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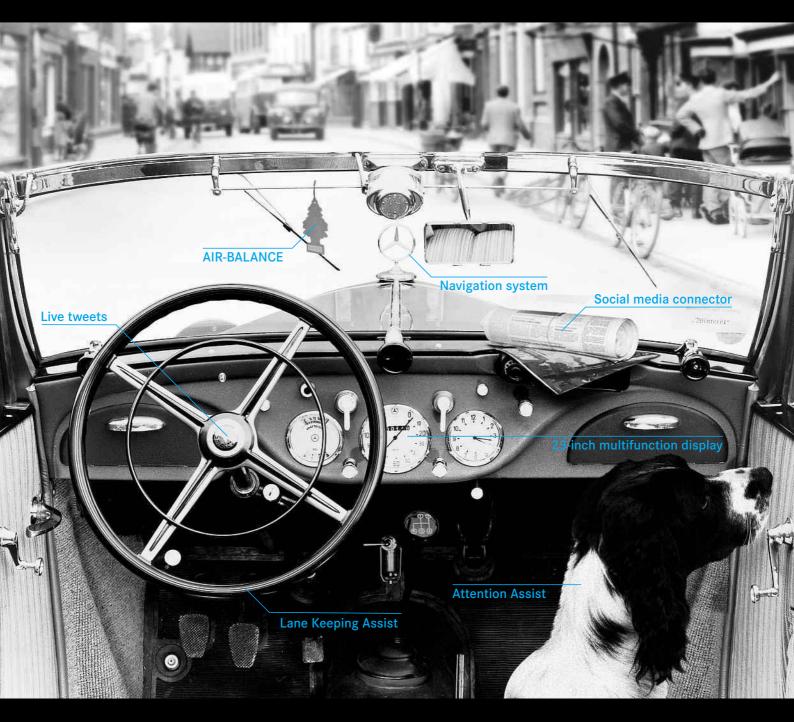
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FOUNDING EDITOR'S WELCOME 15 years young – and counting

'OCTANE IS A NEW magazine for those who appreciate the world's greatest cars. The publication effectively taps into the zeitgeist of the historic car world: the people, the events, the action, the excitement.' That was the opening shot I wrote for the *Editor's Note* in issue one, July 2003, 15 years ago.

A lot can happen in 15 years and it certainly has for *Octane*. Magazine launches generally have an 80% failure rate and we arrived into the digital storm that is tearing print media to shreds. But we realised that the classic car world was changing fast. A tinkerer's hobby no more, the international historic car scene was expanding into racing, rallying, concours and collecting, and the standard of restoration and preparation was improving vastly, all since fuelled further by the massive increase in values of classic cars over the past 15 years.

We also realised that classic car enthusiasts are not one-dimensional but appreciate quality in items other than vehicles, so *Octane* brought watches, design icons, Spitfires, even cigars, shotguns and fishing rods to the editorial mix. Other automotive publishers thought we were mad, but everyone who appreciates a double-overhead-cam engine is going to love a flyback chronograph! So, how did we go about it it? Simple: we sought out the very best motor cars, writers, photographers and designers. Many of our features are written by expert racing drivers, collectors, restorers, warbird pilots and, of course, owners. Issue number one featured a Ferrari 250 GTO and a Bizzarrini on the cover. To hand over the keys for both of these iconic cars to an unknown and new magazine was the first expression of an extraordinary generosity by owners that continues today.

We have been told that *Octane* is the best classic car magazine in the world, and we on the team appreciate the plaudit. We also know it is only possible thanks to you, our incredible readers.



Robert Coucher, founding editor

FEATURING



STEPHEN BAYLEY 'I grew up in my father's Ford V-8 Pilot. My first car was a Cortina with a bench seat. Once I drove a Mustang from LA to San Francisco and back in a day. Ford sponsored my Design Museum. The Ford F-150 is one of the world's great vehicles. J Mays is an old friend.' Stephen's encounter with Mr Retro-Futurism is on pages 112 to 116.



HARRY METCALFE 'Even after taking a Testarossa to the Sahara

in 2015, driving a £4100 Rolls-Royce to the Arctic Circle in winter was madness. We encountered blizzards, wandering moose and daytime temperatures in the minus-20s. The best car journeys should always be memorable. This one was unforgettable! Arctic Rolls: pages 92 to 102.



GLEN WADDINGTON 'It's three years since I was invited to Flins, near Paris, to celebrate 50 years of the Renault 16. This month I was invited to celebrate 120 years of the whole company. – and I was utterly charmed by one of the least powerful cars ever to feature in *Octane*: a 1977 Renault 5TL. All 43bhp of it'. Read more on **pages 138 to 144**.

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NEXT MONTH

BULLITT MUSTANG

EXCLUSIVE! Octane drives the all-original Steve McQueen hero car





PLUS

From the Arctic Circle to Tierra del Fuego in a TVR Chimaera

Bell, Merzario and Alfa Tipo 33

Italian style, American power: 1950s super-coupes

Kaye Don Rolls Phantom – and its mini-me Singer counterpart

David Coulthard interviewed

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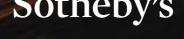
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GNITION

NEWS + EVENTS + OPINION



Reborn Brabham to take on Le Mans

London launch gets the motorsport world buzzing Words James Elliott

BRABHAM AUTOMOTIVE has launched a million-pound track-focused car as it embarks on an ambitious plan that should see the motorsport dynasty racing at Le Mans in 2020 and potentially launching a road car. There is a very real prospect that the entry at La Sarthe could be piloted by an all-Brabham team comprising Le Mans winner David Brabham – who will then be 54 – plus his son Sam and nephew Matthew.

There is no date set for the road car, but it would be designed and built by the Adelaide team that brought the new BT62 to fruition. One of the most remarkable things about that car's development was how it was kept under wraps until the launch at the Australian High Commission in London on 2 May.

The glittering event coincided with the 70th anniversary of Brabham and the 100th of the High Commission and showcased a host of cars ranging from 'Black' Jack Brabham's Midget Racer to his BT19, as well as cars from the F1 team's post Brabham era. Guests included a welter of race drivers such as John Watson, Derek Bell, Martin Brundle, Mark Blundell, Derek Warwick and Karun Chandhok, while there were video messages of support from Damon Hill, Jean Todt, Jackie Stewart and, best of all, 93-year-old Ron Tauranac, delighted that the new car would retain the T from his name in its own.

Much of the development driving was done at Australian tracks last year by David and Sam Brabham, with Melbourne a favourite for outright pace. Powered by a Brabham-badged naturally aspirated 5.4-litre engine that gives it something in the region of 700bhp, the carbonfibre and Kevlar BT62 weighs in at under a tonne.

Brabham Automotive's director of technology and engineering, Paul Birch, said: 'Our first car takes Brabham into an exciting new era, while honouring and upholding the marque's glorious past. Using contemporary materials, processes and technologies, and following a rigorous twoyear programme, the resulting BT62 is a car that demands total engagement and commitment from its driver, delivering immense reward and satisfaction.'

Precisely 70 examples will be built to order, the figure representing the longevity of the company, and the first 35 will celebrate the team's Grand Prix victories. There are hopes that, once bought, the BT62s may form their own race series, but no concrete







'FOR US IT'S ABOUT BEING BRAVE AND BELIEVING IN WHAT WE ARE DOING. OTHERS CAN MAKE COMPARISONS'

plans as yet. Plus, any sports racer or road car will be a development of the BT62 and that is when this project will start to dovetail with the crowdfunded Project Brabham of a couple of years ago. Ownership of a BT62 will entitle people to a place on Brabham's Driver Development Programme.

David Brabham welcomed inevitable comparisons with McLaren, saying: 'I have nothing but admiration for their business and brand. I have previous experience of working with McLaren, being involved with the development and racing of the F1, so I welcome such a comparison and would love to achieve what McLaren has. For us it's about being brave and believing in what we are doing and focusing on that. Other people can make comparisons, not us.'

Q&A with David Brabham



Why build an unrestricted GT car?

Why not? Twelve years ago I was 40 and in my racing prime, but I was thinking 'What the hell am I going to do in ten years' time? We've got this iconic name and we don't do anything with it.' First I had to go get the name back. I got introduced to Fusion Capital by a mutual contact who thought we shared a similar vision and it snowballed from there.

What's the next step?

