wonderful view over the front of the car you can see the edges and know exactly where you are on the road. It's certainly better than most Phantoms.'

Off test at Derby on 16 November 1936, the Phantom III chassis (with low 'F' rake steering column position) was delivered to Mulliner four days later from Rolls-Royce's London depot at Lillie Hall, Fulham. The build sheet had been made out on 29 October: 'Body: 4 door 4 light saloon with special VEE front sloped windscreen and swept tail. Fade away ridge along roof.'

From the A-pillar back, Butler's Rolls-Royce followed airline fashion, with a tapering tail that housed the spare wheel in the bootlid. There were spats on the rear wheelarches with chrome flashes like stylised lightning

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MONTGOMERY'S PHANTOM





bolts. The body, it was claimed, had been designed by Geoffrey de Havilland himself. It added £970 to the chassis price of £1480. An aviation touch was the Smiths aneroid altimeter reading to 7000ft in the fully instrumented dashboard. The finished car was delivered to Butler on 8 February 1937, bearing the London registration DUV 553.

Butler was a staunch patriot so, in 1940, soon after war was declared, he offered his Phantom III to the War Office on three conditions: that it was not to be sent abroad; that it was to be driven, as it had been in his service, by a Rolls-Royce trained driver; that Rolls-Royce was to carry out scheduled inspections and any necessary repairs.

And so the Phantom III, given the Army registration 16 YF 66, would be reserved for the use of the Chief of the Imperial General Staff – the professional head of the British Army – and was allocated to the 6ft 4in General Sir William 'Tiny' Ironside, who retained its use after Churchill had

relieved him of his post after the fall back on Dunkirk in May 1940 and put him in charge of Home Forces.

It was at this point that the Phantom met the man who was to drive it for the next six years, Sergeant Percy Parker, who recalled: 'Scrambling back from Dunkirk, I was instructed by telegram to report to Kneller Hall, to once again drive General Ironside.' Parker, the holder of a Rolls-Royce Certificate of Merit as driver and mechanic, had been the last man out of France after World War One, escorting the body of the Unknown Warrior, and the first man into France in World War Two. Between the wars he had been chauffeur to Queen Alexandra, who died in 1925, still using the 14hp Renault that she had been supplied with by Stratton & Instone in 1906; he also drove her unmarried daughter Princess Victoria, who died in 1935.

Ironside's plan for the defence of Britain met with much criticism, and after less than two months in the job he was





summoned to the War Office and told that he was to be replaced by General Sir Alan Brooke. He left without meeting Brooke, and left him no information save for a brief memo noting that he had arranged for Brooke to take over the use of the Phantom III as his staff car. Parker recalled: 'Sir Alan willingly accepted the Phantom and my services, and we remained with him until his retirement in 1946.'

That encompassed Brooke's promotion to Chief of the Imperial General Staff on Christmas Day 1941, a role he would occupy until his retirement. Parker's memoirs thus kick into the long grass several of the stories that have accumulated around such a historic car over the years. One says that 'a year or so later it would be used by Field Marshal Viscount Gort, who was Commander in Chief of the UK Home Forces'; since at the time Lord Gort was Governor of the embattled island of Malta, having previously been Governor of Gibraltar, that was hardly likely. Nor does the

story that the car was allocated to General Montgomery on the eve of D-Day stand up, even though Monty was to take the car over after the war ended. The Rolls-Royce that he took to Normandy on D-Day plus 3 in June 1944 was a Wraith, chassis WMB40, its driver Percy Parker's younger brother Cedric. It's unlikely, too, that there's any substance to the tale that the Phantom was the second Allied car to enter Berlin after the fall of the Third Reich.

But in Alan Brooke's tenure it had a list of distinguished passengers that would be hard to match, including King George VI, Winston Churchill, Ike of course, and the Prime Ministers of Canada, Australia and New Zealand. Who knows what wartime secrets were discussed in its rear compartment, with the division window wound up to keep chauffeur Percy from being a nosy Parker?

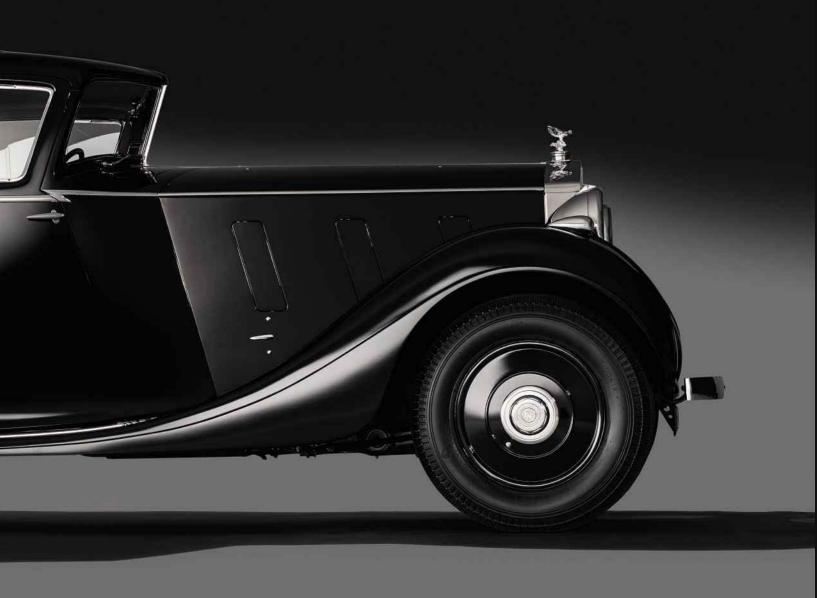
Churchill could be a difficult passenger, remembered Percy Parker: driving from London to Chequers on a pitch-

Above from left

Phantom was commissioned by an aviation enthusiast, hence the Smiths aneroid altimeter in the dash panel; windscreen is the most distinctive element, but the 'swept tail' treatment is characteristic of 'airline' styling.



'The list of distinguished passengers would be hard to match, including King George VI, Winston Churchill, Eisenhower...'



'Its itinerary included such addresses as 10 Downing Street, Chequers, the War Office, NATO Command HQ...'

dark night, he urged impatiently: 'Can't you go any faster?' Parker thought quickly, changed into a lower gear and revved the engine to give the impression that the car was going faster. Churchill was fooled: 'Do you want to break our bloody necks?' he growled.

On another occasion, Parker was driving General Brooke and the First Sea Lord, Admiral Sir Dudley Pound, back in the moonlight from a meeting at Chequers. Both men were fast asleep in the back when, near Northolt, 'there was a swishing sound as though something was coming up behind', followed by a tremendous explosion a few yards away that blew the Phantom onto the grass verge. The only response from the back came from the Admiral: 'Who rocked the boat?' said his sleepy voice.

One of Brooke's first outings in the Phantom was for lunch at Windsor Castle with the Royal Family, to discuss with the King the details of the defence of Windsor. As they left the castle, Brooke asked Parker whether he had been given his lunch. 'Oh, yes,' replied Parker, 'I know my way around the castle well from former visits. What is more, I have come away with a spare chamois and sponge: they keep the best chamois and sponge you can get anywhere.'

When Brooke – by then Viscount Alanbrooke – retired in 1946, the Phantom was offered back to Alan Butler, who said that as the car had by then covered 300,000 miles he had no further use for it, and asked the War Office to make him a reasonable offer. This was accepted, and the Phantom was assigned to Britain's best-known wartime general, Field Marshal Viscount Montgomery of Alamein, the new Chief of the Imperial General Staff. He kept the Phantom as his staff car after relinquishing his post in 1948 and taking on the role of chairman of the Western Union of Commanders-in-Chief (1948-51), the forerunner of NATO, of which he was Deputy Supreme Commander in Europe until his retirement.

During those years, its itinerary included such addresses as 10 Downing Street, Chequers, the War Office in Whitehall, NATO Eastern Command HQ at Northwood, and the NATO Supreme Headquarters Allied Powers-Europe at Camp Voluceau in Rocquencourt, near Versailles.

Rolls-Royce historian Tom Clarke notes: 'As Monty neared retirement, he made strenuous efforts to keep the Phantom III, 3AX79. It was not a wartime car for him, but its role while he was CIGS in the early post-war years made him "very attached to the car", so too his driver of the last 12 years. In fact, the Secretary of State at the War Office, John Hare, had agreed at some time prior to Monty's retirement that he could have the car at full market value.'

Not only that, but Rolls-Royce had offered Monty a free overhaul should he eventually acquire it. Inevitably, the Civil Service dragged its heels in trying to secure an agreed valuation, the to-and-fro of correspondence lasting from November 1957 to September the following year, with dealer Jack Barclay reckoning the Phantom III might sell for between £500-£1000 given its link with Monty, while other dealers and Rolls-Royce arrived at a valuation ('personal association' not included) of £500.

In the meantime, says Clarke: 'Monty's good fortune doubled in May 1958 when a full mechanical refurbishment was authorised costing £450... that brought the amount spent on the car in $2\frac{1}{2}$ years to £1650!'

In the end, when Monty retired in 1958, he bought the Phantom from the War Office for £300, retaining the services of his long-term driver Cedric Parker (Percy's brother), and kept the car in an only-just-big-enough Marley concrete garage at his home at Isington Mill, near Alton in Hampshire, alongside a wooden building containing the three caravans that he had used as mobile headquarters during the campaign in North West Europe.

After Cedric Parker died in 1962, Monty found it difficult to find another chauffeur, so in 1963 he sold the Phantom. Chauffeurless, Monty drove his Daimler Conquest Century, an ex-works demonstrator that he had bought in 1954 and kept for 13 years – usually driving slowly down the centre of the road followed by a queue of impatient drivers.

In July 1963 London dealer Jack Compton placed the following small ad in *Autocar*: '1937 PIII, fitted aerodynamic saloon body by Mulliner, chassis and engine fully modified, maintained regardless of cost by makers from new, late property of well-known Field Marshal: £2000.'

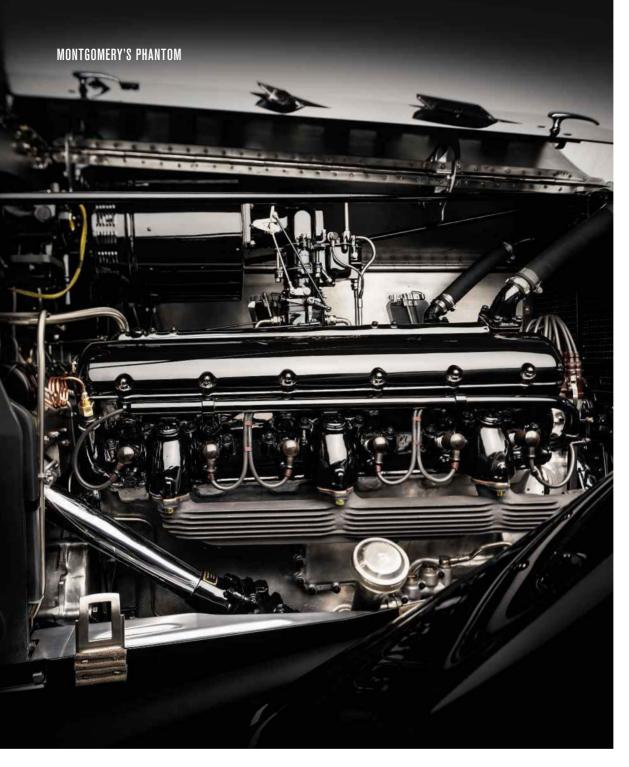
That was something like three or four times as much as other PIIIs were selling for at the time, and the mileage of some 340,000 was certainly excessive. The *jolie laide* Phantom was obviously slow to sell, and the advert remained in *Autocar* for weeks, with the car finally being described as 'the most fabulous PIII on the market today'. The eventual purchaser came from the far side of the Atlantic, a man called George Beaumont, who after a year sold it to Drew Wilson. There followed a succession of owners, including collector-cum-auctioneer James Leake of Muskogee, Oklahoma, who claimed to have the largest

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Right

Restoration work has been carried out in the Phantom's exquisite interior, though a burn mark on one of the cappings remains as testament to one of Churchill's cigars.





1937 Rolls-Royce

Phantom III Engine 7340cc V12, OHV, dual-downdraught Rolls-Royce Zenith carburettor Power 165bhp @ 3000rpm Transmission Four-speed manual (synchromesh on 2,3,4), rear-wheel drive Steering Marles cam and roller Suspension Front: double wishbones, coil springs, hydraulic

Suspension Front: double wishbones, coil springs, hydraulic dampers. Rear: live axle, leaf springs, hydraulic dampers, anti-roll bar Brakes Cable-operated drums, servo-assisted Weight 2642kg Performance
Top speed 92mph

private collection of Rolls-Royces in the world. He displayed the car for more than 10 years before selling it to Herbert Dorner of Northfield, Illinois. The Phantom returned to Europe in 2010, after being bought through Gooding & Co by the current owners, Catherine and Henry Robet.

The Robets initially placed the Phantom III with P&A Wood for a road test and workshop report, but, as the inspection continued, more and more areas of concern revealed themselves. At that point, the decision was taken that all work carried out should be completed to a concours standard, and a thorough restoration began, with its goal the retention of as much originality as possible.

Much of the work necessary was consistent with the car's high mileage – a corroded exhaust system, sludge in the cooling system, a seized cardan shaft coupling, a worn-out oil pump needing new gears, complete rewiring – but the ash body framing was perilously

deteriorated, and whole sections of the body, door and bootlid framework needed to be replaced. The structure of the running boards also needed repair and replacement. Some of the body panels also needed to be remade, and the car was then carefully repainted to look as it did when delivered to Alan Butler in 1937.

Happily, the interior leather trim merely needed sympathetic restoration, and the wood trim – fascias and cappings – was adorned with new silver inlays. During this process, Paul Wood noticed a burn mark on one of the cappings. 'We'll have to bleach that out,' he told the owner.

'On no account,' came the reply. 'That's where Winston Churchill used to stub out his cigars!'

THANKS TO P&A Wood, www.pa-wood.co.uk. The Great Eight Phantoms exhibition runs from 27 July to 2 August, 10am to Spm, at Bonhams, New Bond Street, London W1S 1SR. Races and rallies are won and lost in the workshop preparation is everything...



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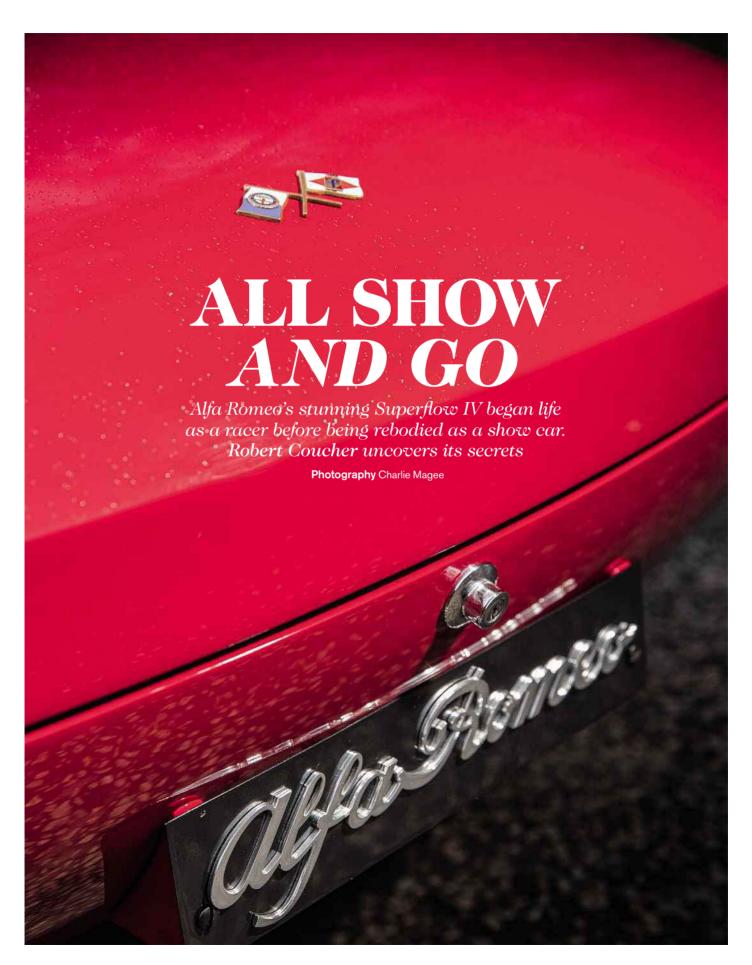






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ost concept cars are little more than show ponies. Often they don't even have an engine fitted and their dynamics are usually just short of non-existent. But not this superb Alfa Romeo Tipo 6C 3000CM. Its Pininfarina styling is startlingly executed but the Superflow IV runs a lot deeper than just magnificent good looks.

Evolving out of the previous Disco Volante or 'flying saucer' model, the 3000CM (Competizione Maggiorata – 'competition enlarged displacement') was engineered to race in 1953. It featured an larger-capacity 3495cc in-line six-cylinder engine, a backbone-type spaceframe, independent front suspension and a de Dion rear end. Its lairy coachwork was

hammered together by Carrozzeria Colli and festooned with scoops, trap doors, filler caps and visible rivets. In total six 3000CMs were constructed, four coupés and two spiders. And – though you'd scarcely believe it from the outrageous styling – this is one of them.

THE ALFA WORKS team entered three cars in the 1953 Mille Miglia, with chassis number 0124 driven to an impressive second place by Juan Manuel Fangio and Giulio Sala. Fangio was leading the race but he clipped a stone road marker so had to continue with a broken tie-rod end and, effectively, only one front wheel steering. He still managed an impressive second place behind a Ferrari 340MM. The cars were then entered for Le Mans that year but failed to finish, though Fangio did win the obscure

Supercortemaggiore sports car race at Merano in '53. The cars were then dispersed, one of them ending up with Argentina's Juan Perón. As for 0128, the car featured here, it has had quite an eventful post-racing life (as you can see) and spent a number of years in the Rosso Bianco collection until it was sold off in 2005.

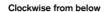
Chassis number 0128 is believed to have been a spare Le Mans car. After gathering dust in the Alfa works for a while, it went to Pininfarina to be 'reimagined' as one of the 'Dream Car' concepts to showcase the Italian motor industry. Its first iteration was as Superflow I, which appeared at the 1956 Turin motor show in white with a blue stripe along its beltline. It featured mild tailfins, Plexiglas front wing caps, and a wraparound windscreen with a full Plexiglas hood and gullwing roof panels.



Its second appearance, as Superflow II, was at the Paris motor show six months later, where 0128 was painted in red with white stripes. The Plexiglas front wings had been replaced with metal but the tailfins had grown Plexiglas extensions. In March 1959 the Alfa was unveiled at the Geneva motor show as the Spider Super, all in white, without the wraparound windscreen and roof and shorn of its tailfins. This design inspired the Alfa Giulia Duetto Spider that arrived in 1966. The 3000CM was then redesigned for the final time for the 1960 Geneva show as Superflow IV, the car you see here.

works racer which just happens to have been rebodied four times as a show car and now

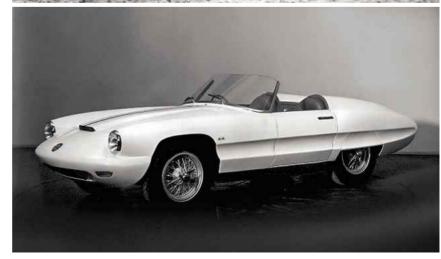
So, no show pony at all but a full-blooded looks like this! No wonder Superflow IV has



All four iterations of the Superflow, showcasing its evolution as the crazy roof and wings were gradually toned down until Superflow IV made its debut in 1960.

















been a stellar attraction and award-winner at the best concours d'elegance events around the world, including Amelia Island in 2005, Villa d'Este in 2014 and this year's Rétromobile and Techno-Classica.

At Pebble Beach in 2013 the Superflow was tipped to become the first post-war car to win the Best of Show award. That actually happened a year later, with Jon Shirley's 1954 Ferrari 375 MM Scaglietti Coupé (also the first Ferrari to win), but the Superflow won its class as well as the Vitesse-Elegance Trophy.

Current owner Steve Tillack commissioned the legendary restorer Jim Stokes to return 0128 to its original Superflow IV condition. He had a lot of input from Austrian specialist Egon Zweimüller, who has a comprehensive archive on these 3000CMs.

With Zweimüller delving into the car's history and carefully researching its specifications, Jim Stokes corrected the red paintwork back to the original hue, sorted out the chassis mounts and checked all the internal numbers, so now Airflow IV is perfect.

TILLACK BRINGS the Superflow down to our favourite test track at Chobham, in Surrey, on a blustery early-summer day. He seems totally unfazed by the conditions. 'Hey, I'm from California, so this weather is a pleasant change,' he laughs. Sitting on the glistening track, the Superflow really does look like something from outer space. Imagine seeing it in 1960 with its Perspex Targa roof and faired-in headlights. Now resplendent in the correct dark Alfa red, the car's lines are glorious. The effect is magnified by the gleaming Borrani wires and off-white leather trim, enlivened further with bright red carpeting.

Then Steve lifts the bonnet. Now you see the serious racing car intent. The crackle-black painted, double-overhead-cam straight-six is long, it's mounted low (thanks to its dry sump) and well back in the chassis, and it's festooned with six Weber 48 DOM carburettors. Weight is saved with magnesium used for the gearbox, axle and brake backing plates.

The engine starts with a huge bark. The sound is savage and mechanical and it's clear those big Webers will be happier when the butterflies are more open than closed. The Superflow is right-hand drive, as many Italian cars of the time were, and the Nardi steering wheel is mounted upright. The seating position is cramped thanks to the very wide transmission tunnel, yet the cockpit feels very airy thanks to the clever roof and clean interior design.

Amid lots of popping and banging at idle (yes, the cams remain in full-race grind) I give the stubby gearshift an exploratory prod. It

1953 Alfa Romeo Tipo 6C 3000CM

Engine 3495cc straight-six,
DOHC, six Weber carburettors
Power 246bhp @6500 rpm
Transmission Five-speed manual, rear-wheel drive
Steering Worm and peg
Suspension Front: unequal-length wishbones,
coil springs, hydraulic dampers, anti-roll bar.
Rear: de Dion axle, Watt's linkage,
coil springs, hydraulic dampers
Brakes Drums Weight 1000kg
Performance Top speed 150mph (est)

Above and right

Sliding Plexiglas roof makes for an extremely airy cabin, even if it's cramped behind that beautiful Nardi wheel; straight-six powerhouse is a racebred work of art.







feels strong and very mechanical, its selectors manipulating hefty dog clutches. The clutch action is not as fierce as I'd expected, but first gear is a very high ratio and the engine needs to be revved hard off the line. That gearshift action proves firm; only at higher revs does it start to co-operate slickly, allowing gearchanges to be snapped through.

The steering is delightful, feeling progressive and as precise as any Marles steering box could ever feel. Shift up through the long gears and the Superflow soon gains serious speed thanks to its lusty and loud 245bhp engine, its power peaking at the 6500rpm redline.

Yet what's really remarkable is the Alfa's ride. With the bodywork mounted so low, you'd expect crashing, short-travel suspension. But with wishbones at the front and a de Dion arrangement at the rear, the Alfa's ride is absorbent and the car feels extremely well planted at speed even though it is shod with period-correct, though relatively skinny, 185 R16 Pirelli Cinturatos. No wonder a 3000CM did so well on the Mille Miglia's rough roads.

Alfa Romeo came late to the disc-brake party

but the drums fitted to the 3000CM are superb. The front brakes are huge, helically-finned bimetallic drums each housing two shoes side by side, giving four leading shoes per wheel. The rear brakes are mounted inboard and are more conventional, but the result is very effective, balanced braking via a very firm pedal.

The targa top is a fabulous piece of Italian design flair. It took quite a bit of careful rebuilding but now the sliding section of the roof runs smoothly on its nylon rollers in their tracks. With the roof open and the anachronistic sidescreens removed, the magnificent sound of that vocal engine can be enjoyed to the full.

What a sensational Alfa Romeo. What a sensational car. A true 'Dream Car' with beautiful Pininfarina coachwork improbably married to a full-blooded racing engine and chassis. A show pony? No, it's a thoroughbred racehorse that just wants to gallop.

THANKS TO Steve Tillack, www.tillackco.com, Egon Zweimüller, www.zweimullercars.com, and Jim Stokes Workshops, www.jswl.co.uk. 'The Superflow soon gains serious speed thanks to its lusty and loud 245bhp engine'

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ADDED BITE

Carroll Shelby is no more, but his legacy lives on in Cobras, Daytonas – and hot Mustangs such as the latest Super Snake

Words Matt Stone Photography Evan Klein

750 HORSEPOWER. Let's begin there. Chew on that number and say it a few times slowly.

Everyone identifies tough-talking Texan ex-racer (and Le Mans-winner) Carroll Shelby as the conceptual creator of the Ferrari-beating Shelby Cobra. And then he turned the original Ford Mustang 'from a mule into a racehorse' (his words). Shelby Mustang and Cobra production wrapped up at the end of the 1960s and, following a car-building dalliance with Chrysler, Shelby Automobiles got back together with Ford in 2005 to continue a line of modified, pumped-up Mustangs. Some, like the current GT350, were built and developed in-house by Ford Performance. Others were designed, developed and produced by what has once again become Shelby American, now in Las Vegas, Nevada.

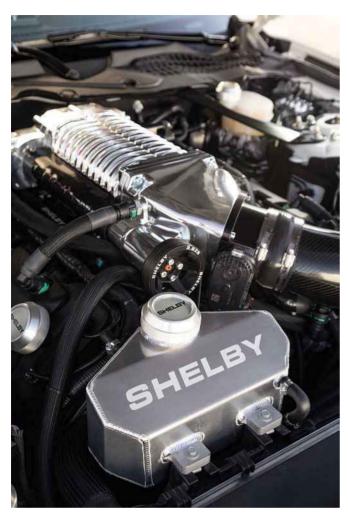
The line-up runs beyond Mustangs. A Shelbyfied Focus ST? The company does that. Or a 750bhp (that number again) supercharged Ford F-150 sport truck; they'll build one for you. Shelby American still produces the iconic black-and-gold 'rent-a-racer' Mustangs you can pick up at major-airport Hertz car rental centres. Think road trip...

The man himself passed away in 2012, and the company's fortunes have ebbed and flowed, but it's back on solid footing and working aggressively to take the brand and products global. 'What's really making the difference,' says Aaron Shelby, Carroll's grandson and Shelby International board member, 'is that Ford is making the Mustang a world car, sold dealer-direct into many international markets. We can do the same.'

Late-model Mustangs have been showing up around the world for some time, coming in via the 'grey market' at high prices. No longer, as many Ford dealers around the world are able to stock and sell new Mustangs, factory-









built for their markets. And some will have the opportunity to handle Shelby cars too.

The blue Mustang you see here is a Super Snake. The reference is obvious, but this isn't the first Shelby-related machine to wear the SS badge. In 1967, Carroll commissioned a white GT500 Shelby Mustang fastback powered by a Ford GT40 Le Mans 427 engine, nicknamed Super Snake and built to test a new line of Goodyear 'Thunderbolt' high-performance tyres. Shelby, who was a Goodyear distributor, drove the car himself on a Texas oval track for 500 miles, averaging over 140mph. The other Super Snake of that era was a 427-powered dragster sponsored by Ford and Shelby, raced by quarter-mile legend Don 'The Snake' Prudhomme.

'The Super Snake remains the rock star in our line-up,' says Shelby American president Gary Patterson. 'Our customers said they wanted even more performance, higher quality, better pricing and quicker build times, so we tasked our teams to meet those goals.'

The new-for-2017, 50th anniversary SS begins life as a standard Mustang GT, its 5.0-litre DOHC V8 cranking 435bhp through a six-speed manual gearbox. The Shelby upgrades include a supercharger, cold air intake system, engine management re-flash and a rumbling, grumbling Borla-developed exhaust system. Choose between the 'standard' 670bhp SS, or the top-dog 750bhp edition.

Ford Performance supplies beefed-up suspension to help get all that power to ground and keep the car pointed where aimed with tighter, flatter body control. Naturally there's a host of interior upgrades, a choice of wheels, carbonfibre trim, colour and striping options, plus Shelby ID and badging. Each car is serialised into the Shelby Registry, and assembled by hand at the company's rambling Las Vegas factory facility.

This particular wide-hipped blue monster, revealed to the media and public in mid-May is still officially a concept – the Ford Shelby Mustang 50th Anniversary Super Snake Widebody Concept. Consider it a streetlegal road racer in the best SCCA Trans-Am sense of the term. So far it's a one-off, with production intent, to gather media and customer reaction in order to come to a 'go or no go' decision before the end of this year.

Its most obvious assets are its curvaceously flared wings front and rear. These are no aftermarket bolt-on bits, having been designed initially in CAD by Shelby American operations director and in-house designer Vince LaViolette. He's a hot rodder from way back, and a successful engine builder and NASCAR feeder series racer, so it's no wonder he does much of the company's development and shake-down driving.

The stock bodywork was scanned and digitised, then LaViolette began laying in the wider fenders. It was close,

2017 Ford Shelby Mustang Super Snake Concept

Engine 4951cc V8, DOHC per bank, direct fuel injection, supercharger Power 750bhp @ 7500rpm Torque 600lb ft @ 6000rpm Transmission Six-speed manual, rear-wheel drive Steering Rack and pinion, electrically assisted Suspension Front: adjustable MacPherson struts, coil springs, anti-roll bar. Rear: multi-link with adjustable lower control arm, coilovers, anti-roll bar Brakes Vented discs Weight 1619kg Performance Top speed 165mph (estimated). 0-60mph 3.5sec









'THE MASSIVE WHEELS JUST TUCK INTO THOSE VOLUPTUOUS WINGS'

but it didn't offer quite the look he wanted. 'I have to see it, feel and touch it,' he comments, so he soon took the project into full-sized foam and glassfibre on an actual car, subtly shaping and blending the surface details so it 'looked organic, like something done at the Ford factory level, just a bit more aggressive, yet mature, and not aftermarket-tuner looking'.

The goal was not only to get the look, but also to make room for massive 11x20in and 12.5x20in rolling stock wearing 305-section rubber at the front and steamrollerish 345-sections aft. Those tyres are handsome and sticky Michelin Pilot Cup Sport IIs, the wheels one-piece forged aluminum alloys by Weld Wheels.

Trick details in the hand-laid bodywork include an articulated fuel flap that swings sideways then up and out of the way of the wheelarch, and handmade functional screened exhaust vents in the wings just behind the front tyres. If produced, the wings would be moulded in composite materials. The aluminum front grille and lower splitter are also custom-made for this concept car.

In order to live up to the 'street-legal road racer' mantra, the suspension has been re-thought to include fully adjustable struts up front, with new lower control arms at the back by Cortex. The stub axles are race-spec units, and the brakes would do any race car proud: drilled and vented discs (slightly more than 16in up front) and multipiston calipers all round, by Brembo of course. The ride

height is modestly lowered, and the massive wheels just tuck into those voluptuous wings. LaViolette has also shaped the wheelarch radii to make the car look more ground-hugging. Overall track is increased by 4in at the rear and about 2.5in at the front.

Carbonfibre caps the door mirrors, and the cabin has been given a substantial retrim by Katskin leather. Practicality takes a walk, though: the rear seat has made way for a multi-element roll-over bar. All the other Super Snake upgrades remain, including the 750bhp option.

This monster motor doesn't simply start. It explodes, the big oval pipes barking your intent loud and clear. The racing clutch requires some revs and a little careful slipping to get away cleanly, and then it's off to space from there. Given the supercharger's belt-driven connection to the engine, there's no lag as with some turbos; there's big torque on tap from down low and all the way through the rev range. The six-speed manual is a joy to work, and the torque is so generous and easily tapped that you're never a gear too high for serious acceleration. Fully broken in, sorted and in the hands of a capable test pilot, this car will storm to 60mph in well under four seconds.

Yet despite the race car prowess, this biggest and baddest Shelby has good manners. The steering response is super-quick, with no tramlining or bump steer, and the ride is palatable too, even on LA's sometimes marginal roads. We can't wait until our first track laps in it. The engine never spits or burps out of turn, it starts every time, it runs cool and happy on street pump gas. Fully developed, this will be a marvellous exotic-rivalling machine completely worthy of the Shelby Super Snake name and legend.

And if you plan a road trip to Las Vegas (don't forget to stop by Hertz...), you must visit the Shelby American HQ and factory museum, with free tours daily. And the chance to order your new Shelby Mustang.



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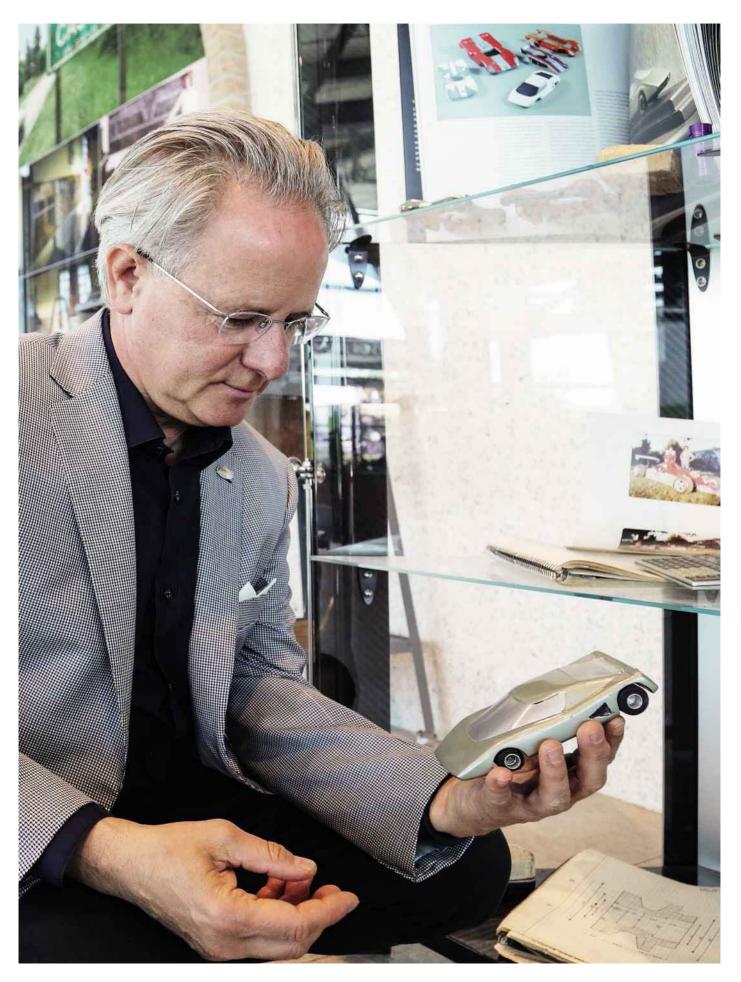














HORACIO PAGANI

With inspiration from Leonardo da Vinci, and personal support from Juan Manuel Fangio, Pagani was destined to create some of the world's most amazing supercars

Words Massimo Delbò Photography Roberto Brancolini

CLOSE TO MODENA, Italy's home of the supercar, many of the villages look similar, their main squares starring at the centre of community life. But in San Cesario sul Panaro, there is a new building, one that looks like something Gustav Eiffel might have designed in the late 19th Century. Only there's nothing historical here. This 5000-square-metre facility is the Pagani factory, a working environment where employees greet the owner with a smile and a cheerful 'Ciao, Horacio'.

Horacio Pagani was born of Italian descent in Casilda, Argentina, in 1955, and developed a deep passion for cars as a youngster. Would he become a designer or an engineer? He found an answer in a *Reader's Digest* article about Leonardo da Vinci, the genius of the Italian Renaissance who declared that science and art could walk hand in hand. And so the young Horacio, naturally gifted with head *and* hands, studied both. Balsa models, minimoto and a Renault-based buggy were followed, in 1979, by his own Formula 2 single-seater, so advanced and impressive that the legendary Argentinian racer Juan Manuel Fangio himself became a fervent supporter.

In 1983, Pagani moved to Italy and began working at Lamborghini. Within a few months he was leading his team, and by 1984 he was part of the test and development team working on the Countach Evoluzione, a project that culminated in the Countach Anniversary (designed by Pagani in 1987) and also the basis for the Diablo.

Pagani left in 1991 to found Modena Design, a company that's still active in styling and technological application, mostly in the field of carbonfibre. Eight years later, the launch of the Zonda at the Geneva Motor Show was not, to Pagani's eyes, the start of a new adventure, but the closing of a circle which had begun in Argentina in the late

1960s. 'When I was 14, I was telling my mother that I wanted to go to Modena to design cars. Reading the few car magazines that reached my village, I understood that Modena was the magic city where the most beautiful cars were built. The opening of the first Pagani factory, and now this new one, are the realisation of my early decisions.'

Leonardo remained an important inspiration to Horacio Pagani, who has constantly pursued beauty and pushed at the cutting edge of materials science. 'We tend to search for beauty in the forms and in the details, and this is the reason why our cars "get naked" at shows, because every single detail – and there are over 700 components under the bonnet of the Huayra – is researched at its best, as per Leonardo's teaching.

'Having said that, I don't know if the man would be a Pagani customer. He was very tight with his money. I fear instead he'd be a competitor, making his own supercars.'

The new Pagani factory is arranged like a Modenese village, with the main square at the centre and the offices surrounding it. 'My workers are mostly from this area, and the concept of the square as the centre of village life, with the shops and the *botteghe* surrounding it, is very familiar. We used natural light, old street lights and the pale brick typical of the area to create the perfect atmosphere. There's even a bell tower with a big clock. But the soul has to come from the people, and their skills and passion. This is the secret of our creation: every component, every car, tells the history of the men creating them.'

And what of Leonardo? 'We don't forget that one of the greatest achievements of the Renaissance was the passage of the idea from abstract concept in the brain, via the love for it given by the heart, to the manual skill needed for its creation. This is the secret of our success, because we are

able to generate emotion in our customers. Every car manufactured by us is different, handmade to fulfill the wishes of the new owner. This is why, when customers ask me for suggestions about their new car, I simply say that they should dream about it. I'm just the owner of the bottega.' That word again...

The bottega is traditionally the small workshop where manufacturing is carried out by hand. During the Reinassance such work was tightly linked with culture. 'Modena, with the Motor Valley, is doing a lot in terms of automotive culture, something that Turin is unfortunately losing and Milan has already lost. There are many small shops that need to grow and maintain their tradition, and it is important to preserve them, because they have that knowledge. Classic cars, as they become increasingly valuable, are perfect for providing this help, because people invest in the restoration, creating and maintaining the culture of the period.'

Indeed, Pagani itself is now beginning its first restoration: car number 12, built in the mid-1990s, is being refurbished for its Hong Kong-based owner.

'It is an unusual task for us, and even if our cars are young when compared to those of other manufacturers, we had to train the team dedicated to it. We preserve as much as possible, replacing only what is necessary, and we have all the necessary information and the signature of every worker who did the job back in period, yet we already want to know more. This is why, for the Huayra, instead of one book for every car built, we have three books with all the details, and we keep our most

important documents – I always kept everything, including my childhood block notes – in a bunker.'

It has not gone unnoticed, even by Horacio Pagani, that used examples of his cars are often worth more than they cost new. 'I had to face this market situation when I decided to create the company museum, or when I bought a car for my private collection. I had to pay more money than I was paid when I sold them to their first owners!'

Today we see supercar manufacturers growing by enlarging their offering, with models far from their tradition – witness the rise of the SUV. Pagani has built only a single model at a time, and allowed it to evolve before replacing it with the next version. The strategy is to manufacture no more than a third of the cars requested, making a three-year delivery time acceptable for customers. And there are no plans to broaden the range.

'We are young and we still have to work hard to establish our brand,' says Pagani. 'You have to transmit the values of your company, satisfying your customers, allowing your work to move forward, facing a bright future.

'In today's market the Paganis are seen as high-level, refined supercars, not competing directly with others. We can't compare our production with other manufacturers. We are a small firm, creating fewer than 50 cars per year – it will be 47 in 2017 – and a grand total of 250 since our debut. What we create in one year is less than a day's productions for others.

'We all know of Ferrari, Porsche and Lamborghini and of their hypercars, and I read a lot the history, the life, the struggles and the turning points of the founders of these





Below
Horacio Pagani's bottega in
its full glory: a brand new
manufacturing facility, built to
reflect the atmosphere of
local Modenese villages.



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firms, but I only ever tried to be the best possible *me*. If there is an inspiration in the car world, probably the one I feel closest to is Ettore Bugatti, because of the mix of technology and form shown by his pre-war cars. This is why we don't race, because our cars are not made for this. They are too refined to be trashed in competition, where beauty is often made second to the speed and success. Our cars are one-offs, custom-built to fulfill dreams.'

That's not to say his cars aren't capable of blistering pace, of course. The current Huayra is powered by a 789bhp 6.0-litre biturbo V12 and, as Pagani says: 'When we went to the Nürburgring and set a record time, it lasted for a good decade. We prefer to invest in improving a small detail rather than taking off a tenth of a second from a lap time. We can do everything the owner with a budget could dream of, but he has to accept our product as a start, because that is what we have the knowledge of.'

While visiting the factory, we spotted a Porsche 911R with manual gearbox and a Ferrari 812tdf, both with special paint. Is this part of the knowledge, too? 'Yes and no,' Pagani smiles. 'These are my private cars. When I go visiting my customer's garage, I always find other thoroughbreds sharing the space with Paganis and my garage is the same. I love cars and I tend to buy the cars that I love the most, exactly as my customers do. On the other hand, it is, of course, important for me to see what is made from other top manufacturers. But in my garage are only the cars I dream of owning.'

Those dream cars include seven Paganis, naturally enough, but also that Ferrari 812tdf (painted in Gold Leaf colours), plus Porsches 918, 911 GT4 and the 911R. There are some classics too, including a Jaguar E-type, Mercedes 230SL Pagoda, and for his sons a Mustang 'Elinor' replica and a Ford GT. 'We are waiting for the new one. I'd love to have the Porsche 917, to me among the most beautiful, amazing and fascinating cars ever, but it is impossible for me to buy one. Which is why I have more than 100 models of it, Scalextric and Polistil, to use on my electric racetrack, a present from my sons.'

While other favourites include the 1955 Mercedes 300SL Gullwing, the Miura ('the most beautiful road car ever made') plus Ferraris P4 and 250 LM, Pagani's holy grail is a highly personal choice: the Mercedes W196 Stromlinienwagen driven by Juan Manuel Fangio.

'It's a wonderful car linked with one of the most important men in my life. When, thanks to Formula 2,



I had the privilege of meeting Fangio, spending time with him and getting to know him deeply, I discovered the man behind the myth – and he is that rare case of the man being far superior to the myth. He did not open doors for me at a professional level, though many at a human level. My only regret is that the Zonda arrived when he was no longer with us, but I'm proud to think that it is exactly as we imagined it.'

And if someone thinks Paganis are not made to be driven, a tour of the company's museum is enough to clarify the situation. *Nonna* – 'grandmother' in Italian – is the furthest-driven Pagani ever, the test-bed for every Zonda's development, new transmissions and suspensions for both Zonda and Huayra, and the highly advanced advanced carbon/titanium frame used in the Huayra which is manufactured entirely in-house. It has more than 550,000km on the clock and proves that the cars made in San Cesario are not only beautiful, but reliable and usable.

And if you ask Horacio Pagani himself what his everyday car is... 'I don't have an everyday car. My everyday transport is a bicycle that I always use to commute from home to the office and back. I love to ride at 4 or 5 o'clock in the morning, when I come to the factory to have a calm look at what has been done during the previous day, and leaving a note written on tape if I spot something I'm not 100% satisfied with.'

We wonder if Leonardo might have done similar at his *bottega*, back in the late 1400s.

Clockwise from top left Pagani's shopfront makes a bold statement; the man himself with a Huayra mid-build; Pagani's museum collection.



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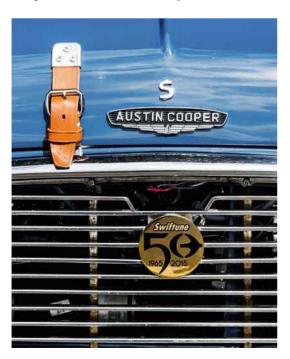


s the Mini Remastered drew gasps with its £100k price tag, a long-time Mini specialist quietly released the first of its new-build improved Minis.

It's not deseamed, has no air-con or touchscreen 'nav, and looks like an old-school Mini because it is. But it doesn't have a standard engine. Inspired by the FIA-spec competition mounts that Swiftune builds and races (since 1965!), the idea was to provide a brand-new car superior to a Cooper S – but at less than a Cooper S price. It's called the Madgwick after the famous corner at Goodwood, where its builders' engines have claimed many successes.

This car, created from a standard 1965 saloon, isn't radically modified past Cooper S spec, but drive it and you find that it's more than the sum of its parts, thanks to all the subtle tweaks that Swiftune has learnt over five decades. Sitting in the pitlane at Goodwood, circuit regular Nick Swift assures me that the speedo on this first Madgwick is pretty accurate and, two-up (I'm near 11st and he's a bit more), it pulls a consistent indicated 108mph at 6300rpm at the end of Lavant Straight before having to brake for Woodcote – all without wringing its neck. Let's call that a genuine 105, lap after lap. It's no animal but works very efficiently, providing its power in a nicely linear fashion to and past 6000rpm, although with more urge from 3500/4000. Peak power is at 5500, so there's no point redlining it in every gear.

'That's the point of it,' says Swift. 'Trying 80% gets you 90-95% of its performance.' It is stable on the brakes and handles beautifully – it understeers a little coming out of Madgwick at full chat, and an experimental lift in the



'It pulls a consistent 108mph at the end of Lavant – all without wringing its neck'

middle of Lavant Corner reveals a chassis that will gently drift the tail without tucking in the nose too abruptly, snapping or spinning. Fordwater is flat in top, of course, and if you have the cojones you can leave it there for St Mary's and drift through, though I'm using third, ready for the next corner. It's utterly faithful and gives you plenty of time to react.

As a Mk1 Escort owner and racer who generally hates front-drivers, I'd happily live with this one, and would love to stay out all afternoon because it remains completely unflustered, with temperature steady in the middle of the gauge and oil pressure refusing to budge from 75psi after several foot-to-the-boards laps. Even the road-legal tyres – 165/70 Dunlop SP Sport R7s – don't go off in spite of the car's neutral handling, which encourages you to chuck, slide and scrabble. It will drift a bit but doesn't move around as much as it would on Dunlop Racers.

It's a great little package but the engine is the heart of the plot, and building race-winning engines is what Swiftune is famous for. This is a 1275 (OK, 1293 then...) running a 10.2:1 compression ratio, so it can tolerate 95-octane unleaded without the hassle of additives. Crank is standard 1275, but crack-tested and measured, and then reground and stroke corrected – from the factory the strokes can vary by as much as 10 thou' – and a steel 'retro' flywheel plus Cooper S blue clutch kit added. Similarly, the standard 1275 con-rods were crack-tested, equalised for length then balanced, and the bottom end put together with ARP bolts and forged Omega pistons.

If the motor is the heart, then the camshaft is its brain, determining the characteristics of an engine: where it makes power, how hard it pulls, how cleanly it idles and the transitions between all three, along with other detail considerations such as fuel consumption and whether the car will pass an MoT – and it's here where most of the developments in A-series turning have been made in the past two decades. Using Swiftune's popular SW5 cam, prodding the valves open via 1.5:1 forged rockers, this engine makes 98bhp against a standard 1275 'S's (alleged) 76. The SW5 is one of Swiftune's biggest sellers – but there's a big difference in delivery between old and new technology.

'In the old days of Special Tuning,' says Swift, 'cam profiles were limited to what you could draw on a board using curves and straight lines, and by what you could actually produce. It would be "we need this base circle, this much lift, this much duration", and then they would







join the curves with straight lines.' That resulted in such classics as the '731' cam, once as universal in tuned Minis as a 285 in a Pinto, and the fiercer '649' that was basically too lumpy for street use. Both had their limitations and compromises. With the SW5 and twin 1½in H4 SUs the engine idles as standard, and you're hardly aware you have a performance cam fitted.

'Now we can design in much more detail, with gentler ramp angles so the follower stays on the cam,' adds Swift. 'We now run high lift and short duration, unlike the old days which was long duration and low lift. The SW5 is about a 260° duration cam, with 0.43in of lift – in the old days they'd be lucky to get 0.40in – but a race cam might have a 310° duration.' The SW5 is most useful up to 5500rpm, which, as Swift points out, most of us stay under 90% of the time.

Filling in the gaps left in the profiles drawn by hand makes for a more flexible engine that's easier to drive, and, with 1:5 ratio rockers and an L3 head, an SW5-equipped 1380 makes over 100bhp – but remains very torquey. The latest iteration of the SW5, the 07 was developed by Kent Cams using Lotus Engineering's valvetrain computer software and is made by Kent on a CNC grinder. Thirty and even 20 years ago it was thought that the A-series engine, now almost 70 years old, had reached the limit of its tunability, but improving technology continues to winkle out just a hair more efficiency from the old pushrod 'four. There's life in the old dog yet...

This build started with an SW10, which wakes up at about 3000rpm, makes real power from 5000 and is advertised to produce 125bhp at 7000rpm and 108lb ft at 5500rpm in a Weber 45-equipped 1380. Swiftune's most extreme grind is the SW23 – that's an out-and-out race

'It will drift a bit but doesn't move around as much as it would on Dunlop Racers'





'As each Madgwick will be built to order, customers can have what they like'

cam for Formula Juniors and Appendix K Minis that doesn't come on song until 4000rpm, but in a 1380 will give 140bhp at 7500rpm, though max torque doesn't arrive later, on a fairly flat curve, until 6000rpm.

On this car the suspension is fairly standard, but with a little negative camber on the front thanks to negative (longer) lower arms: 'If you use adjustable track control arms you have to use Rose joints, which are just too harsh on the road,' says Nick. The steering is the standard ratio, and on this car even the column is in the standard place, and not lowered. Since the FIA racer is the model, the Madgwick uses the same Cooper S brakes – and they work just fine, hauling the car back from more than 100mph repeatedly with no dramas.

Inside, it's more or less stock Cooper. This car was originally fitted with a pair of Recaro buckets, but has since been changed to a pair of Newton Commercial recliners inspired by Cooper S buckets. These look more period – though as each Madgwick will be a bespoke car built to order, customers can have what they like.

Ah yes, built to order... and the price of all this, bearing in mind that, in effect, it's an all-new car? About £35,000 all in, including the base car – which is a little more than half what a concours original Cooper S would cost. And one of those is almost too precious to use.

THANKS TO Swiftune, www.swiftune.com.



A HIGHLY PERSONALISED MINI

This Mini Madgwick was built for a demanding owner

Swiftune, based near Ashford in Kent, has been building and racing Minis for more than half a century. Glyn Swift started the company in 1965 and son Nick took over in 1995, leaving dad to concentrate on what he liked best - creating great cars. Swiftune engines have powered just about every winning Mini at Goodwood, taking the top three places in the all-Mini race in 2009 and the top four in 2015, and Nick himself has won there three times driving his own cars. Glyn built this car for historic racer Mike Waller, and had started the construction of the next two Mini Madgwicks, but passed away only days before we photographed it at Goodwood.

'Glyn, Nick and I had been talking for a while about doing something because

Cooper S prices were getting so ridiculous,' says Waller (above, on left). 'It's very close to what Nick and I intended, and all the bits that wear out are new. It's more of a road car than a track day car, but it's really quite quick.

'As originally built it wasn't tractable enough, so we changed the cam for the SW5 and it's just right – we've done long trips and if you're being really lazy you don't even have to change gear. I've now put the same cam in my 1275 A-seriesengined Lotus Seven S1. 'I've put twin tanks in the Mini and that gives a range of around 300 miles. I'd be surprised if it does less than 35mpg. My wife loves it, and I just have to persuade her to let me have it now and again.'

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'ENZO WAS A ROUGH SON OF A GUN'

Rodolfo Junco de la Vega, 95, collected his Ferrari 212 Inter from the factory in 1952, meeting Enzo while there. He's owned it ever since

Words David Lillywhite Photography Mark Dixon

FERRARIS TOOK FIRST and second places in the November 1951 running of the fast, dangerous Carrera Panamericana race through Mexico, helping establish the then-young company's reputation. For Rodolfo Junco de la Vega, who had returned to his native Mexico to take over the family newspaper business, seeing the race pass through proved life-changing.

He vowed there and then to own a Ferrari – and 66 years later he still owns and drives the Ghia-bodied 1951 212 Inter that he subsequently bought.

'I was at the PanAmerica, and I met Piero Taruffi [who went on to win the race in a 212 Inter Vignale]. I told him I wanted to buy a Ferrari. He asked when I'd next be in Europe and I said it would be the end of the [next] year.

'I called him and we met up. He said, "This is the car you have to have." I said, "Excuse me?" It wasn't new, I believe it had 2000km on it. A man had bought it but couldn't keep it. But that was the only one available.'

There were no Ferrari specialists in Mexico back then, of course, so Rodolfo asked if the mechanics at the factory could teach him how to look after his new purchase. And so he came to cross paths with Enzo...

'I've always loved working on cars, since I was a kid. How many I fouled up back then

I don't know. But the factory mechanics were really helpful, real nice guys, with big advice – they said don't rev it till you get oil pressure, told me how to look after it, what to do.

'That's when I met Enzo. I was talking to the mechanics, he was coming out, walking towards his car. That was the last thing I was expecting, to see the man himself!

'He said to me [Rodolfo adopts a threatening voice], "What do you want?" I told him I was taking the car to America and I was talking to the mechanics so I could work on the car. "Huh," he said. He was a rough son of a gun but I could tell the mechanics respected him.

'We shipped the Ferrari from Italy to Houston. I picked it up from Houston one evening and drove it the 120 miles to the Mexican border in Texas. A policeman came over and asked, "Whose is this foreign car?" He said, "Don't go speeding, I'll catch you! Once you cross the border you can speed up." And I did!'

Rodolfo was 34 at this point, and no stranger to fast cars. He'd been studying at university

Left and below

Rodolfo Junco de la Vega has owned this 1951 Ferrari 212 Inter from new; windscreen stickers wear years of patina, yet tell their own tale; speedometer has been exercised plenty in the past. in Texas some years before when his father was taken ill. Rodolfo cut his studies short and headed home to Monterrey, Mexico, to look after the family business. He was able to run his own businesses too, including a Porsche dealership and a light aircraft sales company, and mix with Mexico's elite.

'We took the Ferrari on road tours. We used to get together and just go. We'd leave Mexico and drive it to the hill country in Texas. My wife and me, and friends who all had Ferraris.

'President Mateos had a Ferrari, I used to drive with him. We got on well, he was a very nice gentleman, and truly a Ferrari lover. We ran the outer loop around Mexico City with the rest of the crazy guys back then. There were quite a few of us. We were very protected, that was the beauty of it. The outer loop would be closed for us.

'Many years later, I saw the president's car at Amelia Island concours. My car was parked next to it. I said "I believe I know this car. It was wrecked on the right rear fender".

"How the hell did you know that?" the owner asked. "Because I was there!"

Rodolfo is proud of the car, and loves to show it and to drive it around his neighbourhood every week. A horseriding accident years ago has left his knees weak but that's not going







to stop him; he eases himself into the driver's seat, pumps the accelerator and turns the key. The engine turns slowly, three times, and then fires perfectly, oil smoke briefly wisping out of one of the pipes. Rodolfo fusses around the car.

'It always starts. No problems [he taps a plant pot for luck]. 'All I've ever had to do to it is check the valves, make sure the carbs are clean, change the oil, change the antifreeze. I look after it, it's always kept in an air-conditioned area.

'I had it repainted it 1975 but nothing since. I just wax it. The car was never hit but the paint was kind of cracking. I was too proud of the car

to leave it like that. All I have to do to the seats is clean and lubricate the leather. Have I rechromed it? The surround on the grille, yes. Bumpers, no. Headlight rims, no. The wheels of course have been redone.'

He chuckles, reminded of another concours. "There was this guy showing a 212. Everything was chrome! I didn't realise the guy was standing near me, and I said, "Oh my God, who the hell did that!"

Still chuckling, Rodolfo climbs back in and heaves on the steering wheel to manoeuvre out of the driveway.

Above and left

Rodolfo's Ferrari retains its original leather seats and trim, worn but still in one piece after more than 60 years; he takes the car out every week, though he doesn't drive it as hard as his Maserati Bora (that's another story...).

'The steering is heavy even for a young man. As long as you're moving it's OK, I can handle it. Standing still it's a different story. I'm 95, I'm not as pliable as I used to be – that's reality!'

Rodolfo gives us a spirited ride around the Florida estate he's lived on for the last 13 years.

'I keep forgetting how hard it is to ride in it. It's so hard sprung but it's better at high speed. The engine is perfect! It's very, very smooth. You can put it in third gear, do 20mph. You keep the revs above 2000 in any gear and it's OK.

'Lilian [Rodolfo's late wife] loved the car but she didn't appreciate driving in it. She was always making comparisons between this and her Mercedes. I'd say, you can't do that, they're different animals altogether! She was one hell of a driver,' he adds quietly.

'Many, many, many times I've had offers for this car but I wouldn't sell it. It's owned *me* for so many years! What I have done with all my cars is they belong to an LLC [limited liability company]. I tell my friends, when I'm gone they can do whatever they like with them.'

THANKS TO Bill Warner, Amelia Island Concours d'Elegance, Florida, www.ameliaconcours.org.



2016 PORSCHE CLASSIC RESTORATION COMPETITION

1991 PORSCHE 944 TURBO S

UNIOUELY AMONGST the entries for the Classic Porsche Restoration Competition 2016, Porsche Centre Glasgow submitted a car it had been supplied by a local customer. 'With impeccable but coincidental timing,' laughs Centre Principal Paul Farrell, 'a very good customer of ours, Walter Toward, brought in a 944 Turbo S for restoration at roughly the time the competition was announced.

'Walter already owned a sister car, a 944 Turbo S with very, very low mileage, and he wanted a replica that he could use a bit more often. Walter sourced the car himself; he's had plenty of practice, having owned several 944s over the years, including a couple of Cabriolets and a couple of Turbos, as well as a 928S. We believe that the car he found for us to restore was

one of the original Porsche GB press cars.

'When the Turbo arrived at Porsche Centre Glasgow it looked fine from about 20 metres away, but when we and our Porsche Recommended Repairer, Mitchell Inglis, started stripping it down, there was plenty of corrosion to contend with. There were signs that it had been sympathetically restored in the past, but the only way you're going to keep the rust away for any great

length of time is to use new panels.

'In common with most 944s, the sills had gone, and the front wings were beyond hope, too. The rear wings proved especially challenging because replacement body parts are very hard to come by these days; we managed to find a complete panel for the offside, but on the nearside we had to fabricate new metal. We also fitted new lights and door mirrors. And Mitchell Inglis's paintwork was fabulous – really beautiful.

'Mechanically the Turbo was reasonably sound, but over the years it had been maintained with non-Porsche parts such as the brakes and suspension, so we returned all those to standard. The car now drives superbly, lots of torque and power, no creaks or rattles. Not bad for a 944 Turbo with more than 100,000 miles on the clock.

'The interior was, we thought, in very nice condition - it could have been left as it was. Walter Toward, however, insisted that it was re-upholstered and that sections of carpet were replaced. It makes sense: when your car is that lovely on the outside, you want to invest in the interior, too.'