Our dream is racing and to build a road car, but we're not stupid and know we have to earn the right to go to that level. The business needs to be sustainable and everything depends on how the sales go. We plan to go racing in the World Endurance Championship and at Le Mans with the next variant, which should be in 2020. I've done Le Mans 18 times and I know how to win it, so the car's architecture is about endurance, which should help us to build a winner.

Will you drive it at Le Mans?

It would be great to see Sam and Geoff's son Matthew in the car, plus if it's right for the programme and I can still deliver to the necessary standard, then the possibility is there for me to drive as well. I'm maybe not as fast as I was, but 54 isn't too old to race at Le Mans. It's about experience as much as anything, but that is just one of the ingredients that need to come together.

Considering your background, you were late to get into racing.

Sure. Dad didn't want me to drive and I'd shown no interest at all until I saw a racing go-kart in the USA when I was 16 and then that was it. On the farm I had the freedom to drive and ride whatever I could get my hands on, flat-out and sideways on the dirt. I didn't realise that I was honing my skills; I was just having fun. Of course, I ended up in hospital after my first go-kart meeting. I was wearing just a pair of jeans and a jumper, and I've still got the scar from my back going across the tarmac. That's the worst injury I've sustained in my career.

Ever wish you could detach your career from your father's?

Because of what Jack achieved, my own career will never be recognised as much as if I was somebody else. I can't change that and I am comfortable in my own skin. For a long time the expectation was a heavy burden, as was everyone's assumption that I owed all my breaks and success to my surname. I would have had to win four world championships to make most people happy. I hope that what we are doing here will start to change that.

Will the road car be based on the BT62?

It has been asked whether we can make one of these road-legal and our engineering guys are looking at it, but when we talk about a road car, we're not talking about converting one of these – we're talking about a fully fledged road car. We can hypothesise on when that might be, but we need to sell 70 BT62s first. We have a product. We want to show people what we've done, not what we would like to do.

Will people be able to just buy a BT62 and jump straight in?

You really need some training before you can get into one of these things, so we have a fairly comprehensive driver training programme. I'll be involved in that, because I have a lot of experience helping young drivers.

Are you at risk of spreading yourself too thin?

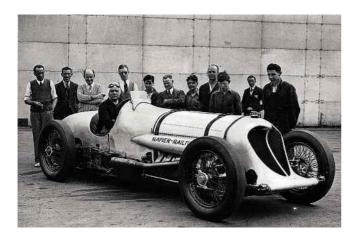
I do like to get involved in everything because I want to try to understand it. But that doesn't mean to say that I can't then let the people with the skills and knowledge get on with it. I like to know what's going on and if I have an opinion I'll give it, but that's the great thing about our group: there's a lot of opinions and therefore we have a lot of very robust conversations. The result shows what we as a group can achieve.

The BT part of the name is a nice touch, as Ron Tauranac said...

Yes. It shows we are extremely proud of our past and we want to carry that through to everything we do now and in the future. What Ron and Jack achieved together in the 1960s was incredible: two Aussie blokes came together to take on the motorsport establishment, and they became the biggest racing car manufacturer in the world in three or four years. They are our inspiration: like them, we're just giving it a go.

NEWS FEED

Railton book; Historic Motoring Awards; dragstrip axed; win tickets to An Evening With...; Dakota gathering; Landy legends



Reid Railton inked

A new book dedicated to the engineering great Reid Railton has been launched at a special ceremony at Brooklands. Railton's name dominated the Land Speed Record and Brooklands with the likes of Sir Malcolm Campbell, John Cobb and Goldie Gardner piloting his designs to success. His daughter Sally Railton Joslin was on hand as Reid Railton, Man of Speed - reviewed on page 216 of this issue - was released. Current Bloodhound SSC Land Speed Record project leader Richard Noble and chief aerodynamicist Ron Ayres were also present.

Date set for awards

A date and venue have been set for the eighth annual Historic Motoring Awards, presented by *Octane*. The star-studded event, which celebrates the cream of the classic car world whether it be events, cars or restorations, will take place at the Sheraton Grand Park Lane Hotel on 25 October. Host at the renowned Art Deco hotel in London's West End will be Steve Rider. See historicmotoringawards. co.uk for details, to nominate or to book tickets.

All over for Shakey

After 44 years as an active drag racing venue, the Shakespeare County Raceway, nicknamed Shakey, has officially announced its closure. It's been known for a while that operations at the Warwickshire venue were likely to draw to a close, because the Long Marston Airfield site was earmarked for development, but activites had continued. First used in 1973, the former RAF base became a permanent drag racing site in 1980 and is thought by many to be the country's best quarter-mile after Santa Pod.



Kimber certification

The Institute of the Motor Industry has accredited Cecil Kimber College following MG's £500,000 investment in its Longbridge Training Venue. With a ten-car workshop and classroom space for up to 20 delegates, it can now deliver technical training to repairers across the dealer network.

Mr Concours goes solo

Concours organiser Jeremy Jackson-Sytner has launched a new consultancy for events and also owners who would like to participate in them. Previously the curator of the Concours of Elegance, his business is called Mr Concours and you can contact him on MrConcours@ MrConcours.com.

Closed road rallying

A World Championship motorsport event is set to be held on closed public roads in the UK for the first time when the Dayinsure Wales Rally GB comes to a close in north Wales on 4-7 October. Round 11 of the World Rally Championship will have a tarmac shoot-out on the Great Orme and conclude on the streets of Llandudno.

New HGPCA Chairman

Barry Cannell, chairman of the Historic Grand Prix Cars Association (HGPCA), has retired at the end of his second term. Peter Horsman, 62, has been appointed as his successor. Horsman cut his teeth in Morgans before acquiring a Lotus 17 in 2004. He added the ex-Tony Shelly Lotus-Climax 18/21 'P1' Formula 1 and Tasman Cup contender to his stable in 2007.

Meet the Aston bigwigs

One lucky reader will win two tickets worth £350 to attend An Evening with Aston Martin, organised by *Octane* with sister titles *Vantage, Evo* and *Auto Express.* The winner will join us at the Sheraton Grand Park Lane on 17 July for dinner and some unique Aston insight. See classicandperformancecar.com to enter or buy tickets at aneveningwithastonmartin.co.uk.

Dakota reunion

Richard Martin's Douglas DC-3 (featured in *Octane* 178) is one of up to 40 DC-3s and Dakotas that will take part in Daks Over Normandy as part of the 75th anniversary of D-Day in June 2019. They will fly from Duxford in the UK to Caen in Normandy and drop up to 250 paratroopers, in full uniform and using circular 1940s-style parachutes, over the 'invasion' zone. For more information, see www.daksovernormandy.com.



Croft hosts rally

Sky Sports F1 commentator David 'Crofty' Croft is to be the host on the one-day Hope Classic Rally (hopeclassicrally. org), which sets off from Brooklands, Surrey, on 16 June after a dinner and auction the previous evening. The rally offers the opportunity to drive some highly desirable classics, including a Ferrari 250GT SWB and ex-Duncan Hamilton Jaguar XK120.

Legends attracts heroes

One of the three 1948 Amsterdam motor show Land Rover prototypes is to put in an exclusive appearance at the 70th anniversary celebration event Land Rover Legends at Bicester Heritage on 26-27 May. Chassis LO3, which was owned by Land Rover's founding Wilks family, was also shown at the 1948 Barcelona International Trade Fair and was later converted to right-hand drive. Many other significant Landies will also be at the event; for details go to www.landroverlegends.com.



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High Roller not alone

Rolls-Royce debuts SUV as Aston Martin previews forthcoming Lagonda

FOLLOWING ITS DRAMATIC U-turn over whether it would ever produce an SUV, Rolls-Royce has launched the £250,000 Cullinan to the inevitable brickbats and bouquets. With the tagline 'Effortless Everywhere', the new Rolls-Royce will be built at Goodwood and is named after the largest diamond ever discovered, which currently forms part of the Crown Jewels.

Powered by a 6.75-litre twin-turbo V12 giving 563bhp and 727lb ft, the Cullinan features both all-wheel drive and all-wheel steering. But it is clearly as much about luxury as it is engineering, as Rolls-Royce

strives to topple Range Rover and Bentley at the pinnacle of the burgeoning luxury SUV market. It is unashamedly aimed at the young high-net-worth buyers that Rolls-Royce says prompted it to change its mind.