INTERCEPTOR IN ITALY

t's turning heads, that's for sure. Turin is a busy industrial city, not some primped and preened tourist town, but even the preoccupied Torinese stand and stare when we rumble past. The look they give the Jensen is an interesting one.

It's quizzical, even a little annoyed. At first I assume that this is a version of the negative reaction any large classic car produces from time to time, a mixture of envy and a little ecohate. But once we come to a stop I twig what's going on. They don't recognise it.

If you are even slightly into cars, you'll know this is one of the most influential spots in the history of the automobile. While Italy's car industry is not located entirely within the Province of Turin, many of the greatest names originated here and even more are now headquartered here. It's Europe's Detroit, only without the economic collapse.

And it seems Turin natives can feel a little proprietorial over a great many cars. To see one that is clearly a product of that golden age of post-war car styling, obviously a fast, Italianesque GT and yet unfamiliar, must irk them. Now we're parked, and a smart middleaged gentleman walks slowly round the car with the eye of a racehorse trainer assessing a new stallion. Yet even he has to read the badge on the grille. 'Ah yes... Een-ter-SEP-torr.'

We're here partly to tell the story of this car, HEA 1D, and the birth of the Interceptor, but also for a practical purpose. This one is owned by UK Jensen specialist Cropredy Bridge Cars, and has been brought to Turin to attend the catchily-titled Auto Moto Retro show in the halls of the old Fiat factory, Lingotto. Values of Interceptors have shot up in recent years as the UK market recognises their qualities. The next step is a bit of recognition on the Continent, and what better place to start than in the city that built this car?

Our smartly dressed Jensen appreciator has to make a couple of guesses at the *carrozzeria* before he hits on the right one. That's fair enough, given the tangled tale behind the car's inception. It's surprising that even a single Interceptor was completed, never mind the 6639 built between 1966 and 1976.

Jensen's board was split over the successor to the fast but unpretty C-V8. Alan and Richard Jensen, along with chief engineer and designer Eric Neale, created a neat if unambitious three-box shape for the P66, resembling a low-slung Bristol 408. But managing director Brian Owen











'THIS WAS SOMETHING A FAMOUS RACING DRIVER MIGHT PARK IN THE PADDOCK FOR A SWIFT, RELAXING DRIVE HOME'

and deputy chief engineer Kevin Beattie weren't impressed and felt strongly that the new Jensen should be Italian-styled. The balance of power lay with John Boex, who held the purse strings for Jensen's then-owner, Norcros Limited.

Owen and Beattie talked Boex round, so the P66 was put on hold while they visited Ghia and Vignale in Turin and Touring over in Milan and invited a tender from each. Ghia had plenty of work from Chrysler and asked for a fee to extend its efforts to Jensen, so was ruled out. Vignale offered another three-box shape rather like the Maserati Mexico it had revealed at the '65 Turin show, but Owen and Beattie thought it too conventional.

That left Touring's submission, drawn by house stylist Federico Formenti. The dramatic semi-dome of the rear tailgate and the longnosed, low-slung proportions were exciting, but there were snags. Jensen was set up to build glassfibre bodies, not steel, and Owen and Beattie judged Touring to be financially unstable and not to be trusted with production. So the pair agreed to purchase Touring's design outright and took it to Alfredo Vignale, who said he could build their new cars for them. The quote came back looking even more attractive than Owen had hoped, and a decision was forced through at the next board meeting.

The new car would use the Interceptor name, a revival from a 1950s model and one originally intended for the P66. The innovative four-wheel-drive version, developed in parallel and also bodied by Vignale using a modified version of Formenti's design (and a Maserati Quattroporte bonnet), would be known simply as the FF for Ferguson Formula, a reference to its four-wheel drive system.

Vignale bodied a CV8 chassis as a prototype which Beattie and his assistant, Mike Jones, drove home to West Bromwich as a transcontinental shakedown. Six months later, the second Interceptor – the car on these pages –was finished and ready for the British Motor Show in October '66, where it appeared alongside the prototype and the first two FFs. Production was soon into full swing.

Only a few months later, everything changed.



1966 Jensen Interceptor

Engine 6276cc V8, OHV, Carter four-barrel carburettor Power 325bhp @ 4600rpm Torque 425lb ft @ 2800rpm Transmission Three-speed automatic, rear-wheel drive Suspension Front: double wishbones, coil springs, telescopic dampers. Rear: live axle, semi-elliptic leaf spring, adjustable dampers Steering Rack and pinion, power-assisted Brakes Discs Weight 1588kg Performance Top speed 140mph, 0-60mph 7.3sec

Jensen had never intended to have Interceptors built abroad indefinitely; it needed time to make preparations for the change to bodying its own cars in steel. So problems with Vignale's fit and finish – probably exaggerated – were used as an excuse to get out of the contract early. It was a neat reversal of the situation Jensen had found itself in a few years previously, when Volvo gave it the contract to assemble P1800s while a new factory was built in Sweden, then cited quality concerns to end the agreement and move production back to Gothenburg.

Jensen's workforce built Interceptors by welding together pressed panels rather than hand-beating each panel like Vignale did. When you think of the cost of creating new press tools and establishing the new production facilities, plus the money already poured into FF development, you suspect that Jensen's bank statements from 1966 and onwards made ugly reading. Indeed, by mid-1968 the board ceded control to a merchant bank, William Brandt, and in 1970 Jensen Motors changed hands again when Kjell Qvale bought it.

How fortunate, then, that the car itself turned out rather well. It became one of the most familiar motoring status symbols and benefited from association with numerous celebrity owners, including an odd popularity with drummers: John Bonham, Mitch Mitchell, Mick Fleetwood and Ginger Baker all had them. Bonham had at least two and Baker racked up three FFs, including one that was

wrecked and abandoned in the Sahara desert.

You don't have to spend long with an Interceptor to discover its appeal. The cabin is a very nice place to be, with broad, comfortable chairs and an abundance of head- and kneeroom by 1960s standards. The dash could be from a Ferrari 365 California, with the speedo and tachometer each nestling in their own hooded bezel. And despite the Interceptor's reputation for heft, it doesn't seem that large a car in modern-day traffic.

We make our way from Lingotto towards the River Po and the Parco del Valentino. The network of quiet roads amid the green spaces would have been an ideal place for Vignale to test and photograph his early creations; his first workshops were just around the corner in Vanchiglia. There's only a block of flats there now, but at least we get a glimpse of the Mole Antonelliana, the spire that Vignale used as the central emblem on his badge.

The squeaks and rattles that Turin's potholes are provoking give away the car's age. That said, it rides more like a luxury saloon than a sports car. The trade-off is that the handling offers a similar comparison. While the Interceptor was a marvellous grand tourer, this Jensen and its ilk weren't seen on racetracks and weren't bought by Jim Clark wannabes. This was something a famous racing driver might park in the paddock for a swift but relaxing drive home. Indeed, Jackie Stewart had one for just that role.

From launch to the early 1970s, Jensen was



'FROM LAUNCH TO THE EARLY 1970S, JENSEN WAS SELLING BETWEEN 600 AND 1000 INTERCEPTORS EVERY YEAR'

selling between 600 and 1000 Interceptors every year. Compared with 400 Aston DBS V8s in three years or just 79 Bristol 410s in two years, the company was flying. But we know this already: any car enthusiast with their eye on the small ads in the 1980s and '90s knows how far Interceptor values fell. They were too numerous for too long. And then there was the thirst of that thumping great V8.

Though sales were strong in the UK, tax brackets and import duties made Interceptors a lot more expensive in Europe, especially in Italy, which has a measure of irony. Vignale moved into a larger factory in 1961, over at Grugliasco on the eastern side of Turin. Nowadays, with the signage long gone, it could be any old industrial estate. In its day it was a fully-fledged car factory, a giant step up from the cramped workshop in the middle of town. Lancia Appias, Flavias, Maserati 3500 GTs, QPs and Sebrings were built here and Vignale became a marque in its own right, with rebodied Fiats such as the 850 Spider, Eveline, Gamine and Samantha.

It all seemed an excellent fit for Jensen but, despite the size of the premises, work was labour-intensive. With little automation, the economic climate for small coachbuilders worsened through the 1960s. Alfredo Vignale sold out to De Tomaso in 1969 and, only three days later, perished in a car crash.

It would have been fascinating to know how he regarded the Jensens his company built. This one, HEA 1D, was the first production example and was used for the *Autocar* road test in the 5 January 1967 issue. In the history file is a Jensen memo asking the engineering department to 'ensure that it is in prime condition' for a loan to *Motor* as soon as it returned from *Autocar*.

Both magazines praised almost everything bar the arrangements for heating and ventilation. Neither mentioned the typical Interceptor hot starting problems and overheating, one benefit of lending it for road tests in the middle of winter. Interestingly, *Autocar* said that 'for a new model the Interceptor feels fully mature and extremely well built.' Build quality problems from Vignale? Hmm...

After Jensen Motors sold this car into private ownership in 1968 it changed hands a few times and eventually returned to the factory in the late 1970s for a 'major restoration'. After 10

years of dry storage another owner had it repainted (in the original colour), re-chromed, Waxoyled and smartened-up inside with trim repairs, which throws doubt on how extensive the first restoration really was. More work continued through 1990 and '91 including the replacement of the bonnet with a new item from the factory. By the time Cropredy Bridge acquired the car in 2014 it had mellowed pleasantly and thus it remains, with a thorough re-commissioning job to maximise reliability,

We're closing a very large circle by returning this car to Turin. As it takes its place on a show stand at Lingotto more than 50 years after it rolled out of Vignale's premises, it's a significant piece of history. The Interceptor had a troubled birth yet sold in big numbers. It later tumbled from celebrity status symbol to secondhand gas-guzzler, but now it's risen again, attracting big money and high-end restoration investment. It's an Italian masterpiece with an American heart but an entirely British soul, and the Brits are here in Turin to remind everyone what they've missed. About time, too.

THANKS TO Ulric Woodhams, jensenmuseum.org; Cropredy Bridge Cars, www.cropredybridge.com.

The Original INTERCEPTOR

RESTORED BY CROPREDY



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WHAT LIES BENEATH

Imagine if you could digitally scan an entire car so that, if the worst happened, you'd have a pattern ready for its re-creation...

Words John Simister Photography Tim Andrew



WE LOVE OLD-SCHOOL technology in our old-car world, a world mostly centred on an era unvisited by digital electronics. Calculations were analogue, three-dimensional shapes were produced and measured physically and not always accurately. Two worlds, then and now. The heart says they should stay as separate as possible. But maybe the heart is shooting the messenger, for technology should do only what we want it to do.

The pictures you see before you show worlds not colliding, but meshing. What is happening is that an icon – yes, why not use that word here? – of the early 1960s, as shapely a construction as can be imagined, is being digitally scanned in such detail and to such accuracy that the icon can be recreated to dimensional perfection. Should the National Motor Museum go up in flames and

Bluebird CN7 be consumed, the data here gathered could help create a replacement. It wouldn't be the original record-breaker but it would be the very next best thing.

Now, if the Bluebird can be scanned, so can your own classic car for which no new panels are available. Technology is your friend. But how does it work? And how can technology be so stunningly, infuriatingly clever?

Look again at the pictures. The Bluebird is lit, the background is dark, and there are several rather surreal-looking white spheres placed around the vision of curvy blueness. There's a tall tripod and flashes of red light. And a man is doing things on a laptop computer on the screen of which is an image of the Bluebird, except it's green.

The man is Stuart Brown, founder of and brain behind 3D Engineers, the first company to scan cars in this way







From top

White spheres act as reference points in a 'point cloud', which become part of the scan and allow the resultant image to be rotated and manipulated.

'The resulting data could be fed into a CNC milling machine to create a body pressing'

and realise the potential it offers. But what you can't see are the 3.4 million points on the Bluebird's virtual surface that together make up its digitised shape. That's how many the scanner has decided are sufficient for a decent digital map.

So what, exactly, is happening here? On the tripod is a rotating scanner, one of several that 3D Engineers use. It generates a fine red laser beam, which is reflected by a rotating mirror onto the object being scanned, and a fourlens camera by Scottish company NCTech picks up defined points (totalling that 3.4 million) along the line traced by the laser on the subject's surface. These are fed into a laptop computer running a program called Geomagic, which converts them into the scanned image as it builds up layer by ultra-thin layer.

'The scanner generates a point cloud,' Brown explains, 'and the spheres act as reference points. I place them around the car. Then the computer calculates their centre points and jiggles them a bit to align them perfectly.'

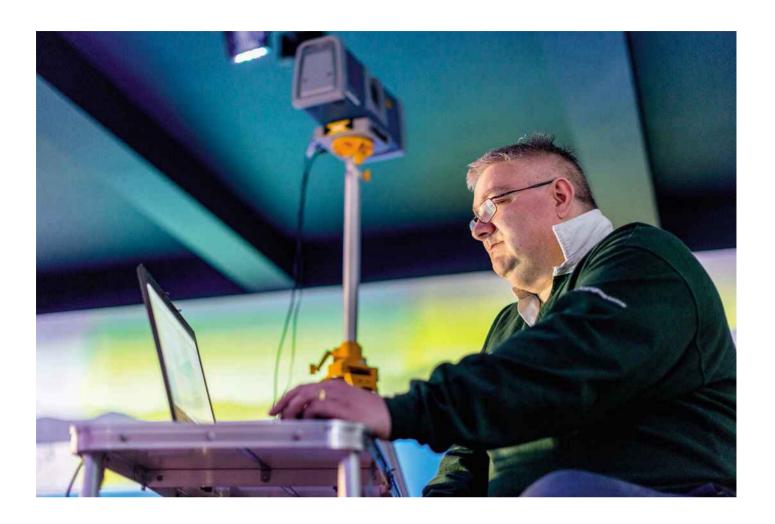
Why? The car, or other object, being scanned is unknown to the computer before scanning, but as the layers are built up they will incorporate the spheres. So any error in a layer can be corrected by re-aligning it to the known centres of the spheres. It also means that, when one side of a car is finished and the other side is then done, followed by scans from further viewpoints to ensure the whole car has been 'seen', the scans can be joined perfectly. Even better, it allows the image to be rotated and manipulated because the known positions of the spheres keep it together.

'The scanner captures everything we can see from here apart from a cone underneath the scanner itself, which it can't see,' continues Brown. 'It starts with a preview, which is effectively a perspective photograph, and then we can tell it to cut out what's unnecessary. It then scans only the parts we need, otherwise there would be too much data.'

The resulting data, once processed, could be fed into a CNC milling machine to create a body pressing, or even to create components directly by stereo lithography. The possibilities are huge, yet the process seems so simple. Only recently has it become so, as Brown explains. He describes how Malcolm Sayer formed the shape of the Jaguar C-type, mapping out 450 points – enough to create a car – around which he could build the body patterns.

'The next stage was for studios to use a hard probe to scan the surface of a solid model. That could collect 40,000 points in a week. Now we can collect billions of points in a day, but we don't need that many.'

Just 3.4 million are enough for the Bluebird. 'There's also a little overlap between the scans,' Brown continues, 'so there can be a tendency for one scan to slip relative



to another when you have a surface like the Bluebird's with not many features. That's where the centre points of the ten spheres come in, so we can get global registration – everything in register. The scanner needs to see at least three of them at any time, ideally at different heights. This is the longest car we've ever scanned, by the way, and its closeness to the wall makes it harder.'

There's another advantage to scanning by laser rather than by solid probe. You don't have to touch the car. And the same applies to the use of the spheres as reference points. 'We've had warnings from insurance companies about this. Some people put dots on the car's surface, but we avoid that. After all, that might be the bit of paint that Stirling Moss touched.'

So you just set up the spheres, fire up the scanner and let the megabytes do their stuff, yes? Not quite. You have to make things as easy for the scanner as possible, and it will tell you if there are parts it can't see.

Certain colours and surfaces are more easily detected than others, too. 'Red is a good colour to scan,' Brown reveals. 'A good scan comes up as green on the screen, while a red area says there's no data.' That's for the initial image on the screen; these colours can be manipulated later, as in the blue images here of the completed CN7 scan in which the white parts represent the data-free zones.

'Scanners hate surfaces that are dark, transparent or reflective,' he continues, 'so we can apply a chalk-based matt coating to get better data – but only if the client

allows it. A dark background with no more than ambient lighting is good, though.'

Today, Geomagic is emplyed by 3D Engineers along with other programs such as SolidWorks (a computer-aided design – CAD – program). Once the car's underside is scanned, Geomagic constructs a complete spherical image viewable from wherever you choose. 'You can "sit inside" a virtual car and move around,' Brown explains, 'and you can feed the data into a CFD [computational fluid dynamics] program and test the car's aerodynamics.'

The laser scanner that gives Geomagic its data has a big enough field of view to scan the whole side of a house to an accuracy of one to two millimetres. For closer work an alternative scanner is used, which has to be no further than five metres from the subject and is more accurate. 'It's on Boeing's approved list,' reveals Brown, 'and it raises questions of how to define accuracy, but Boeing has its standards and the worries of liability so we trust it. It's slight overkill for cars.'

Brown started this scanning service nine years ago, after 20 years in the 'rapacious' insurance business. 'The internet came along and people like me were crucified,' he says. 'We were a layer of cost no longer needed. So when I set this up, I wanted 10% of it to be for the benefit of others, for charity. I remember coming to Beaulieu as an eight-year-old, so given its budgetary restraints I offered to do this scan. I'll donate the data to Beaulieu, and it can be used to research aerodynamics, make parts, whatever is required.'

→

This isn't Brown's first job for the National Motor Museum. A while ago there was a Daimler with a corroded radiator, but enough of its ends existed to act as a pattern for a new one. 'So I scanned it and got a US company to 3D-print new ends. A lot of CAD looks wrong, too perfect, but with this radiator I could add some variability. Which leads to the question: can we reproduce patina, and how do we do it?'

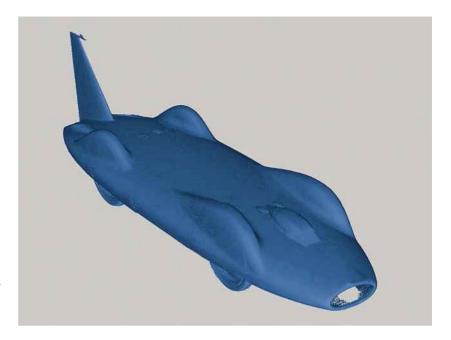
Anyway, post-insurance, Brown restarted his career from scratch. 'A friend had a DB4, I had a DB4 workshop manual, and I thought, "I can make those shapes in CAD". So I bought the software and went to Derby University to do every course and exam on the subject, to get proper proof of my ability. I needed a halo project, so I went to the Bugatti Trust at Prescott. They were very nice to me and gave me the plans for the Type 35.'

By 2007, three years on, Brown had completely reverseengineered the car into the sort of computer data that allowed every component to be re-created. 'We were the first people to do that, but meanwhile I was running out of money. So I sold Christmas trees by the side of the road, milked sheep, did some labouring... I'd been with rich people in my previous life, and now I was with people who had nothing. I could empathise with that but my wife got a bit cheesed off.'

And it was with wife Annette's backing – 'She's better at scanning than I am' – that Brown started 3D Engineers, when he realised that no-one else was doing anything quite like this scanning process in the UK at the time.

'I wrote to everyone who advertised in *Octane* to see if they wanted anything scanned. I had a great big tower computer system at first, which took 38 minutes to process the data from the scanner into an image. Three years later I had a laptop that did it in nine minutes. This one does it in two.

'As well as the CN7 we have done the 1927 Sunbeam, the 1929 Golden Arrow and the original Blue Bird from 1920 (see *Octane* 148) – they needed to be recorded before they went to Pendine Sands, in case anything happened. The Sunbeam and the CN7 were a breeze but the Blue Bird was a problem with all those exposed mechanical details. It's strange being in the museum all alone, at night, with these cars and their



history. I was wondering if Donald Campbell's ghost would appear...'

So you might use 3D Engineers to scan a car for posterity, or to provide data for a buck so a new body can be made. Or you might need a chassis scanned so you know the new body you're designing will fit over it before you commit to building it. The possibilities are huge, and potentially very time-saving, and Brown will scan your own car – outside only – for around £1000.

Meanwhile he's hoping to scan a Supermarine Spitfire to get data for a 150% life-size model, the idea being to display it at the factory site in Southampton. Meanwhile, as we talk, Bluebird CN7 sits vast and silent on its enormous 52in wheels and rounded, slick treads. It's an image etched in the mind of any wide-eyed child of the 1960s, a single blue entity. Back then, deconstructing it into digital computer data didn't occur to us at all.

VISIT www.3dengineers.co.uk.

Above

The finished result: a car scanned to provide data for a replacement body, or just for posterity. Bluebird's future preservation looks safe.



SCANNING A SLICE OF SPEED HISTORY

Bluebird CN7 was the last wheel-driven record-breaker

IT SITS LONG, low, menacing but silent, this Bristol-Siddeley Proteus gas-turbine engine slung between the four giant, thin-tyred, shrouded wheels that transmit its 4100 shaft-horsepower. Readers of a certain age will remember the Corgi model of Donald Campbell's CN7 – Campbell Norris 7, Ken Norris being the designer – with its slippery body built by Motor Panels of Coventry. The model lacked the tailfin, and represented the machine as driven at the Bonneville Salt Flats in 1960 with crossed British and US flags on the nose (although the models sometimes had a pair of Union flags). This run ended in disaster as a gust of wind tipped CN7 into a somersault.

Campbell's team rebuilt the Bluebird in time for another attempt in 1962, this time at Lake Eyre in South Australia. The tailfin was designed to keep CN7 stable, and the nose bore British and Australian flags, but the weather was against the team that year and again in 1963. Finally, in 1964, Campbell achieved a two-way average of 403.10mph and the land speed record was his.

But not for long: jet-powered cars became eligible for the record that year, and by the end of 1965 Craig Breedlove and his Spirit of America had taken it to 600.601mph. Today it stands at a supersonic 763.035mph, reached in 1997 by Andy Green in Thrust SSC.

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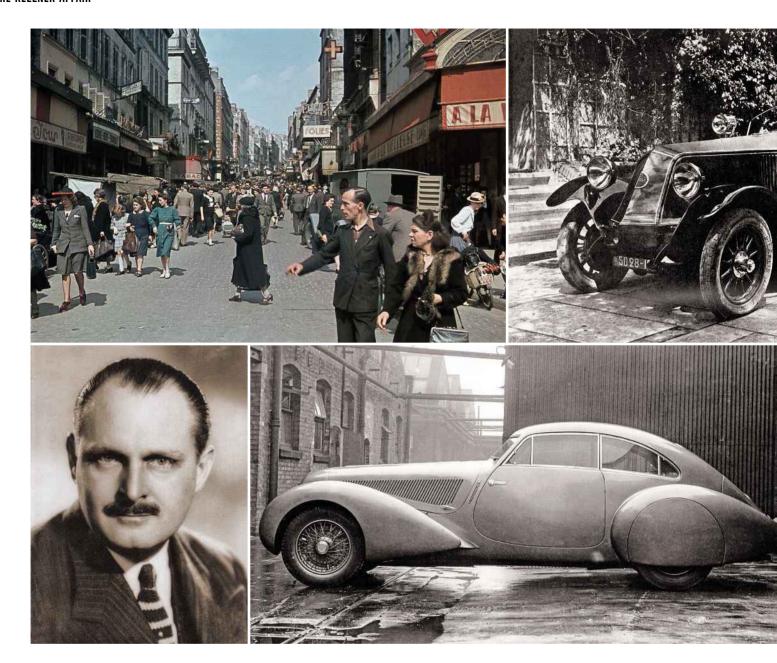
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Resistance was futile

Superstar coachbuilder Jacques Kellner lost his life fighting for freedom from Nazi rule, as this shocking book extract reveals IN PARIS, SPRING was in the air on 21 March 1942. It was a welcome relief. For the French, that winter had been one of the coldest in living memory. But the frost was losing its grip and the pale tips of Easter lilies poked timidly out of the soil. In cafés and brasseries, life went on as people were at a loss to decide which winter garment to remove as they soaked up the sun and warmed their hearts with news that the tides of war finally seemed to be turning.

Meanwhile, at the Mont-Valérien prison outside the city, winter remained in the hearts of prisoners and guards alike. That morning, the condemned had been removed from their cells and transported to the place of execution, as the firing squad made ready. The first shots rang out at 4:01pm, the last at 4:23.

Five members of a resistance group lay dead. They included coachbuilder Jacques Kellner and Georges Paulin, the gifted designer of many







beautiful and aerodynamic cars. For the Nazi court that had handed down the sentences, it was a case of finishing business. For France and the nascent French Resistance, it meant the loss of heroes who had been willing to give their lives to fight the invaders.

The executions had ended the life of the man who was the greatest coachbuilder in France, only 47 years old when the bullets flew. Jacques Kellner was not only the scion of the company his grandfather had founded in 1861, but also an industrialist in his own right and president of the French coachbuilders' association. From the beginning, the Carrosserie Georges Kellner had grown with an almost explosive speed: just before the advent of the automobile, the company employed in excess of 600 workers and offered an incredible 350 different styles of so-called hippomobiles, or horsedrawn carriages.

Kellner began making automobile bodies in 1894 and was already well established when the Société Renault Frères was founded right next door in Boulogne-Billancourt in 1898. Renault soon dwarfed France's largest coachbuilder in every way, but a mutually respectful cooperation continued to exist between the two companies - even as the tables were turned. During what the British call The Roaring Twenties, and what the French call les années folles, came the heyday of both companies. Renault had introduced its magnificent new six-cylinder 40CV 7.5 Litre luxury chassis on 1 January 1919 and, in the ensuing years, Kellner clothed it in many different styles, from the rakish to the imposing, from the ostentatious to the plain weird.

Further marques that often turned to Kellner included Hispano-Suiza, Rolls-Royce and other luxury makers. Kellner specialised in large and sumptuous chauffeur-driven body

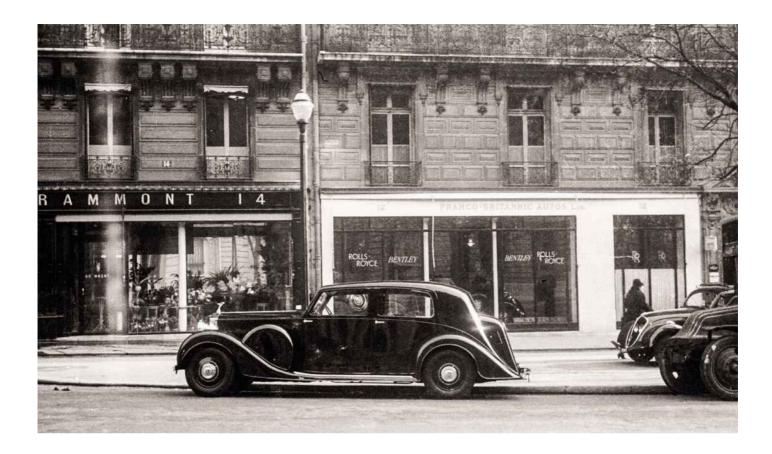
Clockwise from top left

Paris in the spring of 1942; Renault 40CV by Kellner; inside the Kellner works; a late-1920s Kellner sales brochure; Embiricos Bentley, designed by Georges Paulin; master coachbuilder Jacques Kellner.

styles, although the company was also famous for inventing the *scaphandrier*, a rakish dual-windscreen convertible type named after the large round diving helmets used before the aqualung was invented.

Throughout the '20s, Kellner maintained a magnificent showroom at 127 Avenue des Champs-Élysées, while the large purpose-built factory complex in Boulogne turned out expensively built and beautifully appointed one-off luxury cars at a rate no other French coachbuilder could match. There were great stocks of wood, forges, panel-beater shops, saddlers, carpenters and painters. Everything





could be made in-house: wooden body frames, aluminium panelling, brass accessories and beautiful cabinetry in rare woods. The bare chassis from the manufacturers rolled in as ugly ducklings at one end of the factory and emerged several months later as gorgeous swans clothed in the finest creations of the coachbuilder's art. *Voilà*! So simple when you know how.

But by 1931, as the Great Depression sank its teeth into France, Jacques Kellner could see that he needed to diversify. In cooperation with the French aviation pioneer Louis Béchereau, he founded Avions Kellner-Béchereau to build light and fast aircraft, a business that soon overtook the coachbuilding enterprise. By 1938, Kellner was no longer bodying cars, and Béchereau's advanced aircraft designs had become the mainstay of the business.

Back in 1924, an ambitious Englishman named Walter Sleator had become a salesman at the Kellner showroom. He stayed for approximately five years, but was headhunted in 1929 to work for Automobiles Rolls-Royce in France. Sleator spoke fluent French, and by 1934 he had ascended to become director of Rolls-Royce's operations there, including sales of Bentley cars. Sleator made sure that Rolls-Royce remained good clients of Kellner, and a friendship developed between the two. Had this not happened, their resistance group would never have come into being, with Jacques Kellner and Georges Paulin as key members and Sleator acting as lynchpin in Madrid.

Above

The Paris HQ of French Rolls-Royce and Bentley sales operation Franco-Britannic Autos

In 1938, Sleator engineered the purchase of Bentley chassis B27LE for André Embiricos, the car that was to give him everlasting fame. Sleator had its streamlined body designed by Georges Paulin, and the body was built by the coachbuilder Pourtout, with whom Paulin had worked previously. The car was tested to great success, and Sleator formed another friendship, this time with Paulin. When the Germans invaded France, Sleator fled to Spain. He was soon set up in the French Embassy in Madrid with a brief from MI6 to create and manage resistance groups in France. He acted quickly and sent his brother-in-law Jean Schoofs to Paris in the spring of 1941 to recruit agents for a new resistance group: the first two were Jacques Kellner and Georges Paulin.

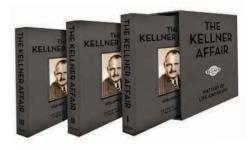
Both Kellner and Paulin lent willing ears when Jean Schoofs knocked on their doors to ask if they wanted to gather intelligence and forward it to Sleator in Madrid. The Germans had already expropriated Kellner's factory, and he understood with mounting horror that he would now be forced to manufacture parts for the experimental Me 262 jet fighter being developed by Messerschmitt. Paulin's mother had been killed during the shelling of Paris in the First World War, so he harboured no positive feelings towards the Fatherland. Other

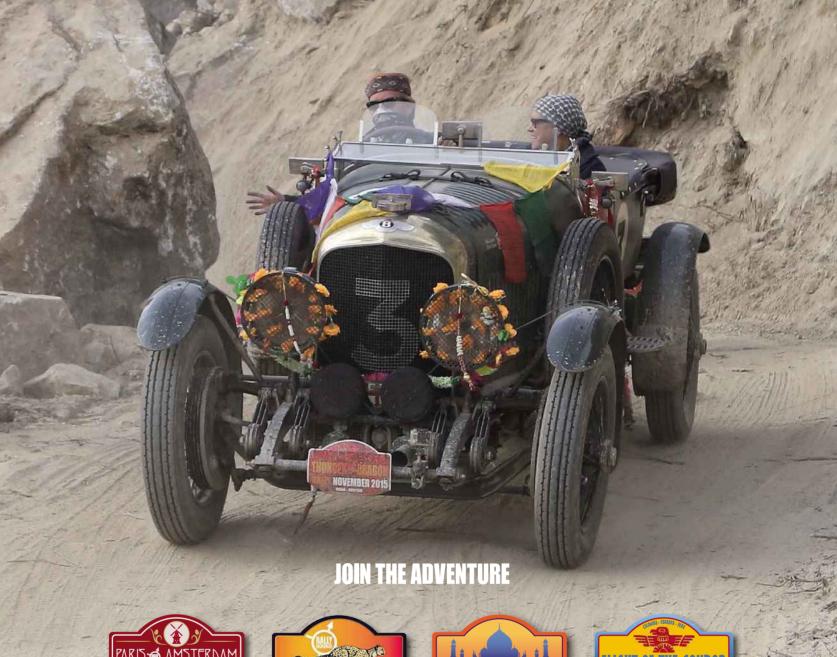
members were recruited, and over the next four months, important and damaging information was gathered about Nazi activities in the occupied territories, including intelligence that led to Churchill's decision to bomb the Renault factories in March 1942 – which ironically resulted in the destruction of the Kellner complex as well.

But the group was betrayed. Perhaps they were over-confident. Perhaps they underestimated the cunning of their Nazi adversaries. Between 31 October and 6 November 1941, Jacques Kellner, Georges Paulin and their cohorts were arrested, thrown in prison and tortured. Five months later they faced the firing squad at Mont-Valérien.

BUY THE BOOK

This horrifying story is taken from The Kellner Affair: Matters of Life and Death by Peter M Larsen and Ben Erickson. Available from mid-September, priced at £295, from www. daltonwatson.com and www.hortonsbooks.co.uk.







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'By the 1920s, Isotta Fraschini was one of the most advanced carmakers in the world'

ack in January 1900, when Cesare Isotta and the Fraschini brothers
Oreste, Antonio and Vincenzo founded their new company, they never imagined they were creating what would become one of the most legendary marques in history. Società Milanese d'Automobili Isotta Fraschini made cars that were dreamed about by royalty, actors and industrialists all over the world.

There is a link between Isotta Fraschini, Alfa Romeo and, as Alfa Romeo's racing chief, Enzo Ferrari, and that's the city of Milan. Famous today for its business and the fashion, it has almost completely disappeared from the automotive map. Yet it was the first Italian city in the development of the car movement.

Darracq, Peugeot and Citroën had manufacturing plants in Milan, which was also home to Prinetti and Stucchi. Isotta Fraschini started life there as a Renault distributor and, as it quickly developed, it trained local technicians and mechanics. This helped local coachbuilders such as Touring (its founder, Felice Bianchi Anderloni, was the first Isotta Fraschini test driver and racer), Carrozzeria Cesare Sala, Castagna Milano and Zagato to flourish.

By the 1920s, Isotta Fraschini was considered one of the most advanced carmakers in the world, having been the first manufacturer to offer four-wheel brakes (1910) and a straighteight engine (1919). It was hit by the Wall Street Crash of 1929, when the US market – Isotta Fraschini's biggest audience – weakened and the company's only production model, the ultra-luxurious Type 8, suddenly became too

Clockwise from lower left
Ownwr Corrado Lopresto lifts
wing-spat for wheel access; stylish
jukebox dash; Boneschi body is long
and low; rear seat hidden
dickey-style; spare slung under
front bumper; V8 mounted in tail.

expensive. The decade leading up to World War Two saw the suffering company involved in a political fight with the Italian government (lobbied by Fiat's owner, Giovanni Agnelli, who feared the competition) that prevented a manufacturing partnership with Henry Ford.

That government then forced Isotta Fraschini to produce trucks and naval engines for the war effort, promising more public procurement than would ever materialise. Even so, as hostilities ceased, the company tried to resurrect itself as a luxury car manufacturer with an innovative and advanced car: the 8C Monterosa. Its technical fathers were Fabio Luigi Rapi (at Isotta Fraschini since 1934) and Aurelio Baj, while its engine was designed by Aurelio Lampredi from the Scuderia Ferrari, to which he would return in 1948.

The first studies for the post-war car began in 1943. Because Milan had been badly bombed, Rapi was working in Saronno, about 30km north-west, in the former Caproni aircraft factory where he had spent the war years. There he sketched some of the car's basic features: an extremely aerodynamic body, inspired by the revolutionary Tatra 77, paired with a rearmounted V8 engine of 3.5 to 4.5 litres in capacity. Rapi's ideas were soon approved by the management and development began. By 1945, in an impoverished Italy, the luxurious Isotta Fraschini 8C Monterosa took shape with a flat floor, a box-section chassis without transmission tunnel, a 3.0-litre V8 engine with many parts cast in Elektron alloy, and rubbersprung suspension.

This last item, manufactured by Pirelli subsidiary Sapa, was a real highlight, featuring self-damping rubber springs in place of normal coils and separate dampers to improve both handling and ride comfort. The gearbox was a brand new four-speeder, with an unusual shift pattern that put first and fourth on the upper branches of the 'H'. The minimalist dashboard displayed only a speedometer, with four supplementary instruments hidden away under two small hatches. The 8C was very advanced for its era and many of its features would subsequently appear on other production cars 10 or 20 years later.

In his memoirs, Rapi recalled how, to celebrate the launch of the first prototype, all 29 members of the team jumped on the rolling chassis to have a picture taken, only for the rubber suspension to collapse after a few yards! This car – we don't know if it bore chassis number one or two – had been bodied by



























Zagato while the company was still under German Army occupation, featured a rearmounted radiator, and was used for the initial road tests. Five more cars would follow in the years after, all equipped with on-board hydraulic jacks and a mechanism to raise the hinged rear fender skirt for access to the tyres. All were handbuilt, and each could be considered a prototype in its own right.

Prototype number three, shown at the start of the 1948 Mille Miglia and then driven to the Paris motor show to be used for test drives, was also bodied by Zagato, the main difference being its front-mounted radiator and the necessary inclusion of a larger front grille. Its engine survived, but the car is believed lost. It remains unclear whether the missing chassis, be it number one or two, was ever built or bodied.

Car number four was a Boneschi-bodied convertible with a hidden soft-top, a survivor that's shown here. There are historic pictures which show two slightly different Boneschi cabriolets, one deep blue over ivory and another in two-tone pale blue, but evidence suggests that it is one and the same car, revised after a couple of years. Car number five was

shown on the Isotta Fraschini stand during the 1947 Paris show, painted in green; it was later repainted black. This is the other survivor, now green again and also pictured here. It's a two-door sedan bodied by Carrozzeria Touring which displays what had become the coachbuilder's trademark fins flaring out from the wheelarches. Car number six was a four-door sedan by Touring, since lost; it was shown with the Boneschi at the 1949 Geneva show.

There was tragedy behind the five 'production' cars: the company was broke, its workers without salaries for six months, and the coachbuilders were never fully paid. To save money, the sales brochures were re-purposed press releases, showing sketches of 8C Monterosas equipped with different bodies, not all of which existed. In 1949 the company went into administration, to survive only as a brand as part of an industrial group managed by the Italian government. It built buses and trucks and then, as part of Fincantieri, manufactured of naval engines.

Little of Isotta Fraschini's past remained at the Fincantieri-Saronno warehouses. However, an archive containing engineering

Left and above

To ensure the historically correct restoration of both 8Cs, Lopresto and his team could rely on archive drawings preserved since Isotta Fraschini foundered in 1949.

drawings was saved, as were a pre-war Isotta Fraschini 8A and these two 8C Monterosas. They would live a sedate life, kept only for static display and remaining in original condition until they were restored in the 1980s. After the work was carried out in Saronno, the two cars were stored and maintained for 10 years before being returned to Fincantieri and stored almost unused for the next 20 years.

Tve been in contact with the Fincantieri management for a very long time,' says Italian collector Corrado Lopresto. 'I began my hunt in 2000 when dear friend and car historian Angelo Tito Anselmi sent me two pictures of the Monterosas with a note stating: you should own these cars. The pictures showed the two cars in a warehouse in Saronno, used by the local Isotta Fraschini division but owned, as were the cars, by the Finmeccanica group,





'Moving off demands barely a touch of the gas pedal before acceleration picks up rapidly' now responsible for the IF brand and headquartered in Rome. Three years ago, the management showed some interest in the idea of selling the cars, stored in Rome, and the Isotta Fraschini car division archive from 1901 to 1947. They were no longer considered industrial assets but instead as something that needed space and care during a time of economic crisis.'

The archive was stored in wooden crates. 'They were full of blueprints of every single detail of every single part ever built by the firm, both pre-war and post-war,' says Lopresto. 'It was absolutely amazing, and with many boxes still to be opened for the first time in decades, I keep finding beautiful surprises, information never known before and technical details thought lost forever.'

As for the cars... 'Their condition was far from perfect but I knew since the first moment I saw them that I had to have them. I'll never

forget the emotion when I became the legal owner of the two 8C Monterosas and the sense of responsibility I felt in rescuing them. Thanks to the information we found in the archive, and the pictures taken in period, we started the process of a historically respectful restoration, knowing what we needed to bring them back to their original look and condition. Considering their age, the cars were sound, but the restoration work done in the 1980s covered many small details and wasn't done with the correct historical approach.'

And so Lopresto sought out people with memories of the cars. For instance, Carlo Felice Bianchi Anderloni worked at Touring with his father after the war: 'We had his interview, released in early 1980s, in which he described how, to speed up manufacturing when raw materials were not easy to find, they used the camel fabric, usually intended for coats, to upholster the interior.'





Left, far left and below
The Touring sedan starred on
Isotta Fraschini's stand at the
1948 Paris motor show and is
now resplendent once more in
the same shade of green –
steering wheel included.



As for the restoration, as many original components as possible were kept and repaired or cleaned where necessary. 'With parts that had already been restored we first analysed them to decide if they were original or not, and, when we were sure about their status, we replaced with a correct item or re-restored them to current standards,' says Lopresto.

The most important decision, and the most expensive, was to dismantle everything to be sure that every single component was correct. 'I knew the suspension was broken, which was quite a challenge. The engine and transmission were not in bad shape, but rubbers and gaskets were badly aged and some parts were corroded or blocked. More challenging were the bodies and the interiors: these were prototypes, and they had developed during their working lives. We had to decide at which point to "freeze" the car and be respectful of that stage of evolution for every aspect of every compnent.'





1948 Isotta Fraschini 8C Monterosa

Engine Rear-mounted 2981cc V8, OHV, Weber 30 DCR2 carburetto Power 115bhp @ 4500rpm Torque 148lb ft @ 2500rpm Transmission Fourspeed manual, rear-wheel drive Steering Worm and roller Suspension Front: double wishbones, self-damping rubber wedges. Rear: swing axles, self-damping rubber wedges Brakes Drums Weight 1400kg Performance Top speed 106mph

I GREW UP IN MILAN, dreaming about the legend of Isotta Fraschini and hoping, one day, to see one of its cars in the metal. And then I joined a group of five people who have driven an 8C Monterosa. Two of them, in fact. Their restoration was completed only six hours ago, and the container in which they'll be shipped to the USA is already waiting.

And so I climb aboard the Touring sedan and start its engine, which emits a deep, far-off burble. The pedals are suspended and there's a linkage that allows the vertical section of the accelerator to tilt, which is perfect for double-declutching. The clutch is light but the gearlever has that peculiar shift pattern. It transmits its actions via a 2.6m steel cable, which runs in a copper pipe full of oil to keep it greased. Moving off demands barely a touch of the gas

pedal thanks to huge torque, accessible at very low engine speeds, after which acceleration picks up rapidly. The steering is light and perfectly geared, a highlight of the car.

Handling and ride differ between the sedan and the Boneschi convertible. Both are equipped with the futuristic rubber-sprung system, but the Boneschi has a small compressor pumping air into the chambers of the rubber wedges, making it more comfortable over bumps, while the Touring has a simpler version without air and provides a harder ride. At low speeds there's a sense of understeer, though that rear-mounted engine will sooner or later make its presence felt. Thankfully the braking is well balanced front-to-rear.

In August 2017, together with Isotta Fraschini number one from 1901 (see panel,

below), the two surviving Isotta Fraschini 8C Monterosas will be displayed at the Pebble Beach Concours – the first time they have been seen together since 1949. They will represent the dream of a 1940s visionary, a company that almost achieved the manufacture of a futuristic luxury car in the immediate post-war years.

Is there anything else Lopresto wants to do? 'Car number two, by Zagato, was driven from Brescia to Paris in 1948, from the start of the Mille Miglia to the entrance of the Paris motor show, where the Touring car was on show. The Zagato is lost, but I'm tempted to drive the 8C Monterosa by Carrozzeria Touring back there.'

It would be a perfect way, 70 years on, to celebrate these two incredible cars, hidden away for so long yet never quite forgotten.

FIRST OF THE BREED

The earliest Isotta Fraschini now lives with the newest

IT'S RARE FOR the very first car built by a manufacturer in the early years of motoring to survive for so long. Rarer still that, after 116 years, chassis number one should live under the same roof as the last cars built by the same company. This lsotta Fraschini Type 1902, built in 1901, was the first built, yet it was never equipped with a body. It was used as a test bed for engine and transmission, and as a demonstrator for potential customers.

After three decades on show at the Isotta Fraschini headquarters in Milan, the car was given as a present by Italy's fascist leader Benito Mussolini to Henry Ford, when he was supposed to begin manufacturing in Italy. But the Second World War saw Italy and USA pitched as enemies, and the Isotta was relocated from the Dearborn Ford Museum to an obscure warehouse, where it remained for the following 70 years.

It was sold in the USA, and soon afterwards entered the Lopresto Collection. It has never been restored; the mechanicals just needed refreshing for the 2015 London to Brighton Run, where it won the trophy for most historically important car. In order to drive the car, Lopresto simply added a Plexiglas floor and a pair of bucket seats, both easily detachable so it could be returned to its original state.



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JAGUAR XJ220

JAGUAR LAUNCHED ITS much-hyped XJ220 straight into the jaws of the financial recession in 1992 when the 'investment car' market crashed. The initial proposal for the XJ220, as first unveiled at the British International Motor Show in 1998, was a four-wheel-drive V12 racing car suitable for FIA Group B racing. With its flowing aluminium bodywork it looked so impressive that 1500 deposits of £50,000 were taken.

It was not initially envisaged as a production car, yet Tom Walkinshaw and Jaguar collaborated on a roadgoing JaguarSport version. It was decided to drop the heavy and complicated four-wheel drive system and large V12 as Jaguar's principal competitors were using compact, turbocharged engines in the Porsche 959 and Ferrari F40.

So Jaguar developed the V6 from the MG Metro 6R4 rally car. Re-engineered and fitted with two Garrett turbochargers, the engine developed an impressive 550bhp, cracking 60mph in 3.6 seconds and going on to set the Guinness World Record for highest speed attained by a production car at 217.1mph in 1994.

The production version was launched at the Tokyo Motor Show in 1991 – costing £470,000! Some of the original speculators had backed out, fighting to reclaim their deposits after the shift from four-wheel drive and a V12. When production ceased in 1994, only 271 had been built, the last one selling for £127,550 plus VAT.

There was no doubting the XJ220's towering performance, although the V6 engine sounded agricultural in comparison to the V12. The car was also physically huge, difficult to see out of and near-impossible to drive in traffic. But the XJ220 is rare and fast, and that means prices are rising today.

Robert Coucher



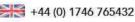
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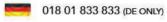
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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS



Sometimes, more is more



I MAKE NO APOLOGIES for admitting that I bought this Range Rover because of its colour. OK, I also bought it because it was used on the international press launch in August 1994, and so has some historical value (I hope). But mainly because of the colour.

The strange thing is that, like a lot of people, I hated the look of the second-generation Range Rover

when it first appeared. I thought it looked bland, like a Metrocab London taxi of the late-80s. But my feelings have mellowed over time, and I now think its shape has aged remarkably well. I sense that wider public opinion is changing, too.

The P38's time may not have fully arrived yet, but it's definitely on the way. Now is probably the last opportunity to pick one up for peanuts, as the rough ones get scrapped in droves and good examples start to be appreciated. Most are still incredibly cheap, as David Lillywhite proved when he bought a perfectly usable 4.6-litre V8 for £1000 a few months ago.

When David introduced it in *Octane* 164, it generated a lot of response from readers – and all positive, it has to be said.

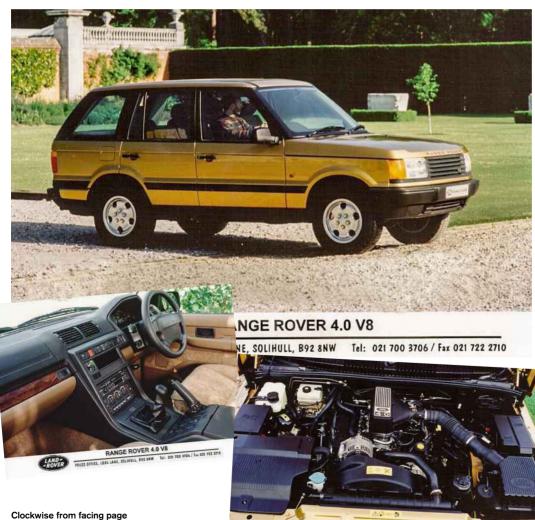
My vehicle cost me an awful lot more than David's because it's a fully restored pre-production example, one of about 10 known to survive from the launch. It's a base-spec 4.0-litre V8 manual, with 'teddy bear' cloth trim: unusually low-rent for a press launch, at which manufacturers traditionally like to impress journalists with as many toys as possible. The 4.0-litre was the smaller of the two V8s offered (the 4.6 was more popular) but the manual 'box option compensates

for its lesser power and torque, and it's a slightly sweeter engine.

M231 CVC was found in a scrapyard by Julian Lamb, founder of the CVC Register, and restored by Lee Haines of Longhope Motor Services in Gloucestershire. It's in stunning condition and I never thought Julian would sell, so I bit his hand off when he let slip that he might be parting with it.

Yes, it's probably the most expensive early P38 to have changed hands in recent years, but to me it was still a bargain. As one of the period adverts for the Range Rover put it back in 1994: 'Sometimes more is more'.





RANGE ROVER 4.0 V8
PRESS OFFICE, LODE LANE, SDLINIULI, B92 RNW 161: 021 700 3306 / Fee 021 722 2710

1994 press launch Range Rover was rescued from a scrapyard (top) and fully

restored; it's believed to be the vehicle used for the official press pictures.

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
- 1976 Zip Shadow Kart
- 1995 Range Rover 4.6 HSE
- 1996 Subaru Prodrive Impreza
- 2001 Porsche 996 Carrera 2

ROBERT COUCHER

International editor

- 1937 Bentley 41/4
- 1955 Jaguar XK140
- 1988 Mercedes-Benz 560 SEC

MARK DIXON

Deputy editor

- 1955 Land Rover Series I 107in
- 1963 Ford Galaxie Country Sedan
- 1989/91 Land Rover Discoverys
- 1994 Range Rover 4.0
- 2001 Honda Insight

GLEN WADDINGTON

Associate editor

- 1983 Porsche 944
- 1989 BMW 320i Convertible

SANJAY SEETANAH

 $Advertising\ director$

- 1981 BMW 323i Top Cabrio
- 1998 Aston Martin DB7 Volante

SAMANTHA SNOW

Advertising account manager

- 1969 Triumph Herald 13/60
- 1989 Mercedes-Benz 300SL

MARK SOMMER

Art Director

• 1969 Alfa Romeo Giulia 1300 Saloon

JOHN SIMISTER

Contributor

- 1934 Singer Nine Le Mans
- 1961 Saab 96
- 1968 Sunbeam Stiletto

TONY DRON

Test driver

• 1932 Austin Seven

Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS

OCTANE'S FLEET

ANDREW ENGLISH

Contributor

- 1960 Triumph TR3A
- 1962 Norton Dominator
- 1965 Aston Martin DB5

DAVID BURGESS-WISE

Contributor

- 1903 De Dion-Bouton
- 1911 Pilain 16/20
- 1926 Delage DISS

MARTYN GODDARD

Photographer

- 1963 Triumph TR6SS Trophy
- 1965 Austin-Healey 3000 MkIII

DELWYN MALLETT

Contributor

- 1936 Cord 810 Beverly
- 1946 Tatra T87
- 1950 Ford Club Coupe
- 1952 Porsche 356
- 1955 Mercedes-Benz 300SL
- 1957 Porsche Speedster
- 1957 Fiat Abarth

Sperimentale

- 1963 Abarth-Simca
- 1963 Tatra T603

SARAH BRADLEY

Contributor

- 1929 Ford Model A hot rod
- 1952 Studebaker Champion
- 1956 Chevrolet 3100 pick-up
- 1969 Plymouth Roadrunner Various motorbikes

MASSIMO DELBÒ

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500SL
- 1985 Mercedes-Benz 240TD

EVAN KLEIN

Photographer

• 1967 Alfa Romeo Giulia Super

JAMES LIPMAN

Photographer

• 1968 Porsche 912

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Leaving it to the experts



OBVIOUSLY here at *Octane* we'd always advise that a potential purchase should be inspected by a marque expert. Obviously I know plenty such experts. Obviously I bought my Porsche 996 without consulting any of them.

So, I did the next best thing, and took my car to the experts *after* buying it. Who to go to? I'd heard lots of good reports about RPM Technik, particularly from 911-owning friends and colleagues Nick Trott and Adam Towler, and to seal the deal I realised they're based round the corner from an old college friend near Tring. Perfect!

So I took a deep breath and handed it to RPM Technik technical director and Porsche addict Ollie Preston, initially for him to test drive it, then to inspect it on the ramps. In between, he let me drive his own 996, which has upgraded suspension, sports exhaust, quickshift and lightened flywheel and clutch. What an amazing difference!

So [drumroll], the verdict... First, the comedy error, spotted by Ollie within minutes of me arriving at RPM – the split-rim wheels have been reassembled incorrectly, presumably after reconditioning, so the centres of the 8in-wide front wheels are on the back, and the centres of the 10in-wide rear wheels are on the front. Still, the tyres are at the right ends...

Because of this, the front track is wider than it should be, the rear narrower, which makes the steering heavier and less alive than it should be. I knew something wasn't right but embarrassingly hadn't worked out the reason. I did at least already know that the nearside rear damper was leaking, but Ollie was otherwise

impressed with how the car felt – most notably, no squeaks or knocks from the suspension.

Same goes for the engine but he agreed with me that the clutch is too heavy and its travel too long. That's typical of weakened clutch springs – but I'd already budgeted for a new clutch and an IMS bearing replacement (a 996 weak spot) to protect the engine from premature failure. Having driven Ollie's car, I'm going to go for the lighter flywheel and clutch – about the only real downside of that is that the clutch tends to rattle slightly at idle.

Then onto the lift. Front suspension arms are virtually a service item on 996s, and mine had new ones fitted just before I bought it. But there are several worn suspension bushes, again typical of a 996 even at this relatively low mileage of 52,000. I've already bought a Bilstein B12 kit (Bilstein's lovely upside-down B6 dampers and uprated Eibach springs), so it



would make sense to do the bushes (maybe Powerflex poly items) at the same time. Oh my wallet!

The weak air-con is down to a rotted-out condenser, again typical of the 996 because leaves collect around the two condensers (below), with predictable consequences. One air-con pipe has been slightly squashed by a jack but may be ok. Brake pipes are corroded, not unusual for a 996 (the pipes should be regularly wax-protected), and seeing as they go over the gearbox, I'll have them changed at the same time that the clutch is done. There's

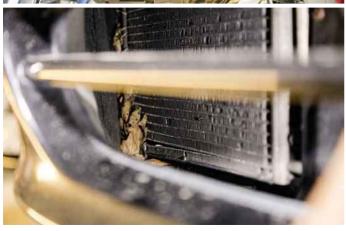
also an oil leak from a camchain tensioner but that will be fixed when the IMS bearing is done.

And that's it. Ollie and RPM technician Dan seem to think I've got a good buy, and weren't surprised by any of the faults – other than the swapped wheel centres. I'm breathing a sigh of relief, looking forward to having a revitalised 996 (what a great car!) and preparing to save up for a louder exhaust and a quick-shift.

THANKS TO
RPM Technik, www.rpmtechnik.co.uk









Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS



Belt up, kids



ONE OF THE reasons I bought my Alfa was so the whole family could enjoy it. Now that it's back in the UK, the first job was to have seatbelts fitted, both in the front and, more importantly, the back, so that my sons (seven and nine) can travel in their car seats.

Quickfit Safety Belt Service, this year celebrating 55 years in the business, is based in Middlesex. They were recomended by a few people I knew who had used them for their classic cars. Sales manager Pawel helped me decide on the best belts for my car: it would have to be inertia-reel type in the rear for the boys, and I decided to go for those in the front too, opting for comfort and security over period appeal.

Although they have a large selection of coloured webbing and lots of finishes for the clasps, I decided to go for simple black webbing and black plastic clasps, which would suit the simple, mainly black trim of the Giulia best.

I travelled up to Middlesex with my father-in-law David, arriving first thing as fitting would take at least six hours and I wanted to drive the car back home that day.

Pawel ushered me into the workshop, next to an Alfa SZ that had just had a rear seat fitted, to make it a 2+2, and a Bentley Continental that was also being fitted with seatbelts.

While my car was being stripped out, Pawel showed us around the premises, including the sewing room where belts are made on the day of fitment, after trim has been removed, to ensure they fit correctly.

It was decided that the rear belts should be installed through the boot onto the rear parcel shelf, and the fronts simply fixed onto the floor beside the seats.

David and I took off for a visit to the Hendon RAF museum, just a short taxi ride away, and returned to find the Alfa ready to drive home – fully equipped with its latest modification. The seatbelts didn't look out of place and I couldn't resist taking the family out when I got home – in complete safety.

THANKS TO Quickfit Safety Belt Service, www.quickfitsbs.com

From top

Mark's Giulia in Quickfit workshop with SZ and Continental; rear seat removed to make way for fitting; choice of webbing and clasps; the finished article.







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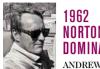


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Naughty but nice



NORTON 650SS DOMINATOR ANDREW ENGLISH

DRIP, DROP, splat, splosh, the growing puddle of oil under Naughty the Norton is now the subject of some embarrassment. So why did they split the crankcases vertically and why use that horrible bent-tin primary drive cover? Bert Hopwood (Norton Dominator), Valentine Page (Ariel KH/KG) and Edward Turner (Triumph Speed Twin) all pioneered the post-war popularity of parallel-twin engines.

Fine engines they were too, but they all leaked, Norton's in particular and my 1962 650SS Dominator's especially so. There's not much excuse, after all Honda's 1961 Super Hawk CB77 had horizontally-split crankcases...

I fell in love with the idea of this machine to replace an unreliable French mistress, my 1939 100cc two-stroke Peugeot P53. Apart from the fact that the Norton would go faster, it also looked better. The café racer conversion was done back in the day, with its single seat, megaphone exhausts and Bill Roberts Manx-style tank.

It's far from perfect, though the sort of machine you think you want. It looks and sounds gorgeous and certainly draws a crowd. Or at least it did in the Lake District recently when I rode 'lonely as a Norton' on the high passes of Cumbria, staying with a group of friends at the King's Head in Thirlespot. Actually the clip-ons and monoposto aren't that



uncomfortable, you just need to remember to park your bum well back into the seat. There's virtually no steering lock, which means any sort of manoeuvring is tricky, and I've already scarred the exhaust pipe laying it down in a car park in front of a bemused audience.

Kicking it over isn't too difficult, you just need to remember to tickle the Amal monoblocs until

the fuel appears at the top and then kick it like you really mean it. It usually starts first pop.

The clutch is incredibly hard and the bite point wanders, so you start the thing, get on it, engage first, go to pull away and it stalls. Get off, start, engage first... ad infinitum. I've joined the Norton Owners' Club, which is a fount of wisdom (member Roland Milton informed me that in 1962 my Norton would have cost £351.10, which would be £6874 today), and I've thrown money at the oil leaks and heavy clutch.

The Norvil Motorcycle Company have supplied a belt primary drive conversion and, since this runs without oil, I'll hopefully have solved one of the oil leaks. Les Emery at Norvil says the diaphragm clutch, which goes with the belt drive, is light enough to pull with one finger. When I've worked out the hieroglyphic fitting instructions I'll report back.

So, apart from the belt drive, a side stand and a set of LED bulbs from Classic Dynamo and Regulator Conversions, which has eaten the thick end of a grand, my biggest expense so far has been industrial-strength driveway cleaner to hide Naughty's embarrassing deposits. Oh, and a pair of white wool submariner's socks to tuck into my bike boots. Next month I'll take it to the Ace Café for breakfast and then to Margate to beat up some Mods...