Rolls-Royce design director Giles Taylor explains: 'SUVs have become homogenous and ubiquitous. The label SUV is now applied to anything with a two-box silhouette and the least suggestion of going off-tarmac. We envisioned an authentic, three-box allterrain high-bodied car with a conventionchallenging design and absolute capability.'

Meanwhile, on the eve of the muchanticipated Cullinan launch, Aston Martin seemed to be trying to steal a little bit of Rolls-Royce's thunder by announcing a futuristic Lagonda SUV for 2021. Claimed to be the first emission-free luxury batteryelectric, it is an evolution of the Vision Concept shown at Geneva in 2018.

Less environmentally friendly is a run of V12 Vantage V600s that are to be built following a customer order some 20 years after the original V8 supercharged V600 was launched. Seven roadsters and seven coupés,





Clockwise from above left

Rolls-Royce Cullinan is for those who consider a Bentayga somewhat common; typically luxurious Rolls interior; electric Lagonda will arrive in 2021.

all of which feature a seven-speed manual transmission, will be built at the Q by Aston Martin department and will become available at the end of the year.

'AN ARK OF KITSCH, A TRAVESTY OF TASTE, A FATUOUS FRIVOLITY, A REBUKE TO GOOD MANNERS, A BLOVIATED DISCOURSE ON VULGARITY, A CRUEL REPRIMAND TO DESIGN INTELLIGENCE. I WANT ONE!'

> Stephen Bayley on the Rolls-Royce Cullinan

Cable ties

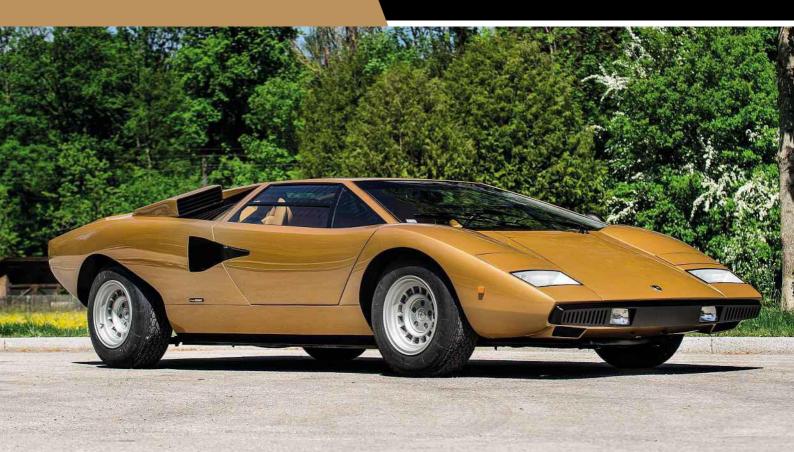
If there were a league table for the most versatile and useful items to keep permanently in the boot of your classic, it would surely be headed by duct tape and cable ties. Used individually or linked into a chain, these usually nylon (nowadays) fasteners can fix just about anything, either temporarily or, as it usually turns out, a bit more long-term. They were invented as Ty-Ray in 1958 by Maurus Logan for electrical company Thomas & Betts with the intention of using them to tidy aircraft wiring harnesses. Their applications soon increased until they attained their current ubiquity.

At this very moment, cable ties are holding more than one battery in place on the *Octane* fleet and securing more than one window catch closed (right). They have saved the day on countless occasions, but the prize for most inventive use goes to Mark Dixon, who linked enough of them together to create a makeshift fanbelt when the dynamo seized on his Fiat 2300S and shredded the real item, threatening to strand him on the Continent. It worked, too.





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California driftin'

Petersen Museum to honour Japanese innovation

THE GESTATION of the Japanese motor industry up until its rise to dominance in the 1970s is one subject of a new two-part exhibition at the Petersen Museum in California. Opening on 26 May, The Roots of Monozukuri: Creative Spirit in Japanese Automaking will chart the 'key elements of Japanese design philosophy' prior to its explosion in sales.

'Monozukuri' means the art, science and craft of making things and will celebrate the innovation that laid the foundations for the success that was to follow. Located in the Bruce Meyer Family Gallery and presented by Rolex, many of the cars it will feature are being specially shipped from Japan, including a 1936 Toyoda AA replica (right), a 1966 Nissan Silvia, a 1967 Toyota 2000GT, a 1968 Honda N600 and a 1969 Mazda Cosmo. The other part of the double-header – Fine Tuning: Japanese-American Customs – will delve into the burgeoning Japanese car customising industry in both its home market and the United States. Exhibits will include a 1973 Nissan Skyline 2000 GTX 'Kenmeri', a 1991 Toyota Cresta 'Kaido' racer (above), a 1998 Honda Civic hatchback drag racer and a 1974 Mazda RX-3.



Bodo Buschmann 1955-2018



BRABUS FOUNDER and CEO Prof Bodo Buschmann died at the end of April after a short illness. He founded the tuning company in a workshop behind his parents' Bottrop car dealership in 1977, when he was just 22 and still studying law and business management, and from day one focused on 'refining' Mercedes-Benz.

The business soon outgrew the workshop and moved to its current site while expanding well beyond its Ruhr roots to become globally respected.

With the motto 'Never work for money – work for passion', he was renowned for putting in the longest hours of anyone at the company and pursuing his dreams with extremes such as the monster Brabus 900 Rocket, with its 370km/h top speed.



How To... Organise agreedvalue insurance

Valuing a modern that has met its doom is simple; there are many similar cars, the trade values them accurately and what the insurer needs to pay is obvious.

It's not so clear with classic cars. Condition varies, there may be few comparable examples, plus history, sentimental attachment – hell, even the fact that it was the last one made in lime green with purple goatskin upholstery – all skew the value. Besides, what's important is its worth to you because you weren't intending to sell.

What you need, then, is what every specialist classic-car insurer offers: an agreed-value policy. You decide what your car is worth, you send photographs so the insurer can check that valuation is reasonable, you agree not to exceed a certain mileage during the year, and you're insured. If the car is written-off, the agreed value is paid. And, depending on the policy, you might even get to keep what's left of it.

There can be conditions and complications, though. The insurer might ask for an independent valuation and proof that the car is kept securely overnight. The greatest contention comes with 'modern classics', for which mileage restrictions – 3000 is typical – discourage use as a daily driver even though the car can handle such use. Business use, too, is rarely covered.

The paradox is that people who choose a modern classic over a mere modern for all their driving might want their much-loved, well-looked-after car to be covered at an agreed value. But such cover is all but impossible to obtain, so cover is at 'market value', which can be deemed very low if there's still a sizeable number of tatty examples of the model around to drag values down.

In the event of a claim the onus is on the owner to prove their car is worth more – via photos, records of work, references and classifieds. Precisely the hassle that agreed-value insurance is meant to avoid. An opportunity for an enterprising broker? John Simister



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Viktör, a long-distance Volvo

Rally veteran is probably the world's best-travelled PV544 Words and photography Paul Hardiman

NICHOLAS PRYOR and Lesley Stockwell's PV544 endurance rally car was inspired by the late, great Philip Young, even though the godfather of Historic rallying hated Volvos. 'He made an exception because he wanted us on the 2010 Peking-Paris Motor Challenge,' says Pryor. 'We bought it in 2008 and used it on the Poppy Rally and Classic Marathon before it spent 12 months being rebuilt for the Peking-Paris. We broke everything. You haven't experienced difficulty until you break your rear axle for the second time in the pitch dark and bitter cold of a Mongolian night. We were repeatedly rescued by the sweep crews and by acts of generosity from total strangers with whom we had no language in common.'

It's a far cry from their rally debut: 'It was the inaugural LeJog in 1993 in an MG ZA Magnette. The following year we joined an all-MG team and won the marque prize. Its most demanding event was the 1996 Monte, which was beset with blizzards!

'Then we bought what turned out to be a prototype MGA coupé, LBL 398, and used it on LeJog, Classic Marathon, Scottish Malts, Irish Trial, Rally of the Tests, Iceland Trial and the Emerald Isle Classic. It won the 2005 Three Castles. We also have a Jaguar 3.4 Mk2 that won the Kiwi Trial in New Zealand in 2006 – possibly the first Mk2 to win any sort of rally – and a Mercedes R107 350SL, which went to Japan for the Samurai Challenge.' But the Volvo is the real workhorse: 'It's completed five long events with the ERA – Peking-Paris, Transamerica Trial, Classic Safari, Road to Mandalay and Inca Trail – plus the Great South American Challenge.