Left and above The Norton was modified in

period to achieve the perfect café racer look; with biker friends on tour in the Lake District.



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Octane Cars

BY OCTANE STAFF AND CONTRIBUTORS





Renewing the vows



1989 BMW 320i CONVERTIBLE GLEN WADDINGTON

SOMETIMES I FIND it difficult to believe that the Beemer is 28 years old. The body's in such fine (and still original) fettle, it's such a vivacious drive, and it's still got less than 50k on the clock. I love it to bits, but I use it sparingly.

A little too sparingly over the last year, though. Life got in the way, in exactly the manner described by John Simister in his How to reconnect with your classic piece in Octane 169. The 320i had languished over winter yet flew through its MoT in April, though when I wanted to press it into service for a rare romantic weekend away with Mrs W, a shudder through the steering the night before we headed off put paid to that. And I'd already been putting up with a non-functioning heater blower for 14 months or so.

So I booked it in for a once-over with my mate Stuart Templeton. The night before it headed off to Templeton's Garage (www. templetonsgarage.co.uk) I washed and buffed the bodywork: step 1 of the reconnection. And it came back a few days later, following a short service and with the maladies rectified (step 2).

The shaky wheel? A seized brake caliper was the culprit, as Stuart had diagnosed on the phone. With that replaced (on exchange), plus a new blower motor, the Beemer was back to singing along. Just in time for the early-June heatwave.

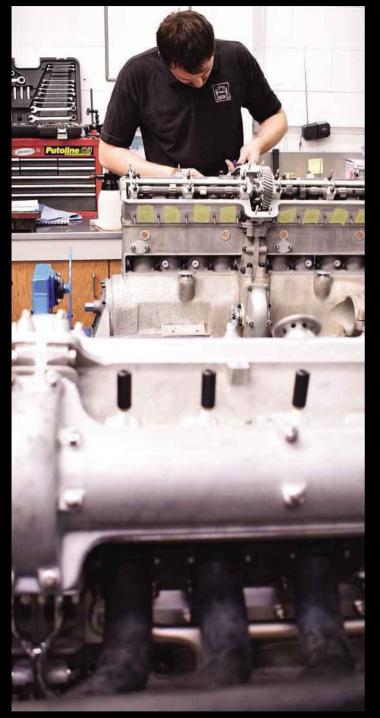
And so step 3 of the reconnection was suddenly there for the taking: get back out and

enjoy the car, reminding myself what it was I always loved about it in the first place.

This is our seventh summer together. I always said it'd be a keeper. And that remains true, especially now it's running that little bit sweeter – amazing what fresh oil can do, even if it's all in the mind. And yes, I'd swear it's that little bit faster too.

As a family, the four of us headed down to the Goodwood Festival of Speed in the Beemer, roof-down for the stretch across the Downs from Winchester. Reconnection complete.

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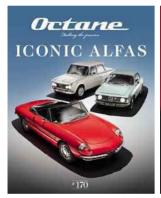


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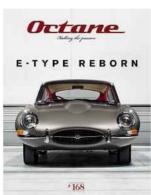
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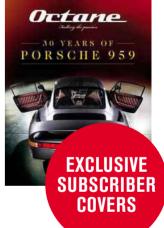
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Gone but not forgotten

WORDS DALE DRINNON



OLIVIER GENDEBIEN

The smallest change in fortune might have changed history for one of the best long-distance drivers ever

HISTORY IS NOTORIOUSLY fickle in its recognition of past glory. In the analogue era of post-war motor sport, before corporate money and technology moved the goalposts, Olivier Gendebien was a four-time Le Mans winner, the first and, for over a decade, the only. During an international career spanning barely seven years, he furthermore took three wins each in the Sebring 12 Hours, the Targa Florio and the Tour de France, and accumulated an overall record to put him surely among the all-time greats. Yet even by we who recount history for a living, he is often remembered, alas, as the driver we always forget to remember.

Which is not to deny he led a memorable life. Gendebien was born in 1924 to an old, rich and prominent Belgian family, although he wasn't, as some reports maintain, a titled aristo (while father Robert indeed held a barony, it didn't pass to Gendebien). An enthusiastic sportsman from youth, he ran the 100 metres in 10.9 seconds, and he was an accomplished tennis player, footballer and equestrian who later hunted big game (Cape buffalo, no less), flew light aircraft and climbed the odd mountain.

He left university for the Resistance when war came, then escaped to Britain, joined the Belgian paratroopers in exile, and fought across Europe until the German surrender. With peacetime he finished his studies – an agricultural engineering degree – and moved in 1948 to the Congo, working on the development of Stanleyville. There he made a friend with a keen interest in rallying and, after the pair returned to Belgium in 1952, Gendebien served as his co-driver while also dipping a toe into circuit racing.

By 1955 Gendebien had flourished as a driver; it was his breakout year. In his own Mercedes 300 SL he won the Liege rally, placed second in GT class at the Mille Miglia and, most importantly, won the Coppa d'Oro delle Dolomiti, essentially a 'Mille Miglia of the Mountains', beating Enzo Ferrari on his home turf. Never a fool, Enzo promptly signed him, and Gendebien rarely drove for another brand, with the lion's share of those aforementioned victories and more besides going towards the reputation of Ferrari.

But the thing that would have best enhanced Gendebien's personal reputation, and what he wanted most from Enzo, was a decent shot at Formula 1. And it didn't happen. Maybe because Ferrari genuinely did consider the Belgian unsuited to monopostos; maybe it was a typical Enzo mind-game. Maybe it was entirely personal: Gendebien was mature, composed, courteous, educated, cultured and had no silly

'THE FOUR-TIME LE MANS WINNER TOOK THREE WINS EACH AT SEBRING, THE TARGA FLORIO AND TOUR DE FRANCE'

vices for Enzo to manipulate (or, frankly, for the general press to immortalise). Enzo, by contrast, was simply, well, Enzo – forever the hustler.

Whatever the reasons, Gendebien had only nine Ferrari F1 starts in five seasons, despite some admirable results from mediocre cars. Eventually, Gendebien changed tack; in 1960 he drove an F1 Cooper-Climax for Yeoman Credit Racing. Yeoman struggled, and he contested only half the calendar, but nonetheless took worthy podiums at Spa and Reims and finished sixth in points. Moving to Porsche for enduros yielded his second Sebring win, although he was persuaded back to Ferrari for Le Mans and the Paris 1000 Kilometres – and won both.

For a younger driver, it would have been quite encouraging; Gendebien, however, was 36, with children, and a wife who truly wished he'd stop. So he made the rational decision, running selected events with Ferrari for the next two years, to great success, and, after winning his fourth Le Mans in 1962, retiring alive. As with his racing, however, retirement was a mixture of accomplishment and misfortune. In 1965, wife Marie-Claire, who so feared for his safety on track, died in a tragic road accident. Gendebien subsequently devoted much energy to business concerns; he also mentored young racers, and drove early editions of the Mille Miglia Storica.

Then his health started to decline, and in the 1980s he was diagnosed with a particularly rare and cruel variety of Parkinson's, similar to the condition that befell old teammate Phil Hill, partner in many of his Le Mans and Sebring wins. Gendebien lingered until 1998, passing at his home in Provence; internet reports say the ailment is now named for him. But if so, such was not recorded in any medical reference works. Perhaps it was merely forgotten.

THANKS for their research assistance to my colleague Doug Nye, to Dr Afsie Sabokbar, Director of Graduates Studies, Botnar Research Centre, University of Oxford, and to the Oxford Parkinson's Disease Centre, University of Oxford.

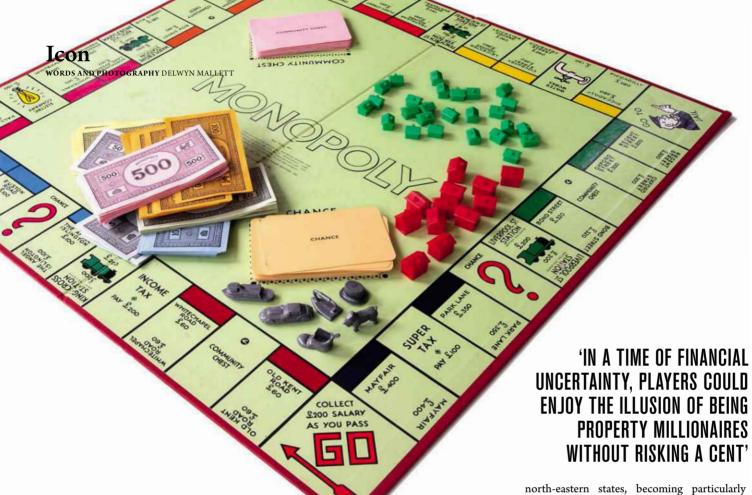




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MONOPOLY

The anti-capitalist board game that turned capitalism into child's play

EARLIER THIS YEAR Monopoly traditionalists were dismayed after three of the game's tokens were replaced. Selected from a list of 64 contenders by an online vote, the results proved divisive and puzzling. Out are such favourites as the boot, the wheelbarrow and the thimble, replaced by a Tyrannosaurus Rex, a daffy-looking duck and a penguin.

Despite the apparently benign nature of the world's most popular board game, controversy is not new to Monopoly, litigation for plagiarism commencing shortly after its introduction.

Charles Darrow was a domestic heater salesman in Philadelphia when, in 1933 and down on his luck, he decided to produce his own version of a 'homemade' board game that was popular with his neighbours and friends. Called 'the landlord's game' but increasingly referred to by players as the 'monopoly game', Darrow took the latter title, gave it a capital 'M' and patented it. In 1934 Darrow sold the idea to toy company Parker Brothers (now Hasbro). Although they had initially turned the game down as being 'too complicated', within a year

demand outstripped production, with the Monopoly craze shifting 20,000 games a week. Darrow's royalties made him the first millionaire game designer. The British edition, licensed to Waddingtons, appeared in 1936.

The 'landlord's game' was the brainchild of Elizabeth 'Lizzie' Magie, born in Macomb, Illinois, in 1866, a feminist and follower of the socialist theories of economist and philosopher Henry George, whose radical ideas on wealth control became known as 'Georgism'. Published in 1879, George's influential (and catchily titled) book Progress and Poverty: An Inquiry into the Cause of Industrial Depressions and of Increase of Want with Increase of Wealth - The Remedy proposed a single-tax system and that no individual should be able to 'own' land, which should be held in common trust. Lizzie, a fervent believer, created and patented her game in 1903 as a practical way of demonstrating how George's anti-capitalism might work.

The real estate on Lizzie's game had emotionally loaded names such as Soakum Lighting System, Gee Whiz Railroad, Slambang Trolley, Lord Blueblood's Estate and Boomtown, while cheaper properties bore titles such as Poverty Row, Lonely Lane or Goat Alley. The corner squares featured a 'Go to Jail', the 'Jail' itself, a 'Poorhouse' and, instead of 'Go', a 'Mother Earth' square where you collected your 'wages' after each circuit.

Lizzie renewed her patent in 1923, by which time her game had spread across the north-eastern states, becoming particularly popular in universities and among the Quaker communities of Atlantic City, who modified it to incorporate the actual names of the city's streets and utilities. It was this version that Darrow played with his friends and, crucially, patented – including the tokens, thimble, canon, iron, top hat, boot and battleship.

Parker Brothers was soon disseminating 'alternative facts', claiming that Darrow was the sole inventor of the game and defending itself against plagiarism claims. This was despite the fact that it had been demonstrated that, in copying the Quaker version, Darrow had transcribed their misspelling of the Atlantic City suburb as 'Marvin Gardens' rather than (correctly) 'Marven'.

Launched only a few years after the Wall Street crash and with the country still in the grip of the Great Depression, the game's success may well have been fuelled by the fact that, in a time of financial uncertainty players could, for a few hours, enjoy the illusion of being property millionaires without risking a cent. It's ironic that, whereas Lizzie's game was designed to illustrate the iniquity of 'monopolism' and the injustices of capitalism, it was the attributes of destroying your competition by relentless acquisition and deal-making that gave Monopoly its universal appeal.

In the ensuing 80-odd years since its introduction, many alternative Monopoly tokens have come and gone but, for now, of the original line-up the top hat and battleship remain in play. One 'Monopolism' that has entered the English vernacular and will surely outlive the game is the expression 'Get Out of Jail Free card'.





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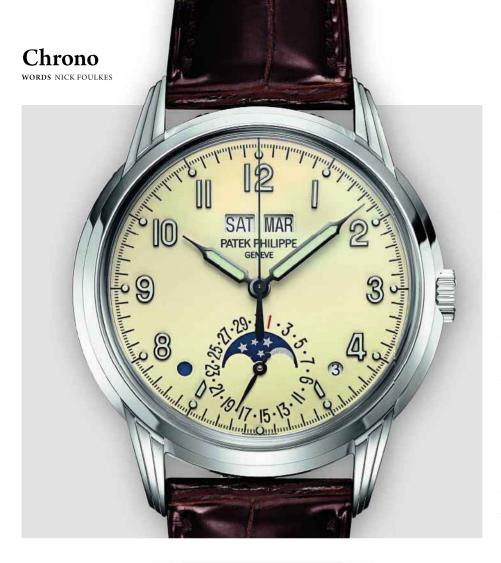




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PATEK'S FRESH TAKE ON THE PERPETUAL CALENDAR

The new 5320G hitches retro style to a modern movement

ONE OF THE GREAT pleasures of writing the Authorised Biography of Patek Philippe (the perfect gift for any occasion) was the chance to dig around the company's archives, which contain some hidden gems in terms of advertising and promotional material, an example of which appeared in a company newsletter issued in Patek's US office in 1962.

Under the headline 'The Watch that Thinks', Patek described its perpetual calendar (the ref 3448 was launched in 1962) with hyperbolic effervescence, crediting it with almost clairvoyant powers: 'One of the most amazing personal timepieces ever designed. Automatically, with no need for the owner to correct it for long or short months, it shows the time, the day, the month, the date, and the phase of the moon ... the Patek Philippe Perpetual Calendar Watch needs no reminder from you that February 30 doesn't exist. All by itself, it also remembers to avoid such absurdities as the 31st of September, April, June, and November, for this is the wonder watch that thinks for itself.'

Some 55 years later, at this year's Basel Fair, I thought of that old newsletter again as Patek launched its 5320G, another perpetual calendar. This time, though, its appeal was not that of *Mad Men*-era copywriting proclaiming the watch's up-to-the-minute credentials as a marvel of modern science. Instead it relied on charm.

'IT ISN'T THE REVIVAL OF A CLASSIC, IT IS INSTEAD A NEW DESIGN MADE USING PERIOD-STYLE DETAILS'

To be more specific, period charm. A perpetual calendar wristwatch by Patek Philippe is itself nothing new. In fact, it is something rather well-established. After all, Patek Philippe itself invented the perpetual calendar wristwatch in 1925 when it brought out the 97975. The 97975 had all the features: day, date and month all

displayed correctly irrespective of leap years and different-length months, along with moonphase display, and it was the first wristwatch to do so, which is why a new Patek perpetual is an event. (Think of it like a sports car marque bringing out a car appropriate to its roots rather than an SUV to play to the market.)

If the words 'brought out' suggest a moderntype product launch, put that from your mind. The 97975 was the number of a perpetual calendar watch movement that had been made in the 1890s for a woman's pendant watch and was distinguished by an instantaneous rather than gradual date change.

However, it went unsold for a quarter-century, until, with wristwatches catching on in the Roaring Twenties, it was cased as a wristwatch (many early wrist-worn watches were converted from ladies' pendant watches).

At the time, Patek was probably relieved to get slow-moving stock off the shelves. Instead, however, it had created not so much a trend as an entire market segment. Today, any self-respecting watchmaker wishing to be taken seriously has a perpetual calendar wristwatch and, since 1925, Patek has made some of the best.

The 3448 that was the watch of the future back in 1962 is now a sought-after classic fetching six-figure sums at auction. And ever since the mid-1980s, the venerable micro-rotor-powered Calibre 240Q has driven some of the most important and attractive Pateks of modern times: the 3940 was one of the early harbingers of the dramatic revival in complicated mechanical watches that would characterise the end of the century. And more recently, the cushion-cased 5940 is simply one of the most beautiful timepieces on the market

Now the 5320G, with the Calibre 324SQ inside, adds a new look to the perpetual line-up at Patek. The dial geography is the familiar one of the 3448, with tiny letterbox-like apertures in the upper half of the dial for the day and month, with date and moonphase on the subdial above six o'clock. But this is far from being a revival of a classic; it is instead a new design made using period-style details.

Syringe hands of the type used here remind me of '50s and '60s chronographs. The vellum-coloured dial has a period touch to it, but – importantly – without adding any bogus 'patination'-type treatments.

Given that the world's watchmakers are currently ransacking their archives for classic designs to relaunch, this is something subtle and different: an all-new watch that has managed to repurpose the design styles of the past to create something that is simultaneously fresh and retro (without being able to put one's finger on a past model in particular). It is a masterclass in how to design an instant classic.



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Places to go words and photography Mark DIXON



KILGARVAN MOTOR MUSEUM

Small but characterful, this family-run museum is quintessentially Irish

MUSEUMS DON'T HAVE to be big or fancy to hold your attention, and the family-run Kilgarvan Motor Museum, tucked away down a country road in Kerry, Ireland, is neither. Like the Irish people itself, however, it's a warm and convivial place where there are no ropes or barriers between you and the exhibits, and it features some marques that you wouldn't expect to discover in this rural backwater.

Did you know, for example, that Adler, Auto Union, Borgward and Isetta cars and microcars were assembled from kits in Ireland, to avoid paying punitive import duties? One of Kilgarvan's exhibits is a DKW two-stroke saloon that was rallied extensively in Ireland during the 1950s and '60s; like most of the cars on display, it has been restored by museum founder John Mitchell and his son Trevor. They run the place with John's wife Joan as a family hobby-cum-business - John and Trevor work on customers' cars as well as their own.

What the Mitchells have achieved with limited budget and resources is little short of miraculous. An early-70s Rolls-Royce Corniche that had rotted in a field for a couple of decades has been brought back to pastelyellow glory; it might not win an RREC concours but the work involved is staggering. Ireland has traditionally been hard on its cars partly due to being blessed with plenty of rainfall and partly, it has to be said, because owners were not inclined to over-service them - so Kilgarvan's classics were often in a pretty bad state when they were acquired.

Popular family classics are well represented here: Morris Eight, Ford Y-type and many more, plus a few comparative rarities such as a 1946 Armstrong-Siddeley Lancaster, the car that started the collection in the 1970s. There are even a few American interlopers from 'across the pond', including a barnfind 1955 Buick Special Coupe that sits outside next to an equally derelict right-hand-drive Citroën Traction Avant, presenting a tantalising tableau to visitors as they approach the museum buildings. The Mitchells have just finished the two-year restoration of a 1926 Ford Model T, which had been off the road for nearly 60 years.

Besides the cars, there's lots of automobilia decorating the whitewashed museum buildings, most of it with an Irish connection. During the 1920s, petrol giant BP used giant Union Flag backgrounds for its home-market enamel advertising signs – but, realising this might not play so well in Ireland, it changed the design here, uniquely, to a two-tone starburst graphic. A couple of these rarities are in the Kilgarvan collection, along with radiator grilles, hubcaps, road signs and all manner of other fascinating clutter. The museum includes a café and shop selling automobilia and magazines.

Nearly all the vehicles in the museum are in running condition and frequently exercised on rallies and club events; Octane was treated to a blast in the DKW rally car along the nearby Wild Atlantic Way coastal road - for our money, it's a much better drive than California's Highway 1. Though without quite so much sunshine, admittedly.

The Kilgarvan Motor Museum is at Slaheny, five minutes south of Kilgarvan town centre by car, in County Kerry, Ireland. It's open Tuesday to Saturday, 9.30am-12.45pm and 1.45-5.30pm, and on Sunday and Monday by appointment; from November t o March it's open only by appointment. See kilgarvanmotormuseum.com.

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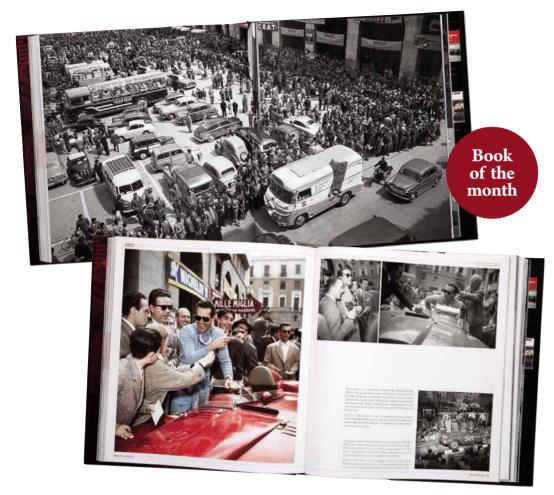
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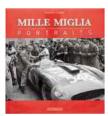
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Mille Miglia Portraits

LEONARDO ACERBI, Giorgio Nada Editore, £60, ISBN 978 88 7911 673 2



With room here for only a few lines of copy, there is no hope of doing justice to a book that contains hundreds of pictures of the Mille Miglia, many of them worth more than the proverbial 1000 words.

Most are drawn from

the archive of the late Alberto Sorlini, the official photographer of the Mille Miglia between 1947 and 1957. His shots are complemented by a selection of pre-war pictures from other snappers, making this a complete photographic history of the world's most famous road race.

Somewhat disorientatingly the pictures jump backwards and forwards through time, but their impact is not lessened. Page after page of narrow, crowd-lined roads, battered cars and blackened faces: this is a collection of images that reveals the reality of road racing in the middle-1900s – dirty, brutally physical and inescapably dangerous.

It was that reality, though, that drew millions of spectators to the Mille Miglia each year, and the pictures of men, women and children swarming cars, climbing trees and billboards to get a better view, remind us that racing has never again been as central to the culture. Sixty years on from the last running of the Mille Miglia, motor racing is much faster, much safer and much less relevant.

The writing that accompanies the photographs is in large part taken from period publications, and underlines the esteem in which the racers were held. 'Oh stout-hearted Biondetti. You limped as you headed to the podium, but your tread was not heavy with fatigue and the grip of your iron hands was resolute and your voice was robust.'

People don't write about drivers that way any more. These were sometimes feckless playboys, but more frequently hard, middle-aged men – men like Felice Bonetto, a picture of grim determination in an Alfa Romeo in 1951, trademark pipe clenched between his teeth, the bowl sticking out beneath his visor.

A candid shot shows an elated Isabella Taruffi greeting her husband, Piero, immediately after his victory in the deadly 1957 event. She had desperately wanted him to stop racing; he had concluded that he could not retire without regret until he had won the Mille Miglia. The value of Leonardo Acerbi's book is that it makes both positions entirely understandable.



E-Type Jaguar Restoration Manual

CMC STAFF, Crowood Press, £40, ISBN 978-1-78500-284-7

You've probably seen serialised restorations in magazines, but this is the whole thing as done by Jaguar specialist CMC to the 60th production E-type. Each part of this once sad-looking car's 3000-hour resurrection is described in great detail by the CMC specialist responsible, with photographs, to make a highly useful guide to managing your own rebuild. If you're doing it yourself, it will be your bible. If you're paying someone else, at least you'll know where all the money goes. The seven post-rebuild road tests make very interesting reading.



Cobra Pilote The Ed Hugus Story

ROBERT D WALKER, Dalton Watson, £69, ISBN 978 185443 283 4

The 'Cobra Pilote' part of this book's title is a tad misleading, as Ed Hugus raced a wide variety of cars during the 1950s and 1960s. Although possessed of an outgoing personality, Hugus never courted celebrity, which may account for the fact that so few people know he competed in 10 consecutive Le Mans races. Or that, as a highly successful car dealer in the US, he bankrolled the first batch of Shelby Cobras when Carroll Shelby couldn't pay for them. An intriguing and nicely illustrated tale. BF



Collector's

book



Stile Transatlantico/ **Transatlantic Style**

DONALD OSBORNE, Coachbuilt Press, \$100

This book complements two simultaneous exhibitions, one in Museo dell'Automobile in Turin, the other in the Blackhawk Museums in Danville, California. The 284-page, 14in-square, bilingual hardback is mostly written by US car historian Donald Osborne, with delicious studio photographs by Michael Furman and contributions from, among others, our own Massimo Delbò. There's much archive photography too.

The premise is that, post-WW2,

Italian car design was influenced by the look emerging from the US, a country largely unscathed by the war and embracing consumerism. Yet by the end of the 1950s the tables were

turning, with a new generation of simpler American designs reflecting the developing. cleaner-cut Italian look.

So we see a 1954 Lancia Aurelia B52 PF200 with a nose like an F-86 Sabre jet fighter's, a Hudson Italia derived from a 'Touring Jet' (by Touring), which was sketched on a napkin, the BAT cars, and mid-decade Ghia creations full of fins. Sometimes the US/Italy link is a bit forced, but it's an educational read. JS





VARIOUS CONTRIBUTORS, Automobilia, 1990, value today £125

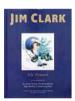
This two-volume set of hardbacks in a slipcase was described by the publishing house Automobilia as a catalogue raisonné – an art-world term meaning a comprehensive listing of all works by a particular artist. In this case, the artist was the coachbuilder Pininfarina; other books in the series covered Ghia, Giugiaro, and a number of marques such as Lancia and Alfa Romeo.

These Automobilia books were authoritative works, packed with period images and generally consisting of two or three volumes each, and always slipcased. They

were produced in Italy to a high standard, with good bindings, and they were quite expensive - around the £100 mark in the mid-'80s.

Fortunately for today's collector, a cache of unsold books survived the demise of the publisher, and Pininfarina can be bought for £125 today. That situation won't last forever. **Ben Horton**





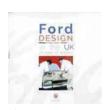
Jim Clark

ERIC DYMOCK, Dove, £20.95, ISBN 978 0 9574585 5 0

Eric Dymock's well researched and affectionate tribute to the late, great Jim Clark has been out of print for the past 20 years, but is being reissued to commemorate the forthcoming 50th anniversary of the world champion's demise in 1968. The text has been lightly tickled and the design modernised, but the essence of the book is unchanged - an intelligent, lively and easily read examination of every facet of Clark's life, from his school days and time on the family farm, all the way through to his golden years on the front row of global motor sport. BF

Ford Design in the UK

NICK HULL, Veloce, £45, ISBN 978 1 845849 86 3



Maybe the cover and title don't sell this well. But the production values are high, as is appropriate for a £45 book, and the author, Nick Hull, is a highly respected design commentator and tutor. He

also spent many years in industry as a car designer, working for Honda for ten years and contributing to the Jaguar XJ220 - so he knows what he's on about.

Fortunately, he's managed to humanise the story of Ford design, which came to the UK in the 1930s when Ford of Britain products began to diverge from Detroit's offerings. There are wonderful descriptions of the characters in the design team in the immediate post-war years; these included Vister de Wit, 'who reputedly wore a thick black overcoat, even in summer', and who was 'a prodigious pipe smoker, famous for regularly setting fire to the waste-paper basket, full of his discarded sketches'.

There was also Eric Archer, who initiated 'Sartorial Days' in the design department. As Hull points out: 'Quite what the blue-collar guys on the Dagenham production lines made of them parading down Chequers Lane, and the comments they made, can only be imagined.'

Many better-known names come up too, through the years: Roy Axe, Harris Mann, Bob Gregorie, Tom Karen, Ian Callum, Moray Callum, Patrick Le Quément, Martin Smith and many more.

Interesting, too, to note not just the expansions of the design teams over the decades, right up to the present day, but also the methods used. From early gouache, the mid-'60s brought Prismacolor crayons and Magic Marker felt pens, while the '80s saw the Quantel Paintbox, followed by the Shimi Seiki touch tablet and pen a decade later, before all this went in favour of Photoshop and Illustrator software.

The one constant, remarkably, is the clay modelling, though initially they were built on plywood bases rather than later, easier, polyurethane. So, an interesting book after all. Good job!



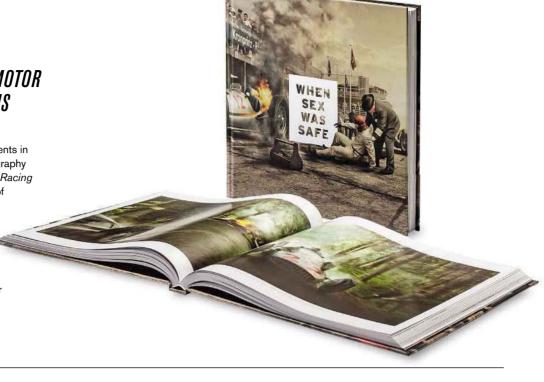
Gear

COMPILED BY OCTANE STAFF

WHEN SEX WAS SAFE AND MOTOR RACING BLOODY DANGEROUS

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\$65.00. automobilist.com



COUPE SPORT LEICHTBAU BMW CSL PRINT BY GUY ALLEN When in 1975 French racing driver Hervé Poulain

commissioned American artist Alexander Calder

to create a livery for his BMW 3.0 CSL, he kicked

natural subject for illustrator Guy Allen, whose

colourful tribute is offered in limited edition of

100 prints, each of them signed and numbered.

off the BMW Art Car series. The CSL was a



McQUEEN 'TWO-FINGER' T-SHIRT

Legend has it that
Derek Bell taught Steve
McQueen the Great British
Two-Fingered Salute
during a lull in the filming
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character, Michael
Delaney, uses the gesture
to dramatic effect at the
end of the movie. This
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BSA BACKPACK

Whether you own a correspondingly patinated BSA motorcycle or not, you'll find this waxed canvas and leather backback to be an ideal companion on road trips. The interior is lined with BSA-branded red cotton, and the shoulder straps are padded. £120 meandmycar.co.uk



£75. guyallen.co.uk



MECHANICS' OVERALLS BY SUIXTIL

No need to put together a vintage-style outfit for this year's Goodwood Revival: these overalls can simply be slipped over your regular attire. They're made from a heavy cotton twill and are coated with stain-resistant Teflon, just in case you're mistaken for a real mechanic and asked to spanner on some oily racing car. \$215. suixtil.com



RADO HYPERCHROME CAPTAIN COOK

Rado's 'new' 37mm dive watch is a reissue of the 1960s Captain Cook that is unfaithful in all the right ways. A modern automatic movement offers 80 hours of power reserve, and a domed sapphire crystal replaces the acrylic glass of old. £1430. rado.com



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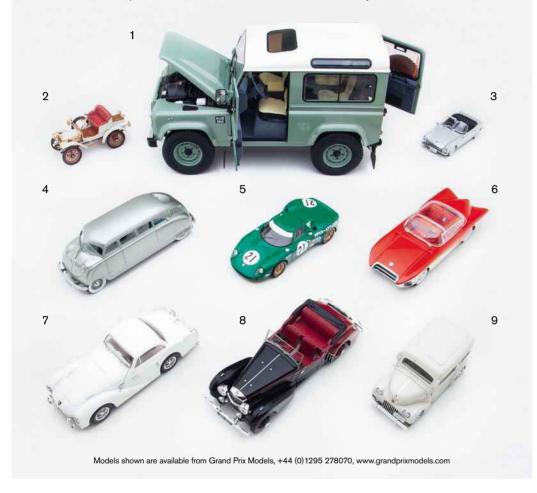
GRAHAM HILL BRM PRINT By Block Culture

1. 1:18 scale 2016 Land Rover Defender

By Kyosho Price £149.95 each Material diecast

To mark the end of Defender production in 2016, Land Rover offered three very different special editions – Heritage, Adventure and Autobiography – and now Japanese company Kyosho has modelled all three. Our favourite by far is the Heritage pictured here: with its steel wheels and understated Grasmere Green paint, it's closest in spirit to the workhorses on which Land Rover built its reputation.

Leaving aside the questionable choice of modelling left-hand drive for such a quintessentially British vehicle, Kyosho has done a great job. Engine bay and interior are very well detailed, and nice touches include a depiction of the heated rear window. Doors are externally hinged, like the real thing, but it's a shame the hinges are shiny stainless steel rather than painted. Otherwise it's a very accurate and characterful model.



1:43 scale

2. 1904 Rolls-Royce 10hp

By Carbone Price £293.65

Material Resin and metal handbuilt
A lot of money for a tiny model, but
Carbone's handbuilt of the oldest
surviving Royce is exquisite.

3. 1962 Honda S360

By Ebbro Price £60.20

Material Resincast

A half-metre shorter than an MG Midget, the S360 sports car is a pretty little thing, and Ebbro's model is packed with detail.

4. 1935 Stout Scarab

By Neo Price £74.95

Material Resincast

Lots of etched metal parts, notably for the rear engine cover, benefit this superb model of the Scarab, a proto-minivan.

5. 1968 Ferrari 275 LM

By Looksmart Price £92.50

Material Resincast

Well captured by Looksmart, the David Piper/Richard Attwood 1968 Le Mans car had unique wide-arch rear bodywork.

6. 1956 Buick Centurion XP301

By Neo Price £86.95

Material Resincast

Concept cars of the 1950s always make attractive models, and the searing colour of Buick's XP301, not to mention its clear canopy, help this one really stand out.

7. 1953 Pegaso Z102 Coupé

By Esdo Price £135.40

Material Resin and metal handbuilt
Esdo's model of the Saoutchik-bodied
Z102 looks a little heavy − but so did the
real thing. Good value for a handbuilt.

8. 1938 Alvis 4.3 Vanden Plas By Matrix Price £100.95

Material Resincast

Here's an oddity: a replica of a replica! The real car is a rebodied (by Rod Jolley) saloon, a copy of two examples originally built; the model is nevertheless superb.

9. 1947 Tama E4S

By Autocult Price £86.95

Material Resincast

If you like off-the-wall subjects, this fine little model of an electric car built by the Tachikawa Aircraft Co ticks lots of boxes.

Classic Models

James Bond set by Scalextric



To Scalextric collectors, it's the Holy Grail: the James Bond set, inspired by *Goldfinger* and listed only between 1967 and 1968.

Lines Brothers, owner of the Scalextric brand, had noted the phenomenal success of the Corgi Toy James Bond Aston Martin DB5, launched in 1965 and which would sell over four million units over the next four years. If gimmicks such as an ejector seat and bulletproof shield could be incorporated into a diecast toy less than four inches long, then surely the potential for fun would be even greater in an electrically powered slot-car?

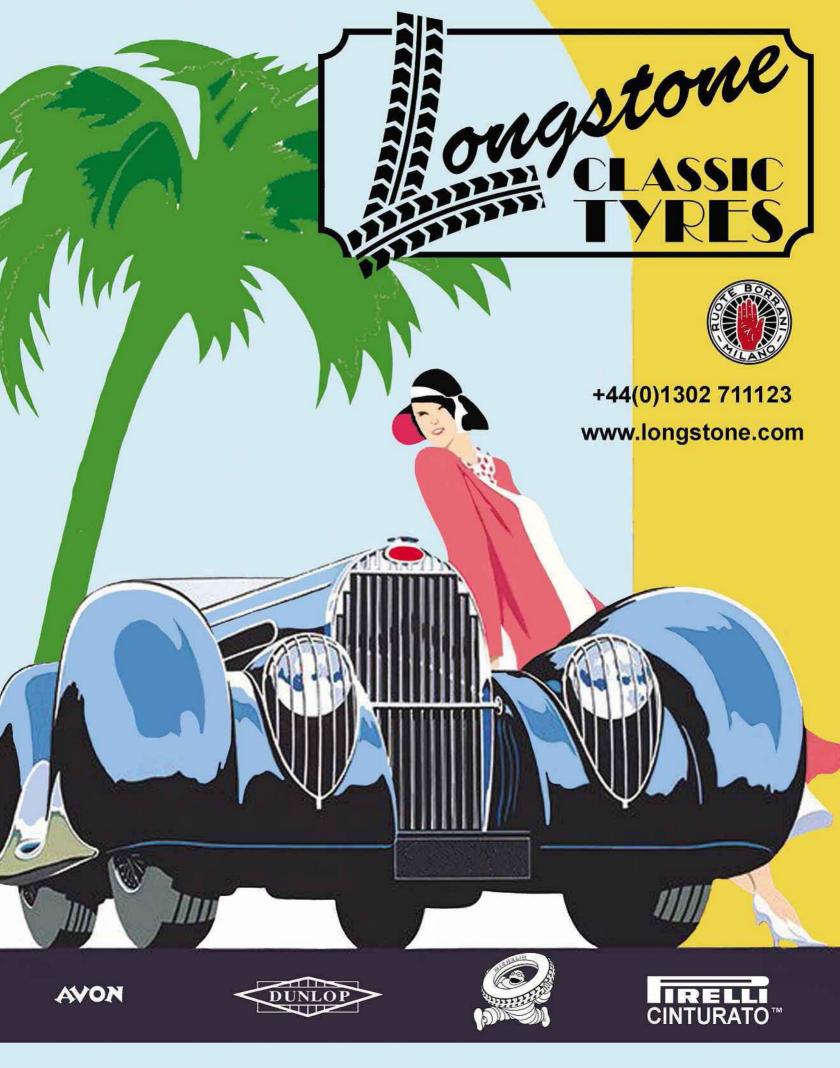
The Scalextric equivalents of 'Q' duly set to work, heavily modifying the basic Aston Martin model already in the range. The results certainly made for an impressive toy. When the car struck an obstacle in the middle of the track, the ejector seat threw the passenger out of the sunroof.

Meanwhile, villains chased Bond in a black Mercedes-Benz, modified from an existing 190SL Sport. If the Merc hit the rear of the Aston, a bulletproof screen would spring up from behind the bootlid; if the Aston hit the Merc, the impact would release its spring-loaded rear bumper and cause the car to do a somersault. The

drivers' skill in avoiding collision would be tested when the vehicles reached one of the chicane sections of track.

It sounds like a winner, but the Scalextric set never achieved anything like the success of the Corgi Toy and it was soon pulled from the catalogue. It was very expensive (around £11 in 1967) and, by the time the set reached the market, the Bond bandwagon had moved on from Goldfinger to Thunderball (1965) and You Only Live Twice (1967).

Such rarity explains why, when a James Bond set discovered in someone's loft was auctioned in 2004, it fetched £1300.



Restoration Perfection

Restoring a classic car can be a very rewarding and worthwhile exercise in both the researching of the car's history, sourcing the correct parts and ensuring its investment potential. There is an old saying "If a job's worth doing, it worth doing well"! Shown, are a selection of some of the UK's leading restoration services, from total body restorations, painting, interior trimming, machining and original part suppliers and services.

JIM STOKES WORKSHOP



Jim Stokes (JSWL) began restoring, rebuilding and recreating historic cars more than 40 years ago. In 2017 the Jim Stokes Workshop has an

established global reputation for the quality of it's work.

Having gathered a team of highly skilled professionals and established world class facilities the restoration or maintenance of any vintage, historic or classic vehicle could not be in better hands. With access to state of the art manufacturing capability there is no missing component we cannot recreate and our coachwork division is ready to fabricate any required bodywork or chassis so that our clients can be sure of a flawless finish ready to take part in any of the top national or international events.

Restoration of an historic vehicle can range from sympathetic recommission that provides complete mechanical reliability to full nut and bolt rebuild with many new parts, returning the vehicle to a condition equal or better than the day it left the factory. Our quality of service is as important to us as our work, consequently it is our aim to fully understand our clients requirements at every stage so that their car is prepared and maintained for maximum performance and enjoyment.

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SNG Barratt is trusted and valued by Jaguar owners from all over the world, and has been for over 30

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You can be assured of our commitment to quality by our ISO 9001 accreditation and genuine Jaguar Parts Dealership Authorization. We provide the highest customer service driven by our core family values, as established by the Barratt family. As Jaguar owners ourselves we understand your needs and are committed to continual reinvestment. Not just a faceless company, we're on the road throughout the year at a range of events where you can take advantage of our popular pre-order collection service.

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Silvabronz, was established in 1987 and have built up a wealth of experience in the restoration of all

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very best of traditional skills for the discerning classic and vintage car owners. Our highly skilled and trained staff can undertake full body shell and monocoque paint finishing to concours winning standards using traditional materials.

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If you are struggling to find a tyre size in beaded edge, crossply or radial for your project we will have it in stock. We also have all those hard-to-find inner tubes and rimbands. And if you're not sure what you need, just ask one of our experts. We've been in business since 1962 - we know tyres! Delivery is fast and free on orders over £50 to UK mainland and our rates to the rest of the world are super competitive.

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Aaron Radiator have been reconditioning car radiators in their factory in London SE25

since the family business was started in 1962.

We specialise in vehicle cooling and can either upgrade the cores in copper & brass radiators using a more modern design that gives dramatically increased cooling whilst retaining a high level of originality or re-core using an identical core with the original specification. We can also manufacturer alloy radiators.

We supply many specialist classic car garages in the South East with Aston Martin, Bentley, Jaguar, Rolls Royce and Ferrari radiators as well as most other marques using UK sourced materials. Our range of products include: car radiators, oil coolers, A/C condensers and fuel tanks which we can repair or even copy.

We can preserve the originality of classic vehicles by upgrading the cooling components to a modern standard more suitable for current driving conditions whilst retaining a high level or originality. Call Gerald or Gavin for more information.

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Borg & Beck is an iconic brand in the world of automotive

components, with more than a century's worth of original equipment (OE) heritage when it comes to the design and manufacture of clutch systems and components. As the original supplier of clutch to the majority of British built vehicles dating back to 1930, the Borg & Beck brand is world renowned and today offers the aftermarket a comprehensive range of Classic Car components.

With over 40 clutch references, the range caters for more than 200 applications, many of which would have had Borg & Beck clutches fitted as original equipment. The range includes the much loved, iconic classics such as the Aston Martin DB4, Jaguar E Type, Morris Minor, MGA and Triumph TR range and also provides the solution for more typical examples like the Land Rover Series I and the Morris Marina! For more information about the premium quality products available from the First Line Ltd, please call the sales team.

tel. 01869 248484 website. www.firstlineltd.com

TRIPLE M



As part of the JSW Group, the variety of Triple M's work is extensive; from a simple unavailable component to a production run of cylinder heads or

engine blocks for some of the worlds most historic cars. We can work from either original drawings or an existing component, very often applying reengineering techniques to increase durability and performance, or even carrying out a wholesale redesign to bring modern technology to historic vehicles. We carry out the full range of machining services and are often the first port of call for the historic and competition car industry.

The team at Triple M have a huge amount of experience and skill, we are fortunate to have some extremely gifted engineers and believe in supporting and encouraging the next generation through internships and apprenticeships so that we are equipped to continue supporting the vintage, historic and classic car industry into the future.

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L.A. AND R.W. PIPER



We are a small family run business set in

the small village of Sparkford in Somerset. We started our business in 1996 at a small workshop in Evercreech Junction where we could fit just four cars in our workshop. We can now house up to 14 cars in our most recent premises. We are second generation and have a combined work experience of over 35 years in car trimming our father, who was a car trimmer before us, brought us up trimming cars.

As brothers, we pride ourselves on achieving excellence and attention to detail. We can retrim a car back to its original colour scheme and materials, where possible. Or if you are looking for something a bit different we will be happy to help you with a bespoke trimming service. The earliest car we have worked on is a 1904 Knox up until present day delivery mileage BMW's. We trim vehicles from veteran to modern in leather, vinyl or fabrics. We can also carpet your vehicle, using top quality sound-deadening underlay to help prevent any unwanted noises. Please do not hesitate to contact us, we will be happy to help.

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Email: sales@ runnymedemotorcompany.com



1966 Lotus Elan Twin Cam FHC finished in bright red with contrasting black interior. The car comes with a detailed vehicle maintenance record which includes a replacement chassis. The car has had just 6 owners from new and has been extremely well maintained and is a delight to drive. Sensibly priced for one in this condition at £32.950



1951 Jaguar XK120 DHC (LHD) finished in Metallic British Racing Green with suede green hide interior with high gloss Walnut dash and door cappings and a black mohair hood. This car has been the subject of an in-depth restoration which has been very well executed and the car drives extremely well. Recently Reduced to £79,950



1980 Ferrari 308 GTS finished in Rosso Corsa with Linen hide interior. Stratospheric mileage but excellent service history, hence a very reasonable asking price of £57,500



2003 Aston Martin Vanquish 2+2 finished in Grigio Titanio with contrasting black hide interior. 34,000 miles from new with a complete Aston Martin service history. Sold by us to the previous 3 owners who have all kept this car in exemplary condition. The specification includes 6 speed semi-automatic transmission via Paddleshift, electric heated seats, Linn HIFI with multiple speakers, fully adjustable steering column and 19" multi-spoke allow wheels. The car is in perfect condition and reasonably priced at £86.950



2000X Aston Martin DB7 Vantage Coupe finished in Lotus Azure Blue with contrasting Peacock blue and magnolia hide interior with blue Wilton Carpet throughout together with most available options. The car comes with a very detailed service history with records of all previous servicing and expenditure together with all MOT certificates which clarify the mileage. Competitively priced at £32,950



1965 Jaguar Mk 3.4 Saloon finished in BRG with contrasting Beige hide interior and fitted with the desirable manual gearbox with overdrive. This is not an immaculate example but is nonetheless a very nice driving car, sitting on chrome wire wheels and realistically priced at £24,950



1961 Aston Martin DB4 series II finished in Wedgewood blue with contrasting pale grey hide interior. Supplied by us to its current owner some 20 years ago, the car comes with a substantial history file and a detailed list of all recent maintenance. Rare in this colour and sitting on chrome wire wheels, the car is both cosmetically and mechanically excellent. Very reasonably priced to achieve a quick sale, this is an opportunity to purchase one of these iconic cars at what we consider to be below market price. £365,000



1969 Jaguar E type 4.2 Series II FHC finished in Gunmetal Grey with contrasting Burgundy hide interior. This is a fully refurbished Etype to a very high standard. It has had the benefit of a complete re-trim together with a full engine rebuild and the replacement or complete refurbishment of all moving parts. It is superb to look at and a joy to drive. Etypes of this quality are now commanding very high prices and we consider that we have priced this car at below market value for a car that will undoubtedly continue to appreciate. 495,000



Arriving shortly. 1972 Porsche 911T (2.7 RS Evocation) finished in pale Porsche yellow with contrasting black interior and Carrera decals and correct RS duck tail. This is an exceptionally good recreation of a 2.7RS and fitted with a 2.7 engine with mechanical fuel injection and sitting on correct Fuchs wheels. Cosmetically and mechanically excellent and just fitted with new Classic RS seats, this is a well looked after example that is huge fun to drive and realistically priced at \$89,950



2008 Aston Martin DB9 Coupe (LHD) finished in Onyx Black with contrasting Sandstorm Hide interior. Originally supplied to the Gulf States, this is a beautiful example, now UK registered and fully serviced and with an excellent specification. The car has covered 46,000 miles from new and comes with a stamped up service book. Very realistically priced at £39,950



1995 Aston Martin DB7 i6 finished in Chiltern green with contrasting Parchment and Forest green hide interior. Owned by a Harley St Surgeon for the past 16 years, this care is in really lovely condition with a good service record. It benefits from a recent full service which included replacement shock absorbers and the car drives extremely well. Whilst the current mileage is just over 86,000, the car looks and drives like a car with much lower mileage. Very sensibly priced at £25,950



1951 Alvis TA21 finished in Black over silver and recently the subject of a huge amount of improvements carried out by Red Triangle and Early Engineering. We do not pretend to be experts in this age of Alvis but we are advised that at £14,950, it represents excellent value



1998 Ferrari 355 F1 GTS (LHD) finished in Rosso Corsa with full black hide interior and F1 Paddle shift transmission. This car comes with a full maintenance record of all cam belt changes and has covered 89,000 miles from new. Fitted with most available options, the car is a delight to drive and sensibly priced at £67,500



1972 Ferrari 365 GTC 4 (LHD), finished in Black with black hide interior and sitting on perfect Borrani wire wheels. Part of an important collection since 1992 and in concours condition. 35,000 miles only from new, just serviced and with all of the correct books. Probably the best in the world. £365,000



1990 Ferrari 328 GTS finished in Rosso Corsa with Crème hide interior. This beautiful example comes with a very comprehensive service history, largely with Ferrari preparers QV in Windsor. As an original UK supplied right hand drive model, this car is a very collectable classic and becoming increasingly difficult to find in this condition at what we consider to be a realistic price level. £73,950



2004 (54) Aston Martin Vanquish 2+2 finished in Antrim Blue with contrasting Blue and Cream Connolly hide interior and finished with a brushed aluminium centre console. This beautiful example has covered only 25,000 miles from new and comes with a complete Aston Martin service history. It has had just previous 3 owners who have all kept this car in superb condition. Extremely competitively priced for one in this condition at £74,950



2002 Aston Martin DB7 Vantage Coupe finished in Antrim Blue with contrasting Pacific Blue and Parchment hide interior with Walnut veneers. This low mileage motor car is in excellent condition with unmarked paintwork and a very well kept interior. It is obvious from the manner in which the car performs that it has been very well looked after by Harwood's who have taken care of the servicing since 2008. The specification includes touchtronic automatic transmission, electric heated seats, air conditioning, 18" alloy wheels, and most available options. Very realistically priced at \$22,950



1997 Aston Martin V8 Coupe finished in Buckingham Green with pale grey hide interior. This superb example is one of just 100 cars made and we believe it to be the only one now fitted with manual transmission. It is a slightly softer version of the 550 Vantage with very similar body styling and comes with a considerable history file. One of the last of the truly hand built Astons, these cars a very practical classic and currently priced well below most collectable Astons. Likely to be an excellent investment at £74,950

All can be found by visiting our website at 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.

MARKET NEWS

BUYING + SELLING + ANALYSIS



Tough at the top

Sales are holding up but seven-figure sums are notably absent

IT HAS BEEN another big spring-to-summertime month in the northern hemisphere, with total auction results topping \$70,000,000, but all is not perfect in sale paradise. Although no-one is loudly voicing their apprehensions, there's a perception of slowness in the million-dollar-plus market. Is it trickling down to lower market levels? Let's see if this month's results give a clue.

We'll start Stateside. In the wealthy enclave of Greenwich, Connecticut, Bonhams had a very successful sale with 82 out of the 90 cars on offer swapping keys with a new owner. Bonhams Greenwich has a habit of adding some great barn-find cars into the mix, with vehicles all the way up to immaculately restored examples and all shades in between.

At least one of those barn finds can be described as a best buy. Lot 151, a 1958 Ford Thunderbird two-door hardtop commonly known as a 'squarebird', sold for a temptingly low \$4620. At the other end of the scale, the day's big seller was a 1990 Ferrari F40 that sold at \$877,250. In case you haven't noticed, the trend line on F40 values has been heading down, way off the highs of 2014-15.

Two of the three Bugattis on offer sold; the star here was a 1932 Type 49 Labourdette Roadster that made \$676,500. Three lots later, a 1993 EB110 sold posthammer for \$605,000. Many 'in the know' collectors have identified the EB110 as the next big thing, and I won't disagree. It's worth re-reading this car's catalogue description if you are tracking values, and it's fair to say that with its paint (and other) problems, this was not the most brilliant example to be offered in the past few years. Bonhams' total was \$7,280,000, and despite the rain that seems to occur every time auctioneer Rupert Banner steps near the podium in Greenwich, a good time was had by all.

Next up is H&H, with its sale at the RAC's Woodcote Park estate in Surrey on 6 June. This saw a world record for any Subaru at auction, the ex-Colin McRae Impreza WRC 97 Chassis 001 - an important machine both in the history of World Rally cars and in the world of Subaru - selling for £235,750. We can expect to see more strong results from top rally cars in the near future, and as Japanese makes continue to grow in stature among collectors, we should see an increase in value of 'civilian' versions of recent WRC cars as well.

that brought £134,160. Also well-sold was a 1952 Lancia Aurelia B20 GT Series III coupé at a tad under £102,000. H&H's sales total was £1,544,300. Leake Auctions' three-day hometown sale in Tulsa,

The fiscal favourite at H&H was a 1956 Aceca Coupé

TOP 10 PRICES **JUNF 2017**

£1,111,000 (€1,269,000)

1939 Bugatti Type 57C Cabriolet by Gangloff Osenat, Fontainebleau, France 18 lune

£897.500

1962 Mercedes-Benz 300 SL Roadster Bonhams, Goodwood, UK 30 June

£865,000 (\$1,100,000)

1960 Mercedes-Benz 300 SL Roadster RM Sotheby's, Santa Monica, USA. 24 June

£830.300

1973 Porsche 911 **RS Lightweight** Bonhams, Goodwood, UK 30 June

£779.900

1931 Bentley 8 Litre Sedanca de Ville by HJ Mulliner Bonhams, Goodwood, UK 30 June

£752,500 (\$957,000)

1992 Ferrari F40 RM Sotheby's, Santa Monica, USA. 24 June

£692,000 (\$880,000)

1929 Duesenberg Model J Convertible Berline by Murphy RM Sotheby's, Santa Monica, USA. 24 June

£683.000 (\$880.000)

1990 Ferrari F40 Bonhams, Greenwich, USA

£627,000 (\$797,500)

1930 Cadillac V-16 Roadster by Fleetwood RM Sotheby's, Santa Monica, USA. 24 June

£617.500 (€705.264)

1927 Tracta Type A Gephi Osenat, Fontainebleau, France 18 June

Oklahoma, turned in \$8,100,000 in this, the firm's 45th year. It featured 599 lots, heavy on US iron but with some European surprises. Twin turntables placed the audience in the centre, to keep even those with short attention spans entertained. Top seller was a 2006 Ford GT at \$305,250, while number two was a 2006 Mercedes-Benz SLR McLaren at \$250,250. Leake reports a 74% sale-through rate, and president Richard Sevenoaks noted that Tulsa is not only the company's flagship sale but that 'celebrating 45 years in the business is a true honour'. With all the changes and fluctuations in the collector car auction business, he's probably right.

Back in the UK, Classic Car Auctions' Leamington Spa sale on 12 June totalled £1,809,957. Working with a bit of contradictory data it looks to have been a 160-vehicle sale, ranging from Fiats to Lamborghinis with a good number of Jaguar, Mercedes-Benz and Porsche models in between. Notable lots included a 1987 TVR 350i Convertible at a bargain-sounding £4900, while a 1965 Ford Mustang Fastback was an unexpected find at £28,600.

Mecum events always hold lots of inventory, and its Portland, Oregon auction proved the point with over 450 cars on offer. Despite only 62% of them finding new owners, the sale raised an impressive \$7,840,000. Top seller was a '68 Camaro Yenko Coupe at a healthy \$434,500. Second, some way behind, was a 1970 Chevelle 454/450 LS6 two-door hardtop that sold for \$137,500. 'Bring the cars, bring the people and give them big entertainment' is the Mecum formula.

Barrett-Jackson held its second annual Northeast auction at Connecticut's Mohegan Sun Resort and Casino, and it turned in the top results for this reporting period at \$24,200,000. That was a little more than a million shy of last year's first-time effort, but the crowd was pretty huge and the auction house looks to be here to stay at this yenue.

Its biggest-dollar sale this year was a 2017 Ferrari 488 Spider that sold at \$434,500. Runner-up was a 1969 Mustang Boss 429 Fastback (or Sportsroof in 'Stang speak), which sold at \$407,000. In third place was a 1958 Dual-Ghia Convertible that brought \$269,500. One interesting side note is that we saw more cars with reserve at this sale than we have in the past few years,

'LEAKE'S TWIN TURNTABLES PLACED THE AUDIENCE IN THE CENTRE, TO KEEP EVEN THOSE WITH SHORT ATTENTION SPANS ENTERTAINED'

leading to a 96% sale-through rate – among the top for auction houses. Barrett-Jackson says it prides itself on its variety as well as its ability to bring new buyers, sellers, vendors and punters into the arena, and that impressive sales total seems to back up the assertion.

Wrapping up the month, RM Sotheby's hosted its Santa Monica 2017 sale in partnership with sister company Auctions America. This is morphing from a generalist sale to a speciality one, and is now a single-day event held in the Barker Hangar at the city's private airport. Total sales were \$9,181,000, with 175 vehicles on offer and 111 of them finding new homes.

The big finisher here was a 1960 Mercedes-Benz SL Roadster that netted \$1,100,000. Said to be fully restored with matching numbers, and presented in light metallic green, it was one of the five top-ten sellers that came from German marques. A Ferrari F40 popped up again here, this 1992 example taking \$957,000 as the number-two seller. Number-three honours went to a 1929 Duesenberg Convertible Berline by Murphy, which brought in \$880,000.

Marketplace notes include Auburn Indiana's Worldwide Auctions, which will join the established players at Monterey in August. As for that perceived slowdown – you'll notice the lack of seven-figure cars this month – we shall watch with interest what happens with some of the big-dollar cars already announced by the long-established auction houses. Are major readjustments coming with the stalwarts of the post-2000 collector and exotic market? For now, the best description of the mood among dealers, collectors and auction houses is cautious. Nervous, even.

DAVE KINNEY is an auction analyst, an expert on the US classic car auction scene, and publishes the USA's classic market bible, the *Hagerty Price Guide*.

KINNEY'S TOP THREE CARS



RM Sotheby's, Santa Monica, USA. 24 June

Good Lincoln Continental Mklls mostly sell under \$50,000 but can make twice that. Needing recommissioning after long-term storage, this 1956 example sold for just \$26,400.



Barrett-Jackson, Uncasville, USA, 21-24 June

With one owner until 2015, this 1989 Porsche 928 S retains its all-original burgundy interior. Its \$31,900 shows the world is finally waking up to what a fine investment a good 928 can be.



Bonhams, Greenwich, USA 4 June

This near-barn-find Maserati Ghibli 4.7 Coupé from 1967 has rear-end transport damage among its many needs, so \$146,300 seems nearstratospheric for its condition.

HAGI TOP INDEX



MONTH/YEAR
Vertical axis is based on a benchmark of 100 set at 31 December 2008
The HAGI Top index charts the prices of 50 key collectable cars.

When we last reviewed the HAGI Top at the end of February it had inched to a new high of 346.61. However, with four months of losses, its half-year standing at the end of June has dropped back to 331.12, placing the Top where it was in September 2016. In plain terms it's down 4.30% year-to-date.

Make no mistake, this is not a short-term fluctuation, but a correction that reflects the wider reality of the investment-grade classic car market in a post-bull-market world.

This is confirmed by the fact that, on their very different trajectories from inception in 2008 to today, the HAGI Top, Porsche and Ferrari indices have all once more converged to within a fag paper of one another. Moreover, all three measures are down year-to-date.

Since the peak growth year of 2013, when the HAGI Top gained 46.75%, annual growth rates have fallen off progressively to a point where the index's year-on-year gain now stands at just 2.47%.

The message is clear; those who had a fanciful notion that the bull-market represented a long-term reality must now surely be getting a whiff of the coffee. Transaction levels have normalised back to pre-2012 levels when discerning 'hobbyists' were a driving force in the market.

Today's collectors are again making value judgements that have more to do with enjoyment than with value. Lower price points, ease of ownership, different driving experiences and liquidity all matter to enthusiasts. Others may find rising interest rates and the 9.80% year-to-date performance of global equities (S&P Global 1200) more appealing. For more, see historicautogroup.com.