'The engine has been bored out to 2.0 litres and we run a Ford Type 9 five-speed gearbox with Transit ratios – the low first gear and the homologated LSD will crawl out of anything.

'It's our tribute to Philip's ethos on how a car should be prepared. The body was done by the guy who did Joginder Singh's 544 and we went to Rally Preparation Services for all the detail work. The exhaust is skidded, there are hawsers around the engine mounts and chains on all the filler caps. The suspension has massive restraints to prevent rebound, particularly at the rear.

'We've two fuel tanks and all the pipework, pumps and filters are doubled-up. We use van tyres, a very 'PY' touch – Toyos with six-ply walls and eight-ply tread. These have 30,000 miles on them and still have plenty of tread. The previous Avons gave us 35,000 miles. Inside we've got Corbeau's first rally seats to tilt both ways so you can get in the back. We got back from Peking very tired so had them made and fitted after the event.'

What's next? 'We've been pulling in our horns a bit because we did five huge events in 2016 and 2017.' Even a Volvo PV needs a rest sometimes. Le Petit Journal



World's first motor race

22 July 1894 was a seminal day in the history of the motor car, when French newspaper *Le Petit Journal* staged the world's first motor 'race': the Competition for Horseless Carriages. It wasn't officially billed as a race, but rather 'an exhibition for the capabilities of the motor car, testing reliability, design and practicality'.

The 'race' was run from Paris and ran north-westward along the Seine valley, ending 79 miles away in the Normandy city of Rouen. Paris-based Le Petit Journal had a reputation for boosting sales through unusual promotions - long-distance bicycle racing, such as the 700-mile Paris to Brest-and-back-again race in 1891 and 1892, plus a road walking race - so, with the advent of motorised vehicles, it saw an opportunity in a Competition for Horseless Carriages. A FF5000 prize was to be awarded to the winner, whose car would be judged on its 'ease of operation' as well as its performance.

Of 102 competitors entered, only 26 were listed to start, which was further reduced to 21 when five of those fell by the wayside after the first three days of qualifying. Manufacturer Panhard et Lavassor entered its own cars, while Peugeots driven by Albert Lemaître and Auguste Doriot, plus the wealthy industrialist Count Jules-Albert de Dion (pictured above) in a car of his own manufacture, all led the field as the competitors left Paris and travelled the rough roads en route to Rouen. Steam-driven and petrol-powered vehicles had been entered, along with others supposedly propelled by gravity, gas or compressed air - these latter being among the no-shows.

Of 21 starters, 17 finished the route, with Count de Dion declared the winner after six hours and 48 minutes at an average speed of 12mph. He was then demoted to second because his steam car was deemed to have infringed the 'ease of operation' criterion by requiring a stoker. **Neil Godwin-Stubbert**

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SPORTSCAR TOGETHER DAY

Celebrating 70 years of Porsche at Cholmondeley Castle on Saturday 9 June

SOME THINGS DON'T CHANGE. The dream of a perfect sports car drove Ferry Porsche to create the very first Porsche on 8 June 1948, and that dream is alive and well today 70 years on.

In June this year, to celebrate the 70th birthday of Porsche, Porsche Centres Bolton, Nottingham, Sutton Coldfield, Wilmslow and Wolverhampton will be holding a Sportscar Together Day.

You, your family and your friends are invited to Cholmondeley Castle in Cheshire on Saturday 9 June 2018 between 11am and 4pm to help celebrate this historic occasion.

Highlights of the day will include:

- A spectacular parade and display of over 350 Porsche cars
- A concours event with Porsche Club GB featuring a display of rare and individual Porsche models
- Family entertainment and activities
- Summer market with food and refreshments

The event is a celebration of all things Porsche, bringing together Porsche drivers and fans, along with a display of both classic and new Porsche models and fun for the whole family. Entry is free of charge.

For more information:

Porsche Centre Bolton 01204 559 911 info@porschebolton.co.uk

Porsche Centre Nottingham 0115 986 0911 info@porschenottingham.co.uk

Porsche Centre Sutton Coldfield 0121 378 5800

info@porschesuttoncoldfield.co.uk Porsche Centre Wilmslow

01625 522 222 info@porschewilmslow.co.uk

Porsche Centre Wolverhampton 01902 397 911 info@porschewolverhampton.co.uk









To register, please visit: https://sportscartogetherday.eventbrite.co.uk



LUFTGEKÜHLT, 22 APRIL

Neatly parked among the stacks of wood at the Ganahl Lumber Company in Torrance, California, were examples of just about every air-cooled model Porsche has ever made; cameras were trained on the 804 F1 car and 907 all day long; Le Mans-winner Vic Elford was among the big names to appear.



THE MONTH IN PICTURES

Air-cooled Porsches descend on a lumber yard in California, while UK events bask in weather worthy of the Golden State





Donington Historic Festival

Donington, Leics, UK 4-6 May

A RAFT OF famous names took to the circuit during the eighth Donington Historic Festival over the Bank Holiday weekend. With 19 races from 14 different grids that spanned almost a century of vehicles, BTCC stars past and present did battle, the likes of Andrew Jordan, Adam Morgan and Sam Tordoff mixing it with Steve Soper and Patrick Watts. John Cleland had a highly productive weekend, securing second place in the Super Touring Car Challenge in his original Vauxhall Vectra.

Andrew Jordan, sharing an Austin A40 with father Mike as has become traditional, stormed to a win in the HRDC Touring Greats group. Steve Soper, meanwhile, piloted the Bastos Rover Vitesse to third with Chris Ward in the huge Historic Touring Car Challenge, and went two better to win the U2TC in a Lotus Cortina.

Other notable results included Jon Minshaw and Phil Keen taking second in a Lister Knobbly in the Stirling Moss Trophy race, while Le Mans veteran Ray Mallock was just pipped by Christopher Drake in the first of the two Formula Junior outings, Drake enjoying a clear win in the second race.

The HRDC Touring Greats threw up some interesting combinations with both motorcycle racer Maria Costello MBE and Travis drummer Neil Primrose in Austin A30/A35s, while musician Chris Rea was in a 1957 Morris Minor panda car.

As well as the racing there was plenty more on-track action, with demos recreating the 1993 European Grand Prix, as well as Group B monsters on a rally stage and historic karts on the Melbourne Loop. Club displays packed the infield, especially Porsche Club GB and Simply Mustangs UK, the latter creating the UK's biggest-known Mustang gathering with 270 cars.

Clockwise from top

Rover, Capri and Cossie in the Historic Touring Car Challenge; Minshaw and Keen shared Lister; Maria Costello with Austin; varied Touring Greats grid.















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Tour Auto

France 24-28 April

THE 2018 TOUR Auto Optic 2000 went down to the wire, with Raphael Favaro and Yves Badan snatching a last-minute victory in their giant-killing Lotus Elan 26R. The little sports car overhauled the mighty Ford GT40 of Andrew Smith and James Cottingham, which had dominated the first four days of Peter Auto's annual French epic.

The 27th running of the Tour had kicked off with the entries being dispayed in the Grand Palais in Paris, which has become an event in itself: some 10,000 people visited on 23 April just to see the 239 cars that would do battle over the next five days.

Among the more usual fare from Jaguar, Ferrari et al was a wealth of etceterini from Cisitalia, Osca, Lombardi, Moretti and Siata. Famous names tackling some or all of the 2100km route included French TV stars as well as Maëva Coucke and Eva Colas, Miss France and Miss Corsica respectively, plus celebrated chefs Michel Chabran, Jean-Paul Lacombe and Michel Rostang.

Setting off at 6am on the 24th, the crews headed from the Grand Palais to Château de Courances, where the rally started for real an hour later. British teams dominated the first day to Besançon, with not only 2017 victors Smith and Cottingham signalling their intent to take back-to-back outright wins, but Chris Ward and Andy Elcomb shadowing them in a Jaguar E-type. By the end of day two at Megève, the stranglehold was even tighter with the Ben Gill and David Didcock Shelby Cobra 289 in third spot.

Over almost 500km to Avignon on day three, Smith and Cottingham extended their lead over Ward and Elcomb, but the Belgian Elan crew made its first appearance on the leaderboad when Gill and Didcock failed to finish the day. The GT40 looked even more uncatchable on the shorter fourth leg to Aixles-Bains on 27 April. The highlight was the outing at Paul Ricard where thousands of spectators turned out, but the Ward/Elcomb E-type was forced to retire, allowing Smith and Cottingham to sprint to victory by 47





seconds over German driver Olivier Ellerbrock's Shelby Cobra Daytona. By the end of the day the GT40 team had scooped ten wins of a possible 11 and, even with Favaro and Badan elevated to second by the Ward/Elcomb retirement, its lead looked unassailable going into the final leg to Nice.

Indeed, the GT40 was still cruising to victory even as the teams had started the second-to last leg of the entire event, at which point gearbox troubles turned the previous four days' competition on their head. With ten of 14 stage wins to their name, Smith and Cottingham were forced to retire, meaning what had started off as a victory parade for British entries ended up with the Belgians taking the spoils from Frédéric Jousset and Paul Miliotis' Shelby Cobra 289 and Damien Kohler and Sylvie Laboisne's Lotus 26R.

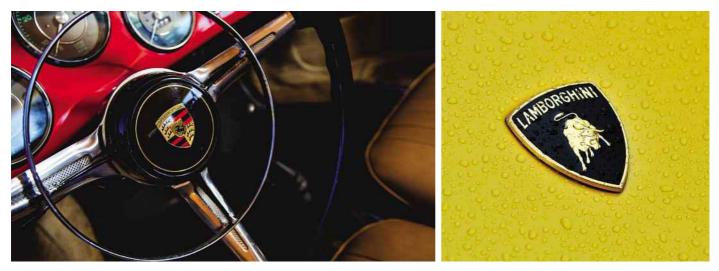
Victory in the Regularity went to the dominant French crew of Jean Rigondet and Olivier Souillard in their CG 1200S.

Clockwise from top

275 GTB storms through stunning scenery; victors Favaro and Badan; unlucky GT40 team: Grand Palais start in Paris.







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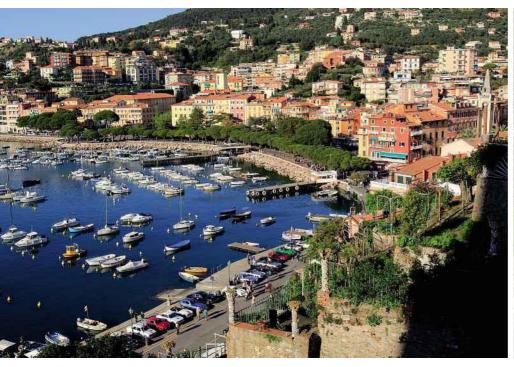


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Terre di Canossa

Northern Italy 19-22 April

CARS FROM THE home nation dominated the Terre di Canossa, with Italian metal taking the top five spots. First home for the sixth year in succession were Andrea Vesco and Manuela Tanghetti in a 1934 Fiat 508S Balilla Sport, ahead of Fabio Salvinelli and Guido Ceccardi in a 1930 Fiat 514MM and John and Chelly Houtkamp in a 1928 Lancia Lambda T223. First non-Italian car home was the Riley Sprite of Argentinian entrants Luis Angel Zerbini and Silvia Susana de la Iglesia, while the top British crew of the 36 taking part was Frederica and Simon Kirkpatrick in tenth.

In all, more than 100 crews representing 16 different nations started the eighth



running of the rally, which boasts a 'unique combination of sport, passion, tourism, culture... and all of it eco-friendly'. It ran on the picturesque roads of Emilia-Romagna, Liguria and Tuscany, and included 60 timed trials and six average-speed sections on all manner of terrain and with a huge range of speeds, from the fast section at Monte Marcello to the scenic Cento Croci pass.

The first day's driving from Salsomaggiore Terme took the teams towards Forte di Marmi via the Verano circuit and Bocca di Margra. Saturday's spectacular loop from Forte di Marmi took in Pisa as well as a parade through the walled city of Lucca. On the final day, participants wound their way to Reggio Emilia via the Cerreto Pass.

The awards ceremony was hosted by event partner Ruote de Sogno with the winners being presented with Cuervo y Sobrinos watches. Six 'modern' Ferraris also took part in the rally, with the 458 Speciale A of Franco Serventi and Daniela Maccini coming out on top. Only seven of the cars on the rally were built in the current millennium, however, with almost half the total entry coming from the pre-war (20) and 1948-57 (30) eras. Alfa Romeo was the main marque with 15 cars, ahead of Ferrari and Jaguar, but five of Fiat's eight representatives finished in the top 12.



Clockwise from top right Proteus C-type going well; Maserati chases Lancia; Fiat 514MM of Salvinelli/Ceccardi; Collins/Steele Ace; Ciarallo/Chiari Alfa Giulia Spider.

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COMING UP

Racing? A concours? A tour, perhaps? It's all on the menu in May and June

19-20 May

Beaulieu Spring Autojumble If that winter project is missing a crucial part, there's a good chance you'll find it here. beaulieu.co.uk

25-27 May

Concorso d'Eleganza Villa d'Este

No concours can boast a prettier location, and the cars and motorcycles that gather on the shore of Lake Como aren't half-bad, either. concorsodeleganzavilladeste.com

26-27 May

Land Rover Legends

A new show, held at Bicester Heritage in Oxfordshire, to honour the most famous 4x4xfar. In the year of the Series I's 70th birthday, visitors can expect to see some special early vehicles. **bicesterheritage.co.uk**

26-27 May

La Vie en Bleu

...'incorporating La Vita Rossa', so visitors can expect to enjoy the sights and sounds of both French and Italian treasures charging up the hill at Prescott. Four-wheeled guests will include the 1911 Fiat S76 known as the 'Beast of Turin'. **prescott-hillclimb.com**

27 May

Youngtimer Event

A 10,000m² warehouse in Amsterdam is filled with '70s, '80s and '90s cars by a friendly and knowledgeable crowd. youngtimerevent.com

27 May - 17 June

Trans America Challenge Charleston to Seattle in three weeks – long enough to allow for rest days in Nashville, New Orleans, Santa Fe and Aspen. endurorally.com

31 May - 3 June

Jersey International Motoring Festival

A celebration of Jersey's motoring heritage and the island's famous post-war road race. jimf.je

1-3 June

Greenwich Concours d'Elegance

As usual, the Connecticut concours will feature separate days for US-built and international cars, as well as a Bonhams auction. greenwichconcours.com

2-3 June

Coventry Motofest Ever-growing, enthusiastically supported, and featuring all manner of machinery – and, best of all, free to attend. **coventrymotofest.com**

5-8 June

Three Castles Welsh Classic Trial

There are enough regularity sections and tests to amuse competitive types, but the main attraction here are the brilliant roads around Llandudno. three-castles.co.uk

5-9 June

Modena Cento Ore Classic

Monza to Modena via the pretty seaside town of Forte dei Marmi and Florence, with special stages at three of Italy's most famous race tracks: Varano, Mugello and, of course, the Autodromo Nazionale Monza. modenacentooreclassic.it

6-10 June Giro di Sicilia

Just like the historic event for which it is named, the Giro takes crews clockwise around (most of) Sicily's picturesque coastline, beginning in Palermo. girodisicilia.it

7-10 June 1000km GT

Open to modern GTs as well as classics, this regularity rally makes the most of all that Provence has to offer: good food, good wine, good weather and good roads. **1000kmgt.com**

8-10 June

Grand Prix de l'Age d'Or

Everything from pre-1978 single-seaters to classic Touring Cars at the fast and flowing Circuit Dijon-Prenois in the French countryside. **peterauto.peter.fr**

8-10 June

Cincinnati Concours d'Elegance

No longer known as the Ault Park Concours d'Elegance, but still held at that wonderful venue to the east of Cincinnati. Expect vintage Americana, European exotics and much muscle – oh, and Ecto-1. ohioconcours.com



Modena Cento Ore Classic, 5-9 June Image: Modena Cento Ore Classic



Concours d'Elégance Suisse, 22-24 June Image: Concours d'Elégance Suisse

8-10 June

The Race of Gentlemen

The beach at Wildwood in New Jersey is churned up by the wheels of all-American classic hot rods and motorcycles. theraceofgentlemen.com