Dave Selby









1961 DB4GT Bodied by 'Zagato Milan' Remarkable history and race qualified.



1966 DB6 'Short Chassis Volante' one of only 37, concours winning restoration by DJS.



1964 DB5 LHD Very good condition original car with comprehensive French history.



1967 DB6 Volante manual, stunning car, one of only 147 produced.



1966 DB6 Vantage manual LHD Fully restored to concours standard, comprehensive history.



1962 DB4 Series 4 Beautiful condition, fully restored with excellent history.



1994 Vantage 'V550' superb condition with just 22,000 miles.



1980 V8 Volante Auto Beautiful car, one of only 147 RHD examples.



2007 Vanquish S Immaculate car, full history and just 8,000 miles!



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The legend began here

RM Sotheby's, Monterey, USA 18-19 August

MANY OF THE world's great cars owe their existence to some force other than clear-headed planning, the product of a happy accident or chance encounter – but not the DB4 GT.

Aston Martin's iconic sports racer was in fact conceived *before* the announcement in September 1958 of the road car on which it would be based, John Wyer signing off the project six months earlier. Wyer, only half joking, instructed Ted Cutting to 'cut five inches out of a DB4 and produce a cheap and cheerful GT car', and the experimental machine produced by Cutting and Harold Beach is the very one you see here, DP199.

The car likely began life as the prototype DB4, chassis DP184/1, which had become redundant. It was chopped in two and stuck back together, the floor join reinforced with a fishplate that is still visible on DP199 today. The engine was uprated with a twin-plug head and triple 45 DCOE Webers, while the bodywork was crafted in lighter-than-standard, 18-gauge aluminium alloy.

Its looks promised much, and with a claimed 302bhp on tap and a top speed in excess of 150mph, the car did not disappoint. Its competition career was brief but included an outing at Le Mans in 1959 under the banner of Ecurie Trois Chevrons, and a notable victory at Silverstone's International Trophy meeting, Stirling Moss steering the car to pole and first place and setting a lap record in the process.

DP199 passed into private hands in 1961 and was enjoyed by several enthusiastic custodians, including Peter Livanos who had the car sympathetically restored by the factory in 1989.

Marque expert Stephen Archer drove DP199 in June 2017 and it was a memorable experience: 'It feels light, lively and easy to drive fast, and is surprisingly quick. The engine is clearly in a state of race tune; above 2500rpm it really comes to life. It is a wonderful Aston Martin and without doubt the most important DB4 GT.'

Sounds to us, then, like it would be \$6-8 million well spent.

rmsothebys.com







TIM SCOTT



Low weight, high price

Bonhams, Carmel, USA 18 August

BONHAMS WAS YET to complete the catalogue for its Quail Lodge sale as this issue of *Octane* went to press, but it's difficult to imagine that between then and now anyone has consigned a more desirable or historic car than the Jaguar E-type Lightweight that raced at Le Mans in 1963 in the blue-and-white livery of the great Briggs Cunningham.

One of three E-type Lightweights entered for the event by Cunningham, chassis S850664 carried number 14 and was assigned to drivers Walter Hansgen and Augie Pabst. It managed only eight laps before the gearbox broke.

Of the other two entries, number 16, driven by Roy Salvadori and Paul Richards, pulled out after 40 laps, while the number 15 car, driven by Cunningham himself and Bob Grossman, achieved a very respectable ninth place.

S850664 was later campaigned by Team Cunningham at the Road America and Bridgehampton 500s, finishing fourth at the latter. It later retired from competition and was displayed in the Cunningham Museum from 1966 until the museum's closure 20 years later. Lord Bamford, Sir Paul Vestey and Campbell McLaren have owned it since then.

Featured in numerous books and reproduced in both display model and toy form, the car still wears Cunningham colours and is described by Bonhams as 'highly original, well documented and eligible for most of the world's great races, rallies and concours events.'

There's no arguing with that, but what is debatable is how much the car will make. Although officially 'estimate on request', Bonhams expects that it will make at least \$10 million. Given that S850667, the ex-Bob Jane, 1963 Australian GT Championship-winning lightweight, achieved \$7.3m at the Bonhams' Scottsdale sale in January, that is far from being an unrealistic figure.

Add to the equation S850664's Le Mans history (inauspicious as it was), the fact that it belonged to Cunningham, and the renewed interest in these cars following Jaguar's decision to 'complete' the originally proposed run of 18 Lightweights, and the sky could be the limit...

bonhams.com



ALSO LOOK OUT FOR...

Transportation tycoon, real estate kingpin, radio and TV station owner, senator for Nevada... The long list of Errett Cord's accomplishments gives the impression of a serious man, and he was that – when life and business demanded seriousness.

But the serial entrepreneur responsible for the success of the Auburn, Cord and Duesenberg marques was also living proof that little boys never grow up completely... From 1930 or so, by which time his brilliance was reflected in his bank balance, Cord could have just about any car in the world, and among his purchases was the machine pictured to the left, a 1956 Bimbo Racer V12.

The V12 in fact had no cylinders at all, and was powered by a 12-volt battery capable of propelling the 5ft 6in-long car to all of 7mph. It was a kids' toy, but an uncommonly fine one, styled by Giovanni Michelotti

and modelled on the Ferrari 375MM Spyder. It was intended, according to the adverts of the period, for 'pre-teen men and women of distinction', and remains a very expensive plaything today: a restored example is currently up for sale in the US for \$21,000.

Cord's little car appears to be in merely good condition, but bidders 'of distinction' are unlikely to be deterred when it is offered at Mecum's Monterey auction on 16-19 August.

Military brat

Worldwide Auctioneers, Monterey, USA 17 August



Few things get a room full of excitable bidders going like a good story, and this Porsche 356A Speedster, for sale for the first time since it left the factory in 1958, has a great tale to tell.

Bought new by US Air Force lieutenant Robert Dewey when he was based in Germany with his wife, Nina, it was the third and last Porsche he owned. Dewey took the car with him when he returned to America and used it to commute to work for the next two decades.

Affectionately known as 'the Red Raider II' by the Deweys, it remained in continuous use while they raised a son and daughter, travelling with the family to postings at air bases around the US.

After retiring to Florida, Dewey commissioned Porsche specialist Bruce Baker to restore the car to concours standard, and it has since won numerous awards. At the 2004 Pebble Beach Speedster 50th anniversary celebrations, Dewey was recognised for being the only customer to have personally collected a new Speedster from Stuttgart. Remarkably, he was reunited with his previous Porsche, a 1956 356A, at the same event.

The Red Raider II is being offered for sale following Dewey's death last year at the age of 87, by which time he had owned it for 58 years. Worldwide Auctioneers expects it to bring \$375,000-475,000.

worldwide-auctioneers.com



MEEP MEEP!

3-5 August

Shy, retiring, gentle driver? Then perhaps Mecum's 1970 Plymouth Roadrunner Hemi Superbird isn't for you... One of 135 such 'winged wonders' built, and one of just 58 with a four-speed manual transmission, it's a multiple award winner with 17,000 miles on the clock. Restored 15 years ago, it could realise more than \$250,000.



Gooding & Co, Pebble Beach, USA 18-19 August

Among the stars of Gooding's Pebble Beach auction will be this Ferrari 275 GTB/C, one of 12 built and a winner on both the track and the concours lawn. For an out-and-out racing machine, chassis 09051 is, according to Ferrari historian Marcel Massini, 'perfectly driveable'. One lucky bidder will be able to confirm that soon, in exchange for \$12-16 millon. goodingco.com



28 July

This automatic-transmission Aston Martin DBS was among the last to be fitted with the six-cylinder engine prior to the universal adoption of the V8 powerplant. Sold new to the UK in 1972, it returned home in 2011 after a long stretch Down Under. Recently overhauled and carrying its original registration, it looks very decent value at its estimate of £55,000-60,000. swva.co.uk

AUCTION

26 July

H&H, Duxford, UK

27 July and 29-30 July

Silverstone Auctions Silverstone, UK

28 July

SWVA. Poole, UK

3-5 August

Mecum, Harrisburg, USA

5 August

Coys, Jüchen, Germany

12 August

Matthewsons

Thornton-le-Dale, UK

16-19 August

Mecum, Monterey, USA

17 August

Brightwells, Leominster, UK

17 August

Worldwide Auctioneers

Pacific Grove, USA

17-19 August

Russo & Steele, Monterey, USA

18 August

Bonhams, Carmel, USA

18-19 August RM Sotheby's, Monterey, USA

18-19 August

Gooding & Co

Pebble Beach, USA

19 August

Morris Leslie, Errol, UK

26 August

Anglia Car Auctions King's Lynn, UK

26-27 August

Lucky Collector Car Auctions Tacoma, USA

28 August

Shannons, Sydney, Australia

31 August - 3 September

Auctions America, Auburn, USA

2 September

Worldwide Auctioneers Auburn, USA

2 September

Bonhams, Beaulieu, UK

2 September

Silverstone Auctions with Salon Privé, Woodstock, UK

2 September

H&H, Bickenhill, UK

3 September

Dragone Auction Lakeville, USA

6 September

RM Sotheby's, London, UK

6-9 September

Mecum, Dallas, USA

7 September

DVCA, Dorchester, UK

Mecum, Harrisburg, USA

mecum.com



PRECIOUS METAL

1962 Jaguar E Type









Chassis 850634 is an original right hand drive Series 1 Roadster with the 3.8 litre engine. It was delivered on 16th November 1962 in Opalescent Silver Blue with light blue leather to the interior, and a blue soft top. The engine number was R 8866-9 and the registration was 860 RAU. It is offered for sale in exactly this specification from long term ownership and in multiple concours winning condition. Cars of this calibre in such exemplary condition are rare and it is offered fresh from a service by a renowned marque expert so its performance matches its appearance.

Also Available

1963 Aston Martin DB4 Series V 1954 Kurtis 500S

WW.BRADFIELDCARS.COM

1927 Aston Martin 1½ Litre

£400,000. Cotswold Collectors Cars, Bibury, UK

ANYONE WHO READ Robert Coucher's account of his arduous 'Lads that Lunch' assignment in *Octane* issue 170 might already be planning a trip to Martin Chisholm's Classic Motor Hub in Bibury, Gloucestershire. And there's now a very good reason for Aston Martin fans to go there sooner rather than later, because Hub-based Cotswold Collectors Cars is offering for sale this 1927 1½ Litre model, which is as historically important as it is lovely looking.

Research has revealed the car, chassis S4, to have been the fourth built by Aston Martin Motors following its formation in 1926 and was its first short, sporting model. Furthermore, it was the actual unfinished prototype displayed at the 1927 motor show and is believed to be the earliest surviving Aston from the Bert Bertelli era.

There were plans to run S4 at Le Mans in 1928, but these were shelved shortly before the race despite the car having proved itself as a works demonstrator. It was then sold to its first owner in September that year, only to be returned to the 'works' a month later for repairs.

The original owner kept the car for a further five years before selling it to a doctor who, in a quest for greater performance, substituted its original, dry-sump engine for a six-cylinder, two-stroke Scott unit. While the Scott's 86bhp and crackling exhaust note must have made S4 a decidedly lively performer, it lacked the ground clearance of the original unit, so the car was returned to its correct specification. Thank the Lord for that, because the motor has been identified as Aston Martin's earliest dry-sump engine.

Later, the car ended up with former Aston Martin chairman Victor Gauntlett who – perhaps fittingly – sold it to finance the marque's 'Nimrod' Le Mans project of 1982. Between then and now S4 has been sympathetically restored and, to further add to its provenance, appeared as appropriate transport for Bertie Wooster in the early '90s television series Jeeves and Wooster starring Hugh Laurie and Stephen Fry. cotswoldcars.com









1948 Daimler DE 36 \$795,000

Check the size of your garage before considering this Daimler, one of seven built to the spec of Lady Docker's 1947 Earl's Court show car 'The Green Goddess', as the Hooperbodied behemoth is 20ft long. hymanltd.com (USA)



1977 Fiat Jungla. €16,500 Gianni Agnelli ordered

production of the Fiat Jungla during the 1960s as a rival to the Mini Moke, but a mere 3200 of the 600D-based utility vehicles were built. This is a super-original example that's seen little use. houtkamp.nl



1946 Siata 500 Record €375,000

This Siata 500 was built with an aerodynamic body to contest the 50cc world speed record. It never did, but it was used for a couple of period races with the 750cc engine that's still fitted. marreyt-classics.com (BE)



1959 Standard Atlas £29,995

The perfect addition to any early '60s British race car team, this immaculate Standard Atlas pick-up is powered by a 948cc engine from the Standard 10 car. Fully restored in 1997, the truck has won numerous awards and certainly looks the part in its Shell livery. greatbritishclassiccars.com (UK)

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PORSCHE 997 GEN 11 GT3 RS 4.0 - 2011



PORSCHE 964 CARRERA 4 COUPE - 1989

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Honda Integra Type R

Pared for track use, an icon on the road - and getting rare

FROM THE EARLY days of the Mini-Cooper, Lancia Fulvia and Alfasud, the world began to accept that front-wheel drive had its place in competition, while the more hard-edged hot hatches of the 1980s moved the game on – bringing fun and a genuine alternative to the traditional sports car. The Integra Type R was one of the first genuinely hardcore front-wheel-drive cars when it was launched in 1996, but it wasn't just about being fast. Here was a car that could involve a driver in the same way as a BMW M car or RS Porsche: stripped and honed for the track, but involving and hugely capable on the road.

In today's age of turbocharged engines, super-wide low-profile tyres and electric power steering, the Integra remains a unique proposition. It followed on from the Honda NSX-R – the first 'Type R', now 25 years ago – which was lighter, stiffer and painted Championship White, just like the first race-winning 1963 F1 car. To homologate the front-wheel-drive Integra for FIA Group N competition, Honda followed the same ethos.

At the heart of the transformation was a new 'Spec-R' version of its variable cam-timed VTEC engine, assembled by hand, with polished ports, lighter conrods, stronger pistons, reshaped intake valves and a larger throttle body, teasing out a staggering 187bhp at 8000rpm. That's 104bhp per litre.

It's all about the revs with Honda engines, and in this case it's a defining characteristic. Below 6000rpm, this Honda might as well be a run-of-the-mill shopping car: tractable, if a little flat, and you might even be underwhelmed were it not for the throttle response. Probe beyond that 6000rpm spot and Honda's clever VTEC system comes on song, turning this docile unit into a full-on BTCC legend in the blink of an eye. It will then furiously buzz its way past the 8000rpm redline – pulling harder and faster all the way to just shy of 9000rpm.

Honda ripped the rest of the Integra down to its raw components. Sound insulation was stripped to a minimum, the wheels were lighter and the windscreen thinner, saving enough weight to allow for extra seam-welded sections in the shell and front and rear strut braces.

Like many of its ilk, the Integra is such good fun yet so usable day-to-day that many have been worn out, abused and crashed. A lot were broken for spares when values dropped below £2500, so today numbers of tidy, original UK-market examples are surprisingly small.

Alongside the likes of the 205 GTI, Delta Integrale and Sierra Cosworth, the Type R is a modern icon of the highest magnitude. It was built by engineers and racers, not marketeers, and its appeal extends to anyone who enjoys a car for driving's sake even more than the thrill of simply going quickly. **Matthew Hayward**

THE LOWDOWN

WHAT TO PAY

Cheap ones are no more. Higher-mileage and modified examples in need of cosmetic work start from £5000; £8000 should find a great sub-100,000-mile example. Full Honda dealer service history is highly valued. Perfect UK cars are rare: budget £12,000-plus.

Consider importing from Japan. The exchange rate is less favourable than it was, but you can get a relatively fresh-feeling car into the UK for about £8000. The Integra was offered up to 2001 in Japan, and generally the later the car you buy, the better the spec you will get.

LOOK OUT FOR...

The big question is UK or JDM? For 1998 Honda imported a small run of UK-market Type Rs. Offered only in Championship White with red Recaro seats early on; black and red could be specified later; Japanese examples also came in silver and yellow. There are many small spec changes between the versions, but it's more important to buy for condition.

The Integra is prone to corrosion around the rear wheelarches and sills, and UK cars suffer worse than imports. All but the best will have had remedial work in this area, so check carefully for any bubbling – which is probably hiding more serious corrosion underneath.

Engines are reliable if treated properly, but must be warmed through before heading into the VTEC zone. They like to burn oil, even when in rude health, so regular checks are vital. Smoke from the exhaust is likely a sign of abuse, and worn piston rings. Gearboxes are prone to losing synchros on second and third, especially if driven hard on track a lot. A new linkage sorts a sloppy-feeling shift.



1965 Ferrari 275 GTS (LHD)

This USA supplied 275 GTS was delivered in April 1965 to California in its current fitting Rosso Cina with a rare factory hardtop (which also remains with the car). The car has never left the USA and has been owned by some great USA collectors, around 10 years ago the car was totally restored by Ferrari expert Bob Smith after which the car was shown at the prestigious Amelia Island Concours D'Elegance. The car has enjoyed limited use since the restoration and further very recent major service has brought the car back to a stunning needs nothing condition. This car is currently located in Florida and viewing can be arranged by appointment. **£POA**



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1963 Jaguar E-Type Low DragA beautiful E-type Low Drag completely recommissioned for the 2017 race season. Ready to go!



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1974 Ford Capri RS3100
Bare metal restoration in the mid 1990's and concours winner. Ready for driving tours this summer. £57,500



1969 Lola T70 MkIIIB

Chassis number SL76/144. Ex-Team Elite. Everything fresh, zero miles top-spec fuel-injected Mathwall engine, fresh gearbox. Race ready with valid HTP until 2025. £975,000



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One of only 155 LHD 2.8 RS Turbo Capris to be built. Immaculate and ready to be driven to the season's historic racing events! £48,995



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1973 Triumph Dolomite Sprint
Ex-Works Group 1 car, with fantastic, continuous
history. Highly eligible and race ready.
£85,000



1961 Jaguar E-Type 'Flat Floor'
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Absolutely fantastic example of the stunning V8 Vantage Volante X-Pack Manual. As can be seen from the photographs, this iconic, hand built Aston Martin is a real head turner in it's factory livery of Suffolk Red and Magnolia Hide plus the usual X-Pack features including classic Ronal alloys.



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1968 DB6 VANTAGE SALOON

Original Olive Green with Black hide colour combination. A former Aston Martin demonstrator this matching numbers car comes with an extensive history file. 5-speed manual. 72,525 miles Supplied with 1-year Aston Martin Warrantv.

£549,950



2011 V12 VANTAGE LHD

Amethyst Red with Kestrel Tan interior. Left-hand drive. Features include Q Special paint finish, front and rear parking sensors, heated sport seats, carbon fibre door pulls, Bang & Olufsen Beosound audio and cruise control. 6-speed manual. 3990 km.

£109,950



1969 DB6 SALOON

Pacific Blue with original Black hide. Purchased by the current owner in 1975 from the film director of James Bond. Originally Silver Birch. The engine has been rebuilt and all the original engine parts are supplied with this car. 5-speed manual. 88,760 miles. Supplied with 1-year Aston Martin Warranty.

£425,000



2012 V8 VANTAGE ROADSTER

Magma Red Centari with Cream Truffle interior. Features include Satellite navigation system, heated rear screen, rear parking sensors, power-fold exterior heated mirrors, LED rear lamps, aux audio input and full-grain leather interior. 7-speed Sportshift II. 8,209 miles.

£67,950



1979 V8 VOLANTE

Original Windsor Red with Burgundy piped Magnolia hide colour specification. 1 of 849 examples. Equipped with a 5.3 litre 432 bhp V8 and a power operated hood. Automatic. 47,513 miles. Supplied with 1-year Aston Martin Warranty.

£225,000



2015 RAPIDE S

Lightning Silver with Obsidian Black interior. Features include front and rear parking sensors, heated front and rear seats, Bang & Olufsen BeoSound audio, alarm upgrade and satellite navigation. 8-speed Touchtronic III Automatic. 17,000 miles.

£87,950



2001 V12 VANQUISH

Skye Silver with Tan interior. This example is the first production car, chassis 00001. Features include full leather interior and auto dimming rear-view mirror. 6-speed automated-shift manual. 37,915 miles. Supplied with 1-year Aston Martin Warranty.

£139,950



2016 DB11 COUPE

Magnetic Silver with Obsidian Black interior. Launch Edition. Features include 360 Degree Birds Eye Camera, Bang & Olufsen Beosound Audio, sport seats and front and rear parking sensors. 8-speed Touchtronic III automatic. 1,246 miles.

£180,000

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Californian Sage with Beige Hide. 1 of only 37 cars, Full Body Off restoration by Aston Engineering, Matching Numbers, Rare Car.

1963 ASTON MARTIN DB4 **SERIES 5 VANTAGE**

£POA

Black Pearl with Soft Tan interior, Matching Numbers car, totally restored by leading marque experts, RS Williams and Spray Tech Restorations, brought up to full GT specification including a Twin Plug Head.

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1979 BMW M1 Procar

This original 1979 Procar, Chassis #066, was delivered by the BMW factory to the well known Austrian "Konrad Racing Team" and driven by Franz Konrad in the 1979 Procar Championship. Sold to the German "Kannacher GT-Racing Team" in February 1980. The car was driven in 1980-1981 by some famous German drivers such as Ralf-Dieter Schreiber, Jürgen Lässig, Volker Strycek and of course by Jürgen Kannacher himself in more then 30 races. Sold to Hans Heyer in Feb. 1982 - Leased to "GS-Racing Team" and driven in 15 races by Dieter Quester, Stommelen and Ketterer during the 1982 season. Hans Heyer kept the car until 2005 when it was sold to Graber Sportgarage who restored it from bare metal chassis to race ready condition. Driven 2006-2009 by Christian Traber and Marc Devis in the CER, Le Mans Classic and Oldtimer Grand-Prix – Sold to the present owner in 2010.

This BMW M1 Procar is now absolutely race ready "on the button" and comes with a new spare engine and gearbox. Completely and very well documented History. All restauration invoices and pictures are available. Original Wagenpass. New FIA HTP valid until 2024. EU duty paid. **Price on request**



1981 Porsche 924 Carrera GTR

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Chassis #2285112. This car was delivered new in the UK and converted to a Gr. 2 race car in the early `80s. Terry Kaby drove it very successfully in several British Championship Races until the early `90s. Then owned by BMW CSL's specialist Chris Randall who drove it himself and converted it to left hand drive. The car was then upgraded with a 3.5 Lt race engine. Sold to Belgium in 2008, Germany and then to Switzerland where it was completely restored. The car is absolutely race ready and has a 2015 FIA HTP. The restoration is fully documented. **Price on request**





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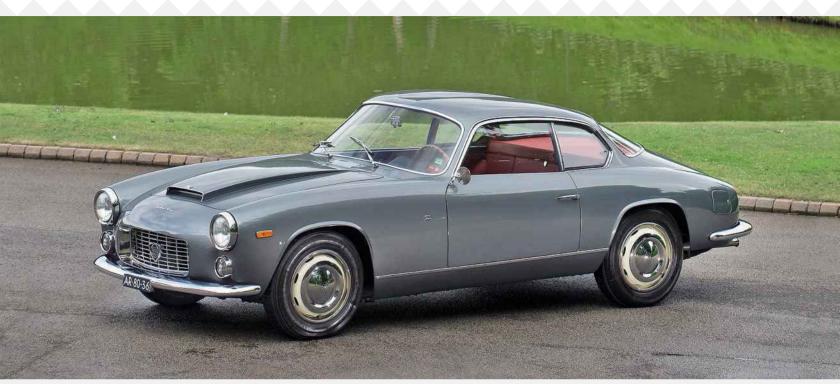
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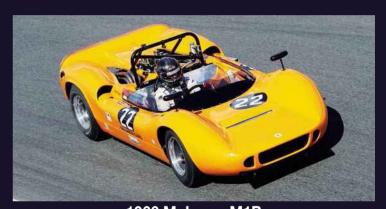


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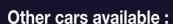
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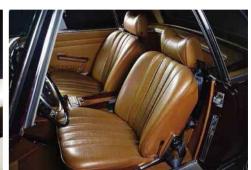












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Porsche 911E 1971 Targa 2.7L Manual Gearbox, LHD, Yellow (Original Colour Gold Metallic 8810).



Porsche 911T 1973 Targa 2.4L Manual Gearbox, LHD, Black with Black interior.



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Porsche 911T 1970 Coupe 2.2L Manual Gearbox, LHD, Irish Green 1515-G with Brown leatherette interior.



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Porsche 964 M491 WTL Carrera 4 3.6L 1994, Manual Gearbox, LHD, Midnight Blue.



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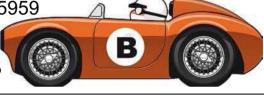
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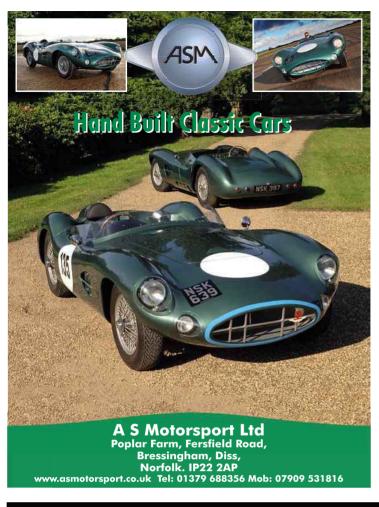
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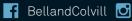




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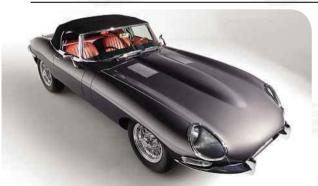


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Lotus Yellow with Black Trim, Hood and Tonneau, This stunning S4.DHC was restored by the legendary Feter Day of Day tune to an exacting standard, Utilising a new Lotus Chassis, rebuilt to original factory specification using original materials. Only 7.700Miles. The condition today is evemplary and ready for the concours circuit if required. SE Spec includes, Rack and Prinon Steering, Close Ratio Gearbox, 35.; 1 Rear Avle Ratio, Servo Assisted Backes, SE Engine developing 115 BHF. Safety, Belts, Leather Covered Steering Wheel, Knock On Wheels with Chrome Embellishers, Plus ; Michelin N.Ch tyres, Original tool kit and Jack, Twin Air Horms Etc. Accompanied by interesting history file with photo record of build and Invoices. The Original Day furue Build Certificate Original Safes Brochures. This is acound as they come RHD – £44,959.



1948 MG TC SUPERCHARGED.

MG Red with Vellum Beige Trim. A correct matching number car with the exception of the very desirable 5 Speed Gearbox conversion. 'Daisy' has been beautifully and totally restored to an exceptionally high standard with desirable upgrades along the way including Eaton Supercharger with Engine rebuild to suit, uprated suspension and brakes, uprated steering, discreet indicators etc. etc. This much sought after 'classic' has covered less than 1,000 miles since completion and will now keep up with modern traffic. In superb condition throughout and crying out for the open goad once again. BHD – £42-985



1972 MGB 1.8 ROADSTER - OVERDRIVE.

Mallard Green with Black Hide. Restored some years ago to a superb level. Little use since and remaining in the same stunning condition. Specification includes chrome Wire Wheels, Tonneau, Spin on oil Filter Conversion, Oil Cooler, Tubular Stainless Manifold and Sports Stainless Exhaust System. Not just another 'average' MGB. RHD - £16,995



1955 SWALLOW DORETTI - OVERDRIVE. (MILLE MIGLIA ELIGIBLE)

Old English White with Tan Interior. Out of a total production of 276 vehicles, only 25 are known to be still on the road, with this magazine featured example possibly being the finest of all. Totally restored and uprated by TR Interprises on a no expense spared basis. From a bare metal respray to a complete mechanical overhaul nothing has been left to chance. Built with Continental touring in mind the Spec includes; Unleaded Head, Uprated Clutch, CWW, 3A Rear axle, Stainless Exhaust and Manifold, Front Disc Brakes, Heater, Tonneau Cover, Stainless Boot Rack, Etc. 'Dott' is an exceptional Swallow and with examples such as this rarely coming onto the cope market this is an opportunity not to be missed RHD - 657.995



1958 ROVER 60.

Dove Grey over Smoke Grey with Red Hide. One Owner until 1984, at which time it had only covered 8,700 Miles. Mileage to date is 20,800. This has to be the lowest mileage Rover extant. Has a most extensive history, Including Original Log Book, Hand Books, service Bills Etc. Equipped with Free Wheel, Spot Lamps, Wing Mirrors, His Masters Voice Radio, Rim embellishers Etc. It would be hard to believe that a better example exists. BHD = £13.995



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Guards Red. Black Trim 90 Spec Car with Bridge Spoiler and Design 90 Turbo Wheels, Covered 21,500 since Mechanical Restoration, which includes, Blueprinted 2.5 Litre Engine with Nikasil plated Bores, Con rods Re Rounded and Balanced, New Garrett Ball-Bearing Turbo, Now Running 318 BHP. 377 ft of Torque, Crank Ground and Balanced with Much More Work. The List is Too Long 10 Write Herell, Front Disss Replaced 2013. Brembo 4 pot Calipers All round, Toyo Proxes PXT1-R1 All Round, Gearbox Oil Changed 2015, New Clutch, Pioner Dab //ImP3/CD Palyer. New Sony Amplifier and JL Audio Speakers, Looked After the last 10 Years by JMG Porsche, An Outstanding Car with an Incredible History, Lovingly cared for Could be one of the best 944 Turbos. A Rare Find. RHD - £24,995



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1964 Mk 7S Porsche and BMW (41 built) 1965 Mk 8 (12 built) 1966 Mk 8S (9 built)



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1965 M1A (16 built) 1966 M1B (23 built) 1967 M1C (16 built) 1967 F2 (6 built) 1968 4A / 4B (16 built) 1968 M6B (17 built) 1968 M6GT road spec (only one built!)