10-16 June

HERO Classic Marathon No small undertaking, this, with a route 1450 miles long, but it should be enjoyable rather than exhausting: the roads from the Greek capital of Athens to Kalamata are mostly tarmac, and all driving happens during daylight hours. heroevents.eu

14-16 June

Coupe des Alpes

Evian to Cannes via all the pointy parts in between, including the Col d'Iseran, the highest pass in Europe at 2764m. **rallystory.com**

16-17 June

Brooklands Double Twelve

A joint production of the VSCC and Brooklands Museum, with speed trials, driving tests and a concours d'elegance. **brooklandsmuseum.com**

17 June

Banbury Run Pre-1931 motorcycles set out from the British Motor Museum in Gaydon for their annual jaunt around the local lanes. banbury-run.co.uk

17-23 June

Paris-Amsterdam Rally Celebrating 120 years since the 1898 Paris-Amsterdam-Paris Race, the world's first international motor race. rallyround.co.uk

20-24 June

Passione Caracciola Geneva to St Moritz is the plan for this year's running of the fabulous rally dedicated to racing giant Rudolf Caracciola. passione-caracciola.com

22-24 June

Concours d'Elégance Suisse Held at the beautiful Château de Connet in Vaud, and this

de Coppet in Vaud, and this time featuring classes ranging from 'French Coachwork' to '40 Years of the Paris-Dakar Rally'. **concoursdelegancesuisse.com**



Passione Caracciola, 20-24 June Image: Passione Caracciola



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A CONCOURS FOR ALL THE FAMILY

The Heveningham Hall Concours d'Elegance in Suffolk is a must for petrolheads, but also offers a massive amount to keep the non-enthusiasts in your family busy

IF YOU HAVE EVER suffered from having a family that doesn't quite share your enthusiasm for attending motoring events, then Heveningham Hall is the answer. This Concours d'Elegance, which is now in its third year, takes place at the same time as the 5000-acre Georgian estate hosts its long-standing charity country fair, meaning a whole weekend of fun for all the family.

The concours has rapidly established itself as a must-see fixture on the motoring calendar and is fast gaining a reputation for the outstanding pedigree of the 50 cars exhibited each year on dramatic grass terraces designed by renowned landscape architect Kim Wilkie.

The cars are judged in three categories – best pre-war, post-war and supercar – and last year the judges (Ian Callum, J Mays and Max Hunt) awarded top honours to a 1935 Frazer Nash twin-supercharged single-seater, a 1966 Ford GT40 and a 1971 Lamborghini Miura.

Details of many of this year's entries are still under wraps but a few cars have already broken cover, the pack led by Pink Floyd drummer Nick Mason's sublime 1962 Ferrari 250 GTO and 1959 Maserati T61 Birdcage, plus Peter Mullin's 1939 Delage D8-120 Cabriolet that featured in the Gene Kelly movie *An American in Paris*. Others include a beautiful 1927 Bugatti T37 Grand Prix, 1949 Ferrari 166 Superleggera (only the ninth road car ever made by the iconic marque), and a 1974 Lancia Stratos.

Launched last year and returning for 2018 is a separate aviation concours



featuring some of the world's rarest aeroplanes. Taking the top award last year was an exacting recreation of a 1918 Sopwith Snipe. This year's exhibitors include two Spitfires (a MkXI and MkXVI), a Percival Mew Gull, a Dragon Rapide and Ryan PT 22. A Spitfire and Buchon will perform 'dog fight' flypasts in the skies above the event on both days.

The country fair sees attractions in the air, on the water and in the rolling 5000-acre Capability Brown parkland, including Stampede Horses, Terrier Racing and the Shetland Pony Grand National, plus Suffolk Punches, a Dog Show and much more. On the lake there's speedboating, and up at the airfield, as well as the aviation concours, there are over 100 light aircraft taking off and landing throughout the weekend.

Other highlights include the Wall of Death, bungee jumping, classic cars, tractor parade and a range of motor manufacturers in the motor village. There is live music throughout the weekend plus shopping and a wide variety of locally produced food and drink. During the centenary of the RAF, the event is delighted to have flypasts on both days.

ALL YOU NEED TO KNOW

What Heveningham Hall Concours d'Elegance and Country Fair. Where Heveningham Hall is about seven miles north of Saxmundham in Suffolk. Nearest major road is the A12. When 30 June to 1 July, 10am to 5pm. How much Visitors need to buy tickets to the country fair (a family ticket for two adults and up to three children is £35 in advance) and then pay £10 for a catalogue that will admit four people to the concours d'elegance. More info www.countryfair.co.uk or www.heveninghamconcours.com.





HORSEPOWER HILL

Entirely new for 2018 is Horsepower Hill, a unique timed 'drag race' in the heart of the Capability Brown-designed landscape for concours car owners and selected guests.



HEVENINGHAM HALL

Heveningham Hall is a Grade I listed Georgian mansion built between 1778 and 1780, incorporating work from an earlier Queen Anne house and set in 5000 acres of parkland laid out by Capability Brown. The house was designed by Sir Robert Taylor for Sir Gerald Vanneck, 2nd Baron Huntingfield. The interiors date to circa 1781-84 and were designed by James Wyatt, whose work at Heveningham is considered among his most significant. The length of the house, at 25 bays, far surpasses the ordinary and contributes to Heveningham's ranking as one of the most important country houses in the United Kingdom.



CHARITY CONTRIBUTION

All proceeds raised go to charity and the estate does not take its expenses. The event has funded local charities, a dementia unit and schools locally this year and over the years the Country Fair Trust has raised more than £700,000 for charity. The Heveningham Hall Concours Royal College of Art Automotive Design Scholarship also awards a full scholarship to a student to cover the 15-month MA Automotive Design course under the auspices of Professor J Mays.



Bang on target

There's little more power and no less weight, but Porsche's most focused 911 just lopped 24 seconds off its 'Ring time...

Words Kyle Fortune

OUTWARDLY there's little to distinguish this new 911 GT3 RS over its 'Gen 1' 991 GT3 RS predecessor. The brake cooling NACA ducts puncturing the bonnet are the most obvious visual change, but those and if you've not deselected them in your order - the 'GT3 RS' graphics running along its flanks are about it.

Technically, too, the gains are incremental. The engine now revs to 9000rpm (the same as the GT3 from which it's borrowed), though here it's pushing out 20bhp more for a 513bhp maximum. It breathes differently thanks to its Turbo-derived body with its side intakes, while the exhaust is now titanium for lightness, as well as sound. The usual mass reductions aren't so obvious; this RS has the same quoted 1430kg kerbweight as its predecessor. Overall, the changes look slight enough to make you wonder what all the fuss is about, as on paper this reads rather like the 'mid-life' refresh it represents.

In reality it's more than that. A lot more. Porsche RSs have always been greater than the sum of their parts, and that's no better demonstrated than with this one. 'Make it more precise' was the development goal, says GT product line director Andreas Preuninger. If those initial technical specifications didn't really raise an eyebrow when they were announced, Porsche putting its works driver Kévin Estre into it and blowing a faintly ridiculous 24 seconds off its predecessor's lap time around the Nürburgring certainly got some attention: this GT3 RS is now a sub-7minute car. Preuninger must have been wearing his best poker face when he admitted to us at its reveal earlier in the year that it'd remove 'about 10 seconds' at best. That, or it surprised even him.

Where it's gained isn't the engine – utterly magnificent though it is - but that newfound precision, specifically relating to the chassis and tyres. The chassis is, like the GT2

Left and bottom

Just over £140,000 buys this limited-production RS, and it's unlikely to depreciate. Two seats, a rollcage, vented bodywork, race-style spoiler, lightweight panels... It's the full works.



RS before it, riding on a suspension set-up that's basically that of a Cup racer, honed to ride the bumps of the Green Hell. Rose joints and hugely increased spring rates sound disastrous for a road car but they're not. The clever bit is the damping and antiroll bars, which are softer, allowing the RS to ride supremely well despite its clear focus. That's not just true in Germany, but even over the appalling tarmac that passes for roads on the Isle of Man on our drive.

Every element of its make-up is defined by the feel it generates, from the steering's beautiful weighting and response through to your backside wedged into the lightweight bucket seat. It's rich in feel, loaded with it, yet the clarity on offer isn't delivered amid a mass of chatter. Instead the GT3 RS filters out the impurities and signals exactly what's going on. And the way this car tracks over challenging surfaces really has to be experienced to be believed.

Add that high-revving naturally aspirated 4.0-litre flat-six into the equation, with every control operating it finessed for greater precision, and the whole is incredible. The PDK transmission's shifts are so fast that it's impossible to imagine them being any quicker. The same is true of the action of the rear-wheel steering and the electronic differential. All hugely technical, yet it's absorbing, natural-feeling engagement that allows the RS its devastating speed.

We're used to RSs being good, but such was the high bar set by the old car that we didn't expect it to have gained so much from what, outwardly at least, looks like so little. We were so, so wrong.





BMW i8 flips its lid Stuart Gallagher goes

topless in new i8 Roadster

Octane has flirted with BMW's plug-in hybrids before. Its i3 city car captured our imagination but the limitations of its range-extender powertrain frustrated as much as its endless wave of electric torque entertained. However, its bigger brother, the i8, did inspire a few of us with its combination of spaceship looks and 357bhp (228bhp from the three-cylinder, turbocharged 1.5-litre petrol engine; 129bhp from the electric motor).

BMW has now widened the appeal of its hybrid sports car with the i8 Roadster. Driven by customer demand, BMW's first step in creating the Roadster was literally to cut the roof off the carbonfibre-bodied coupé and see what happened. Which wasn't much, as it turned out, so the development team embarked on creating a production-ready Roadster.

Structural changes were kept to a minimum, with the A-pillars and windscreen header gaining additional layers of carbonfibre, plus the substitution of new frameless gullwing doors. They also removed the two rear seats in order to store the electric folding fabric roof.

Beneath the carbon tub is BMW's latest battery technology, with denser cells increasing the electric motor's power by 12bhp, while extending both the electric driving range to 33 miles (up from 20) and the maximum speed in EV mode to 75mph.

One of the big draws of an open-top car is the exposure offered to its soundtrack. With the i8 Roadster, as it's part-electric, you might consider that to be a redundant feature. But while there is no sonorous straight-six to enjoy, the electric whirr and the three-pot's offbeat thrum have a unique appeal. Hooked to the i8's slick dynamics and performance (think Lotus Elise rather than Lamborghini Huracán), the Roadster appeals and thrills on another level by comparison with its more contemporary rivals.



Left and below

Looks familiar yet it's brand new – and now it *handles*; interior joins the 21st Century, though the view out is much as before, through a flat, near-vertical screen.





Worth showing off about

Forty years into its career, Mercedes launches an all-new G-class. Well, nearly

I KEEP AN open mind as I pilot the new G63 AMG along a rutted gravel track with some haste, centre diff locked (you can do the same front and back too) and traction/ throttle mapping in Trail mode. After all, the words 'Range Rover' and 'Sport' didn't seem like natural bedfellows, but a supercharged V8 and clever suspension honing proved sceptics wrong, while maintaining the ability to clamber over rocks and drive through rivers kept the faithful exactly that. And at the top of the climb, as the going gets a bit rougher and twistier, my companion - one of Mercedes-AMG's elite drivers - deactivates the diff lock and drops us into Sport+ mode. 'Drive faster,' he says. So I do.

It's a revelation, frankly. While there had been plenty of time to get used to the new G's impressive on-road refinement and agility, and ibex-like rock clambering could be taken as read, I hadn't anticipated WRC-style antics on gravel. Yet they're there for the taking, whether you need such ability or not.

This impressive handling – on- or off-road – is at the core the new G-class's appeal. The old car had its origins in a military vehicle, Words Glen Waddington

developed by Steyr-Puch and built at the company's factory in Graz, Austria. The new one is built there too, but it was developed in-house by AMG, not so much as a sporting device but because such a special project – this is not a high-volume production car – was best handled by a small, specialist team.

Yet I've seen precious few claims that this is 'all new'. Sure, it looks *very* familiar, though it's 121mm wider – to the immediate and noticeable benefit of interior space, the ladder-frame chassis is all-change and way tougher, the interior is befitting of a Merc at last, and there's independent front suspension and rack-and-pinion steering. Welcome to the modern world.

So there are some carry-over parts, right? Well, yes. Spotters might notice unchanged sun-visors (familiar to 190 saloon drivers, too), the spare wheel cover, headlight washers, and exterior door release buttons – though not the actual handles. And that's it. Quite a thorough job, then.

And weight has been shed. Despite the stronger chassis – which supports a stressed body but absorbs any axle shock that's fed directly to it; there are no subframes – multiple grades of steel add strength only where it's necessary and there are aluminium panels (wings, bonnet, doors, tailgate), which together mean a reduction of 170kg. It still weighs 2.5 tonnes, but feel how rigid it is over rough terrain and that seems acceptable.

Prices start at £143,305 for this 577bhp twin-turbo V8-powered G63 AMG. It snorts its way up the road, accompanied by an exhaust note like an AMG GT's, steering and changing direction with alacrity, containing its body movements extremely well yet riding without harshness. Nothing like the outgoing G63, it's massively impressive and enormous fun, though you know it'll still be bought by show-offs.

The alternative for the British market is a more subdued derv-drinking G350D, which follows in a few months for rather less money. Meanwhile there's a G500 for sale in Europe, which is rather charming, as it goes without the G63's lairiness yet still has ample rumble from a 416bhp twin-turbo V8. Reminds us of the original Range Rover, and it would be our choice. A dark green one, please.



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Family man's supercar

Inevitable yet enjoyable: Lamborghini's SUV is here Words Adam Towler

IF YOU'RE A Lamborghini traditionalist who dreams of a DayGlo-hued Countach blasting down a deserted autostrada, the idea of a 2.2-ton SUV powered by a turbocharged V8 shared with Porsche and Audi might sound tantamount to heresy.

If so, I'm afraid you'll need to wake up to the realities of the new-car market, 2018. Lamborghini's customers have spoken: they'd like a high driving position, practicality, usability and all the other qualities associated with the modern SUV. Building a spiritual successor to the wonderful Espada was not, sadly, on their wishlist. Yes, there was the LM002: no, the Urus is not that kind of thing, either.

Lamborghini's approach to creating an SUV has been to build the fastest one,

whether on road, circuit or gravel stage. To achieve those aims it has taken the same platform that underpins the Porsche Cayenne and Audi Q7, but cherry-picked from the group's technological inventory.

There's the 4.0-litre twin-turbocharged V8, comprehensively re-engineered by Lamborghini, producing a startling 641bhp and 627lb ft of torque. It's mated to the group's ubiquitous eight-speed auto-box, and then to a drivetrain that uses Torsen centre differential and torque-vectoring rear. There are also active anti-roll bars and rearwheel steering, to go with the adaptive air suspension, giant carbon-ceramic brake discs and seemingly limitless driving modes.

Longer, wider but lower than a Cayenne, the Urus is an intimidatingly large car when



you stand next to it, yet the driving position feels notably low-set. Materials match the latest Audi touchscreen infotainment system for quality, and there's ample space (buyers can choose either a three-seat bench or two individual chairs), plus 600 litres in the luggage hold.

Set off and the immediate impression is of startling acceleration: for something so big and heavy it is indecently rapid, with 0-62mph dispatched in 3.6 seconds and a top speed of 189mph. Lamborghini has also worked hard to cheat physics with the Urus's handling. It's highly unlikely that *you* would ever take one to a circuit, but having done exactly that I can report that it does things an SUV really shouldn't be able to, and would put the sweats on many a hot hatch.

Yes, you're always conscious of its weight, and it's hardly a delicate, multi-faceted experience, but there's no denying its effectiveness. On the road the Urus is surprisingly agile and precise, with light, fast steering, aided by the rear wheels turning, and excellent overall refinement – apart from the ride quality, that is, which fidgets badly over poor surfaces.

Our car wore optional 23in wheels, and their slim sidewalls might have been partly to blame. Until we drive one on 21in or 22in wheels – and on UK roads – the jury is out on this piece of the puzzle, but in all other respects Lamborghini has interpreted the à-la-mode SUV concept very well indeed.