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Lamborghini Murcielago LP670-4 SV Ceramic Brakes High Level Rear Wing Small Decal option 4,000 miles, 2009, £399,990



Lamborghini Countach 5000 s QV Sportivo interior, Manual transmission, High level rear wing, 21,000 miles, 1988, £319,990



Lamborghini Diablo 6.0 VT Final Edition Carbon Fibre Driving Zone, Carbon Fibre Inserts, Carbon Fibre Engine Bay, 20,000 miles, 2000, £249,990



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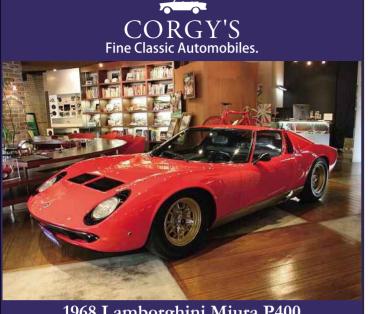


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2000/X plate DB7 Vantage Volante with touchtronic transmission, finished in Solent Silver metallic with all Charcoal leather trim, Smoke Grey Alcantara headlining, charcoal carpeting, burr walnut veneers and black mohair hood. Sports steering wheel, sports exhaust and latterly fitted with a modern DAB Alpine Audiohead unit incorporating navigation. 28,000 miles.

2000/X plate DB7 Vantage with touchtronic transmission, finished in Dunhill Silver metallic with

All Claretleather interior, seats piped light grey, dark red carpeting, light grey Alcantara headlining and burr walnutveneers. Factory sports exhaust, rear park distance control, DAB head unit.49,000

2000/X plate DB7 Vantage with manual transmission finished in Sky Silver metallic with special order Dark Grey and Saddle Tan interior leather trim, grey carpeting, smoke grey headlining and walnut veneers. Sports steering wheel, sports exhaust system, wooden gearknob. 73,000 miles

2011/11 plate Rapide with touchtronic transmission, finished in Lightning Silver metallic with Aurora Blue leather interior, silver stitching, tailor's grey Alcantara headlining, Caspian Blue carpets and piano black veneers. Silver brake calipers, cooled front and rear seats, rear seat entertainment system, 17,000 miles.

2008/08 plate DBS with manual transmission, finished in Lightning Silver with Obsidian Black semianiline leather, silver stitching, Obsidian Black Alcantara seat inserts and headlining. 20" alloy wheels Front and rear sparking sensors, HDD satellite navigation, HID headlamps. 16,000 miles...

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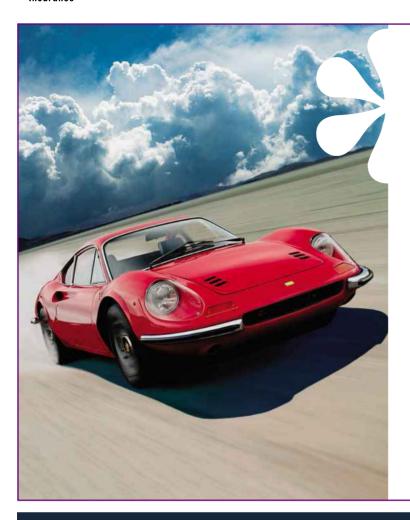
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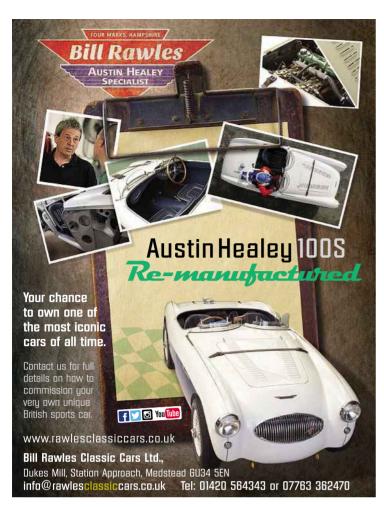
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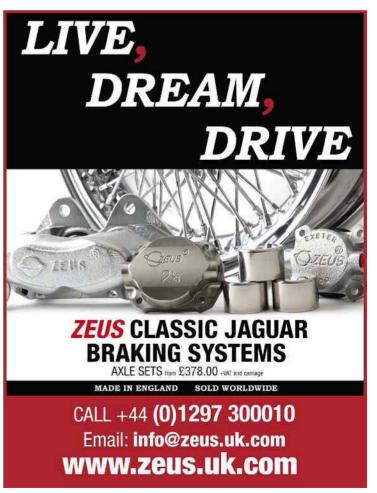




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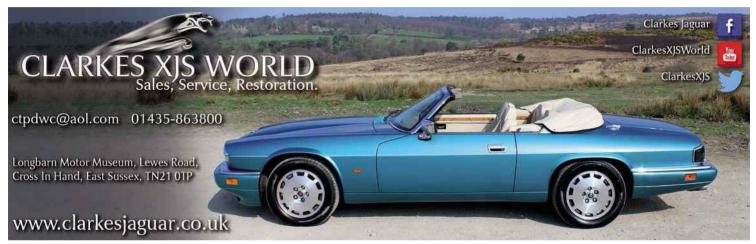
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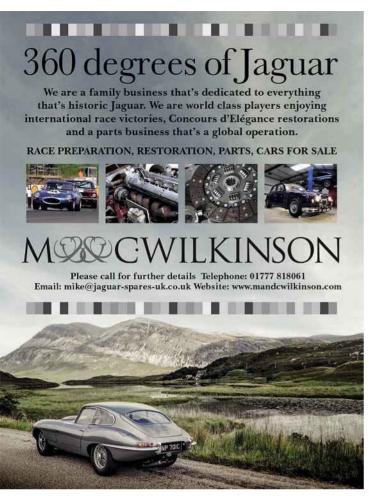
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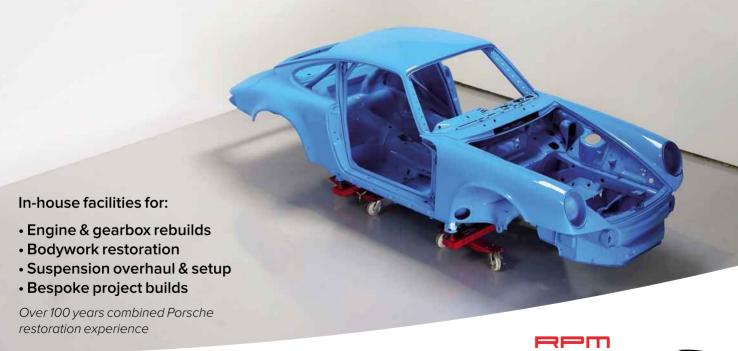
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SU5I DJW £295	FRZ 616 £395	P24 JCD £295	T66 JPD £175	411 LY £5100	YI8 MMM £295	V25 PAD £395
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728 DKG £695	2378 FS £1900	P32I JCH £175	P28 JPH £295	N29 MAB £795	P29 MMM £195	R29 PAD £495
531 DLT £695	III FV £3600	S888 JCH £195	PI2I JPH £175	NI2I MAB £595	L8 MMS £1600	R32I PAD £395
DLZ 9026 £175	FVM 707 £795	V25 JCM £295	DIO JPM £495	L999 MAB £695	P2I MMS £795	L800 PAD £295
P23 DMB £495	FW 804I £1200	P27 JCM £395	P24 JPM £295	N25 MAC £1400	P28 MMS £495	K900 PAD £395
P29 DMB £395	FXZ 484 £295	RI2I JCM £175	V700 JPM £175	P25 MAC £1400	R28 MMS £395	N2I PAH £495
R65 DMB £395	IOI GAP £1700	P888 JCR £175	P24 JPR £175	R29 MAC £I500	JI5I MMS £I200	N28 PAH £395
PI2I DMB £295	GAS 319 £1500	K20 JCS £495	P23 JPS £495	JIO MAD £II00	DW03 MMW£I75	RI2I PAH £295
P26 DMC £795	GBZ 656 £295	N27 JCS £395	P28 JPW £395	P25 MAD £795	G5 MMW £395	AJ03 PAM £295
P21 DMD £295	GCZ 454 £295	V333 JCS £295	P333 JPW £295	W27 MAD £695	R2I MPB £295	PAM 4Y £2700
S26 DMD £175	GCZ 8683 £175	J888 JCS £495	N23 JRB £495	R700 MAD £595	T200 MPB £175	JI2 PAM £I500
P24 DMH £295	GEF 385 £2600	P25 JCW £395	E8 JRC £795	N32I MAH £595	P26 MPC £295	PAM 19Y £1400
N27 DMH £395	240 GER £1800	P32I JCW £295	R2I JRC £695	V333 MAH £495	N333 MPC £175	PAM 200R £895
R321 DMH £175	GEZ 454 £595	JCZ 242 £395	N27 JRC £595	G20 MAM £595	M6 MPD £495	V333 PAM £795
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YI2I DMS £395	GIL 6978 £695	N321 JDB £395	P32I JRH £395	N80 MAM £395	K23 MPH £295	G810 PAM £495
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994 DOT £1300	1966 GR £2200	P23 JDH £495	B789 JRS £395	D452 MAS £595	Y23 MPS £395	R121 PAR £495
Y23 DPD £175	GR 9992 £2600	N29 JDH £395	Y900 JRS £375	SI4 MAW £595	PI23 MPS £295	W555 PAR £395
RI5 DPH £295	GSY 294 £895	P32I JDH £295	CI3 JRW £495	R23 MAW £495	MR 6646 £2800	V22 PAS £495
L60 DPH £175	16 GU £4500	P2I JDM £695	N27 JRW £595	P25 MAW £395	R23 MRB £495	N23 PAS £495
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P90 DPS £175	GXZ 2345 £175	V28 JDR £175	JRZ 1825 £175	MAZ 3728 £395	F4I2 MRC £175	P32I PAS £595
8055 DR £2800	8179 HA £995	J44 JDR £395	JRZ 1826 £175	MB08 MCB£295	MRD 70I £1700	P2I PAW £595
N23 DRB £295	HBZ 464 £175	P2I JDS £695	JRZ 2364 £75	P23 MCB £595	N8 MRH £895	R27 PAW £495
A63 DRB £395	HCZ 191 £295	NI2I JDS £595	R23 JSB £595	R25 MCB £695	WI7 MRH £395	PI2I PAW £395
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CI3 DRC £395	HFZ 464 £295	P32I JDW £175	NI2I JSB £295	R24 MCC £695	B20 MRM £395	PBB 335 £1100
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NI00 DRH £295	HKZ 345 £295	JEZ 343 £895	KI9 JSH £495	P23 MCM £495	P2I MRS £595	T33 PCB £295
B464 DRH £175	37 HN £3200	JEZ 5972 £395	P29 JSH £395	PI2I MCM £395	Y77 MRS £395	R3 PCH £495
N24 DRM £395	23 HO £4100	JFZ 272 £295	R29 JSH £395	R32I MCM £375	YI0 MRW £295	A6 PCH £595
N222 DRM £175	99 HP £5500	JHZ 464 £395	NI23 JSH £295	E20 MCR £495	R25 MRW £295	TI8 PCH £295
N2I DRS £395	318 HPH £1200	JIB 785 £795	R27 JSM £295	N23 MCR £395	L222 MRW £175	P96 PCH £175
RI2I DRS £175	HRZ 787 £295	JIG 9565 £175	W8I JSM £175	T888 MCR £295	MRZ 3745 £95	J40 PCM £175
S800 DRS £295	HRZ 1700 £175	JIL 363 £995	W88 JSM £395	P999 MCR £295	MRZ 3746 £95	P25 PCS £395
R24 DRW £195	151 HTA £895	JIL 636 £995	R23 JSR £395	R28 MCS £495	P23 MSB £295	A4 PCW £595
P28 DRW £395	292 HTD £995	JIL 5747 £595	R300 JSR £175	S4I MCS £595	P29 MSB £175	M36 PCW £175
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P23 DSB £295	HXZ 787 £295	NI2I JJB £395	555 JXY £695	MCZ 9040 £175	P33 MSM £175	DII PDR £295
P28 DSC £295	HZ 5574 £695	N3I JJC £395	JXZ 2083 £95	R3I MDB £295	A12 MSS £695	N27 PDS £395
Y4 DSH £795	ICZ 434 £395	N77 JJD £175	JXZ 2084 £95	P333 MDB £195	N77 MSW £175	H8 PDW £495
P24 DSM £295	IDZ 363 £295	N25 JJH £495	KAZ 565 £795	P2I MDC £395	8439 MT £1900	PDX I9I £695
55 DV £4400	IDZ 383 £295	P27 JJH £395	KAZ 6694 £595	T8 MDD £395	36 MU £4200	PDZ 929 £395
DXZ 272 £195	IFZ 393 £295	X68 JJH £295	KBG 785 £795	P26 MDH £175	7426 MU £1300	PEZ 575 £395
DXZ 292 £195	1HZ 878 £195	JJH 964N £175	KBZ 585 £295	K60 MDM £175	8539 MX £595	PEZ 595 £395
61 DY £3200	9098 IL £1400	P28 JJM £175	KBZ 595 £295	HII MDR £695	8984 MX £695	PEZ 3446 £295
845 E £4700	ILZ 750 £495	V3I JJM £295	KC 6804 £2500	S30 MDR £395	7002 MY £895	PFA 63I £795
52 EA £4100	IRZ 696 £395	P2I JJR £295	103 KDT £895	YI5 MDS £295	NBZ 343 £295	
EB 712 £3100	IXI 684 £495	P88 JJR £195	59 KE £3200	MI8 MDS £495	89 ND £4300	PFZ 636 £175
123 EBV £895	IXZ 949 £295	P21 JJS £595	86 KEN £2900	P2I MDS £395	857 ND £3300	1585 PG £1800
83I EBY £895	IXZ 3253 £95	P23 JJS £495	KEZ 242 £795	P400 MDS £175	NDZ 353 £295	3254 PG £1700
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ECP 179 £995	IXZ 4387 £175	RI2I JJS £175	2856 KF £1400	R26 MDW £295	NFZ 373 £175	5388 PH £I800
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EFZ 434 £175	P24 JAC £1400	R24 JJW £295		737 MFK £595	NMS 55 £1600	N27 PJB £595
87 EG £4300	T30 JAC £1300	L66 JJW £195	KJZ 141 £395	MFZ 393 £395	49 NN £3500	N29 PJC £495
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6977 EL £795 ENZ 484 £395		MEDIAT				SI3 PJM £595 N27 PJM £595
24 EO £3700	TIO JAD £595	JKZ 1674 £175	59 KN £4200	MIB 801 £795	NUF 50 £1400	P321 PJM £495
EO 6780 £895	Y700 JAD £395	JM 1444 £3100	KP 8655 £1500	MIB 4853 £395	NUI 848 £395	R21 PJR £495
E0 8769 £795	P24 JAH £495	N27 JMB £795	790 KPF £895	MIG 929 £795	477 NVO £495	P23 PJR £595
86 EP £4100	P32I JAH £395	P29 JMB £695	3730 KR £1400	MIL 363 £1400	90 NY £3700	S3I PJR £395
EP 226 £3300 479 EPB £695	P32I JAH £395 P26 JAM £795 V99 JAM £895	HI4 JMC £695 N26 JMC £595	KRM 893 £995 KRZ 5295 £95	MIL 6455 £595 MIW 3I3 £695	270 NY £2900 0A0 2I0 £895	N27 PJS £595 XI2 PJW £595
92 ER £4500	L900 JAM £595	RI2I JMD £395	KRZ 7567 £195	MIW 595 £595	OBZ 272 £175	R24 PJW £495
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ERZ 565 £195	D9 JAR £895	R22 JMM £495	42 LAN £5900	P200 MJB £695	ODZ 868 £175	N24 PMB £295
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818 ETM £995	NI23 JAR £395 Y333 JAR £295	W400 JMM£295 P23 JMR £595	LCZ 646 £295 LEN 408 £1800	W27 MJC £695	0FZ 8I8 £295 0FZ 949 £I95	V33 PMB £395 GI7 PMC £795
555 EYJ £695	X004 JAS £395	PI2I JMR £495	300 LEX £2900	R29 MJD £495	869 OHW £695	N32I PMC £595
FAZ 292 £595	N28 JAS £995	N28 JMS £495	LEZ 7089 £295	X546 MJD £395	OIB 262 £395	S26 PMD £175
FBZ 494 £295	RI2I JAS £795	ME53 JMS £295	LEZ 9992 £395	N27 MJH £795	OIG 9107 £95	B5 PMH £695
FCZ 654 £295	W9 JAW £895	P24 JMW £595	LFZ 676 £175	PI23 MJH £595	OIW 787 £295	PI2I PMH £295
95 FD £3100	DII JAW £795	R935 JMW £295	LIG 9720 £175	MJI 5610 £295	OJI 636 £395	E5 PMM £595
FEZ 898 £695	P27 JAW £295	886 JOO £1100	LIG 972I £175	N24 MJM £695	OJZ 575 £295	R26 PMR £295
FHZ 484 £295	R29 JAW £495	243 JOY £2100	LIL 6589 £595	R27 MJM £595	OLZ 292 £295	CI5 PMS £395
FIL 1733 £595	R32I JAW £395	P28 JPB £395	LIW 510 £495	PI2I MJM £495	OPJ 66I £895	LI8 PMS £295
75 FJ £3700	W748 JAW £195	X92 JPB £295	3302 LJ £995	P32I MJR £695	OYY 750 £595	P28 PMS £395
FJZ 14I £295	P24 JCB £695	P2I JPC £495	LKZ 383 £295	N27 MJS £795	N28 PAB £395	R27 PMW £295
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FU	K III	MINIEL	ЛАІ	E UU	IKI	япі г	UK	UHAS	E
TIO JAD	£595	JKZ 1674	£175	59 KN	£4200	MIB 80I	£795	NUF 50	£1400
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P24 JAH	£495	N27 JMB	£795	790 KPF	£895	MIG 929	£795	477 NVO	£495
P32I JAH	£395	P29 JMB	£695	3730 KR	£1400	MIL 363	£1400	90 NY	£3700
P26 JAM	£795	HI4 JMC	£695	KRM 893	£995	MIL 6455	£595	270 NY	£2900
V99 JAM	£895	N26 JMC	£595	KRZ 529	£95	MIW 3I3	£695	0A0 2I0	£895
L900 JAM	£595	RI2I JMD	£395	KRZ 756	7 £195	MIW 595	£595	0BZ 272	£175
78 JAN 3	E4600	N28 JMH	£495	KRZ 7568	8 £195	Y97 MJB	£795	OCZ 191	£295
D9 JAR	£895	R22 JMM	£495	42 LAN	£5900	P200 MJB	£695	ODZ 868	£175
N29 JAR	£495	P24 JMM	£395	LBZ 949	£395	N27 MJC	£795	0FZ 3I3	£295
NI23 JAR	£395	W400 JMN	1£295	LCZ 646	£295	W27 MJC	£695	0FZ 8I8	£295
Y333 JAR	£295	P23 JMR	£595	LEN 408	£1800	N26 MJD	£595	OFZ 949	£195
X004 JAS	£395	PI2I JMR	£495	300 LEX	£2900	R29 MJD	£495	869 OHW	£695
N28 JAS	£995	N28 JMS	£495	LEZ 7089	£295	X546 MJD	£395	OIB 262	£395
RI2I JAS	£795	ME53 JMS	£295	LEZ 9992	£395	N27 MJH	£795	OIG 9107	£95
W9 JAW	£895	P24 JMW	£595	LFZ 676	£175	PI23 MJH	£595	0IW 787	£295
DII JAW	£795	R935 JMW	£295	LIG 9720	£175	MJI 5610	£295	OJI 636	£395
P27 JAW	£295	886 J00	£IIOO	LIG 9721	£175	N24 MJM	£695	0JZ 575	£295
R29 JAW	£495	243 JOY	£2100	LIL 6589	£595	R27 MJM	£595	0LZ 292	£295
R32I JAW	£395	P28 JPB	£395	LIW 510	£495	PI2I MJM	£495	OPJ 661	£895
W748 JAW	£195	X92 JPB	£295	3302 LJ	£995	P32I MJR	£695	OYY 750	£595
P24 JCB	£695	P2I JPC	£495	LKZ 383	£295	N27 MJS	£795	N28 PAB	£395
NI23 JCB	£495	AC5I JPC	£95	54 LN	£4100	N32I MJS	£695	YI2I PAB	£295
R32I JCB	£395	PI2I JPC	£175	831 LS	£3400	GB55 MM	B £75	GPI5 PAC	£175
	TIO JAD Y700 JAD Y700 JAD P24 JAH P26 JAM V99 JAM L900 JAM T8 JAN V29 JAR NI23 JAR Y333 JAR Y333 JAR Y333 JAR X004 JAS NI21 JAS W9 JAW D11 JAW P27 JAW R29 JAW R29 JAW R29 JAW W748 JAW W748 JAW W748 JAW W748 JAW W123 JCB	TIO JAD	TIO JAD	TIO JAD	TIO JAD	TIO JAD	TIO JAD	TIO IAD	\$\begin{array}{c c c c c c c c c c c c c c c c c c c

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P26 PRC £295 P28 RRS £295 P28 RSS £295	P23 PRB £395	P24 RRR £495	P3 SRH £695
MAO PRM	P26 PRC £295	133 DDC 1/0E	N29 SRH £295
LI3 PRS 5295 C17 RSB 5395 K395 K		P28 RRS £395	P333 SRH £195
R666 PRS 175 P23 PSB 175 1	LI3 PRS £295	PI2I RRS £175	P2I SRS £395
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BI2 PSD	R666 PRS £175	R2I RSH £395	M333 SRW £175
RSF 942 £695 R22 RSM £295 P25 SSS £395 P31 PSW £175 P28 RSM £175 \$22 RSM £295 \$204 STD £795 P31 PSW £175 P28 RSM £295 \$204 STD £795 F31 PSW £4800 712 RTIA £1200 \$215 SSS £395 F32 PAC £495 RS PSM £695 F12 SSS £395 F32 RAC £495 RS SAB £695 F12 SSS £395 F77 RAC £495 RS SAB £695 F12 SSS £395 F23 RAC £295 F02 SSAB £395 F12 SSS £395 F24 RAD £495 F85 SSAB £395 F12 SSS £395 F24 RAD £495 F12 SSAB £395 F12 SSAB £395 F12 SSB £395 F24 RAD £495 F12 SSAB £395 F12 SSB £395 F12 SSB £395 F21 RAB £295 F12 SSB £395 F12 SSB	P23 PSB £295	P26 RSH £175	P5 SSR £395
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N21 RAM	N321 RAH £295	NI2 SAH £495	TFZ 929 £295
N28 RAS	N2I RAM £895	WI7 SAH £395	THZ 600 £495
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E3 RAW £1100 SAM 507 £2600 T11 628 £495	N28 RAS £695	W32I SAH £295	TH7 1830 £175
P27 RAW £395 P24 SAR £895 TII 1266	NI23 RAS £595	N26 SAM £1400	TIL 757 £595
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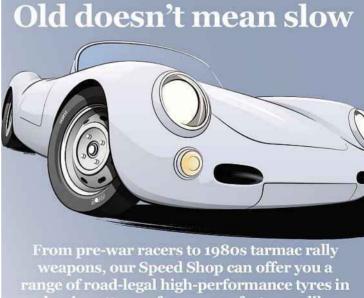
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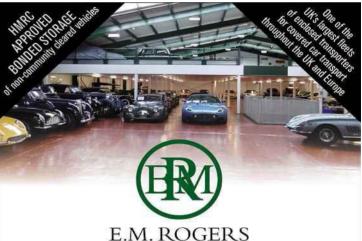


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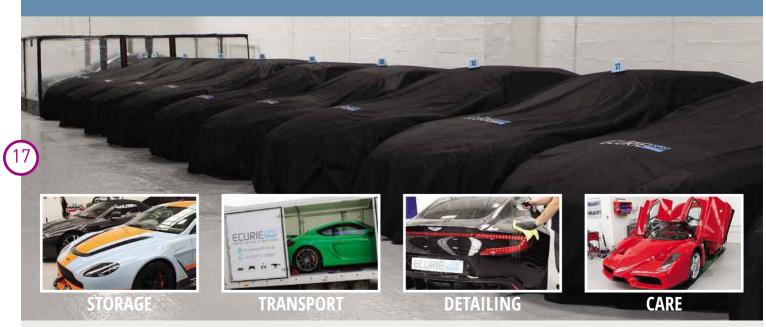








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Day in the life

INTERVIEW GILES CHAPMAN



MATTHEW HUMPHRIES

Former Morgan design star, now a watchmaker

MY WORLD CAN seem a bit hectic because I have to juggle my life between three different roles – freelance design work, lecturing and running my own watch brand. But they are all very closely connected. And in between all this, I try to find time to drive my beloved MGB GT, which I acquired as a basketcase 13 years ago.

Together with my wife, Penny, I run MHD Watches [matthewhumphriesdesign.com], which we set up three years ago to design and sell interesting, automotive-inspired wristwatches with a vintage feel. In 2012 I left my job as head designer for Morgan, and now I'm kept very busy as a freelance vehicle designer, with the majority of projects being based around the development of electric vehicles. Right now I'm working on something very exciting with a UK manufacturer, but am sworn to secrecy.

The other element of my work involves lecturing at the Royal College of Art in London, where I've been a tutor since 2012.

As a result of doing several different things, I probably don't have a typical day. But, if I'm at home, I'll usually get up at around 6am and look at my phone, check emails and respond to them. I'll also look at the MHD Watches Instagram feed to see how people are reacting to our designs. We have a good following from both the watch and car communities.

Penny and I recently bought a regency town house in Cheltenham, which we are gradually renovating. It has sufficient space for an office from which we run the watch business, so we can deal with enquiries and arrange sales as well as design there. Penny is a textile artist, so she's very creative and often gives me input when I'm working on a new type of watch.

Up until now, all of our watches have been quartz powered – but we're just getting ready to launch our first automatic in response to people who have told us that they love our designs, but want them to have mechanical movements.

Whether I'm designing cars or watches, I still sketch everything by hand – although I've recently started using an iPad rather than pencil and paper. I use it in conjunction with CAD files, and it is remarkable how that has speeded up the process of design. It can now take as little as 20 minutes from, say, receiving a CAD file relating to a particular vehicle, to drawing out a new part and sending it back to the manufacturer.

While it makes life rather busy, I feel very lucky to be able to work in both the car world and the watch world. If I'm designing a piece of car bodywork or a steering wheel, for example, I'll often be struck by its relevance to watches and be inspired to incorporate some element

'LECTURING KEEPS ME IN TOUCH WITH THE VISIONS YOUNG PEOPLE HAVE FOR THE FUTURE OF MOTORING'

of it into a new case or dial. Something I also like very much is the fact that, as a freelance vehicle designer, one creates lots of things that never actually see the light of day, usually due to funding issues. But it's possible to take a watch from an initial drawing to a finished, working object in as little as six weeks.

There's also something lovely about having to deal with all the little details that go into a watch – and it's surprising how much more difficult it is to create something simple and functional in comparison to something a bit more outlandish.

There's rarely much spare time during the day but, if the weather's nice and we feel we've earned a break, Penny and I sometimes go for a lunchtime drive. It's a short run to the Cotswolds, so we might jump in our old Porsche Boxster or my MGB GT and go for a spin. The B is a 1966 car, and I was given it as a 21st birthday present by my father – but it was completely dismantled and in boxes.

I was studying for my BA in automotive design at Coventry University at the time, so I used to get my mates from the technical course to rally round to help put it together. My father said it had to be up and running within 12 months, and it was. I'll never get rid of it, and have used it for events such as the Tour Britannia and at Shelsley Walsh and Prescott. My father and I have rallied his 911 [above] too on the Winter Trial and various HERO events.

I also have a modern Fiat Abarth, which I use to commute to London when I'm lecturing. I feel really privileged to have been asked to teach at the Royal College because it keeps me in touch with the visions and aspirations that young people have for the future of motoring.

Some established designers see the growing importance of electric vehicles as something to fear, but I think it's an exciting opportunity to show that, while electric vehicles are about cutting pollution and increasing efficiency, they don't have to be stuffy.

But, as much as I hate to admit it, I do think petrolheads like us are a dying breed. Oddly, it's the opposite of what's happening in watches, where the old technology of clockwork is making a huge comeback.



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LHD, 4000cc, aluminium body, matching numbers. A fabulous example with great history restored to the highest standards by recognised marque specialists.



1998 FERRARI 550 MARANELLO

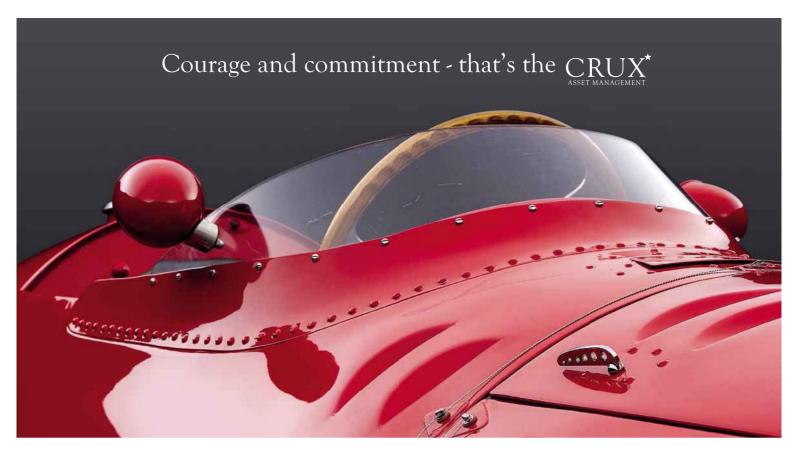
A super UK RHD example in great colours Grigio Titanio/black leather. Options include Fiorano handling pack. 2 owners. 12.5k miles. Fantastic and original.



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Sector average : IA Europe ex UK	£1,292	£1,349	£1,405	£1,600	£2,106	£1,991
Index : FTSE World Europe ex UK	£1,290	£1,369	£1,384	£1,611	£2,059	£1,950
Cash : Bank of England Base Rate	£1,003	£1,008	£1,013	£1,018	£1,023	£1,037

Source: FE © 2017, bid-bid, £1,000 invested, cumulative performance to 30.06.17. *Launch date 01.10.09. †Bid-bid, TR, 30.06.16 - 30.06.17.

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