Left

Urus is based on Audi Q7 and Porsche Cayenne underpinnings, but wears more of a coupé shape. It's still not kidding anybody. **CLASSIC CAR FAIR**





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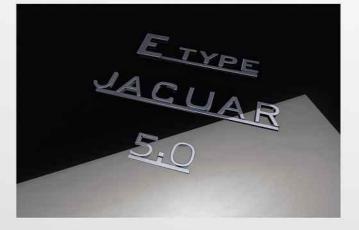




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JAY LENO The Collector

ou know, if you enjoy reading magazines like this one, you'll probably take pride in thinking you've seen just about everything and you know a lot about most car-related subjects.

That's the way I felt until I went to the Lane Motor Museum in Nashville, Tennessee. Walk through the door and you realise you don't know *anything*. The average car enthusiast can wax poetically about Lamborghinis, Duesenbergs and much else. But whoever heard of a Larmar? A Hoffman? A Rovin? Or a Flipper? If you enjoy automotive history, you can reel off stuff with the best of them. But with Jeff Lane's collection, you'll barely get to first base.

Tatra is one of Jeff's focuses. He has more Tatras than anyone in America – most Americans have never heard of Tatra. And there are many other cars here so much rarer than a Tatra. Jeff has vehicles that were

'I THOUGHT IT WOULD

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ENGINE SOUNDED

LIKE A TORTURED

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TO HAVE ONE'

designed, built, barely promoted, and then disappeared. Luckily, Jeff is determined not to forget these auto oddities. Such as the Dymaxion. There's one survivor – three were built – in the National Automotive Collection of Reno. But that car doesn't run. So Jeff had a re-creation built of a Dymaxion. It was made in the Czech Republic, of all places.

Most museum exhibits are on display for years and never move. But here, every time you go back,

the cars are in a different place because they've actually been driven. They're being used for their intended purpose. That's the fun part.

The first time I visited, Jeff said to pick a car and we can take it out for a drive. Well, I said, how about the Hoffman? A post-war German mini-car. It looks like an inverted silver turtle shell. It's got three wheels, and the rear one is offset. It's ridiculous. They only built one. It will destroy any impressions you have of intelligent German engineering. We climbed in, which is not so easy in itself, started it up (it ran instantly) and we went for one of the most hilarious rides I've ever experienced. You couldn't see out of it. I thought it would tip over with two people in it. The engine sounded like a tortured animal. And, of course, I'd love to have one.

Jeff is also fascinated by how cars are propelled. He's got front-wheel drive, rear-wheel drive, all-wheel drive – he's even got three propeller-driven cars. Every so

often a car comes along that forces the Government to re-write the regulation book, like the Leyat Helicron. Jeff learned that the only two surviving Leyat Helicrons were in museums, and were unlikely ever to be sold. So he went to France with a knowledgeable friend, and they found the Leyat family, and helped to discover the original plans for the car, hidden away in the attic. Then he had one built.

It's like an aircraft without wings and you pretty much taxi the whole time you're driving it. You can't back it up, you've got a 60mph wind in your face all the time. There's a big screen around the prop, so you don't slice through cars and people in front of you. It sounds like an old bi-plane and kind of looks like one, except for having no wings, or it'd probably take off. People don't know what it is, but they know it's pretty great. It's surprising to learn that Leyat was a serious company

and it actually thought people would buy these cars.

Microcars are the most plentiful type here. This museum takes you back to understanding what a car is, and why it was built. Like the Larmar, made in England, where there was so little parking on the street, the car was built so it could fit through your gate and you could just park on your lawn. Or even drive it into your house: it's 36in wide and could fit through a doorway!

And then there's the Gyro X, a 1960s two-wheeled car designed by Alex Tremulis; it worked on the principle of a gyroscope, so it stayed level as it went down the road. Jeff found the only one ever built and restored it. He found gyroscope experts in Italy and flew them over to Nashville for a couple of months so they could get the balancing device to work. After three months of eating barbecue they were probably ready to head back to Italy for some pasta. But they managed to restore the Gyro X. Jeff drove it over the ramp at Pebble Beach, which caused a huge sensation.

Most museums are content to have cars that look good. In the Lane Museum the cars always have to run well. And that's the hard part.

There aren't many auto museums that are funny, odd and technically interesting. The Lane Motor Museum cars make you smile and make you think... why the hell did anybody build something like that?



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

ust to give you fair warning, this column contains a blatant plug. By the time you read this, copies of my new book *Derek Bell: All My Porsche Races* will be hitting the shelves. Hopefully, they won't stay there. Written in conjunction with *Octane* regular Richard Heseltine, it details the many races I contested aboard a Porsche during my career as a professional wheelman. By my reckoning, I started 200 between 1971 and 2000, not including subsequent outings in Historics. That's in everything from a 917 to a 962C via a 924 Carrera GTR and heaven knows how many variants of 935. To put it simply, there were plenty of them and my name remains inextricably linked with the marque as a result.

The funny thing is, I had no idea that I had done that many until I was approached about collaborating on the project. I had already done one book, or rather two

versions of an autobiography with the late Alan Henry, and took some persuading. I wasn't convinced the world really needed another Derek Bell masterwork, but then I was presented with the list of races, which went on and on and... I came around to the idea and it was interesting, if occasionally exasperating, trying to recall the finer details of what I was doing on a particular Sunday afternoon decades ago; how heroic I was in

the race; what changes I made to the car's set-up in free practice; what hi-jinks ensued after the chequered flag fell. I don't know about you, but there are times when I will walk from one room to another and on arrival will have forgotten why I made the trip. My memory is, I think, pretty good, but I can't remember *everything*.

What struck me during the early stages was that there were events that I could recall with pinpoint accuracy, or so I thought, but where Richard's research didn't quite tally with what I had told him. The year would be out, or suchlike. Then there were other races I simply couldn't remember at all, including ones that I won, but, when presented with photos or old race reports, long-dormant memories came flooding back.

It's a weird experience doing this sort of thing, especially for someone who, for a long period, rarely looked back. For me, life has always been about what's ahead of you rather than what's in the rear-view mirror, but I guess sentimentality has a way of creeping up on you in later life.

The fact that I couldn't recall certain victories came as a surprise to my co-author. To be honest, there were times when I led a race from start to finish; everything went smoothly. So smoothly, in fact, that I couldn't remember them precisely because everything went as planned. I was always focused on winning the next race. As such, some wins are bound to be forgotten. It's when things go badly that you remember, and all too well. There were races where doors flew off repeatedly, or a co-driver stuffed the car on the first lap. Then there were races where my mount caught fire, or I had to fix the car by the side of the track. I'm not saying that I only remember the bad times because that's not the case. It's just that bad experiences are often more memorable than good ones and, over the course of 39 seasons, there were a few of them!

'SOME WINS GET FORGOTTEN. IT'S WHEN THINGS GO BADLY THAT YOU REMEMBER, AND ALL TOO WELL' Putting the book together also made me think about how my career path was influenced by so many wonderful people. Some are no longer with us, while others beavered away in the background, so their praises have generally not been sung as loudly as they should be. I have had countless team-mates, from Jo Siffert, Jacky Ickx, Hans Stuck and other big names, to one or two local heroes via friends who

were gentleman drivers. They all made an impact on my career in one way or another. Then there were the likes of the much-missed Al Holbert who was both wingman and team principal. And that is before you factor in the many chaps who designed and built the cars I raced. The works Porsche squad in particular had the most amazing brains trust, but there's no 'T' in team and all that. As such, their names are probably unfamiliar to all but the most hardcore margue types.

The point is, you don't win races in a vacuum. Behind every successful driver, there are a multitude of men and women working their butts off to make you look good. I hope this book goes some way to raising their profile as much as my own. I should also stress that coming home to my family always had a calming and stabilising effect on me. One thing is for sure: I feel that I now know much – *much* – more about my career than I ever did while I was living it!



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, '87 and '89), and Le Mans five times (in 1975, '81, '82, '86 and '87).



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STEPHEN BAYLEY

'FORD'S DECISION TO

ELEVATE ITS TRUCKS

AND ABANDON ITS

SEDANS IS A RARE

ENGAGEMENT WITH

RATIONALITY'

The Aesthete

ord Stops Making Cars' was not *precisely* the headline on the April press release, but damn near. The descendants of Henry Ford, who saw personal mobility as an inalienable right, no longer saw the point of making cars. The last US Ford Focus is about to be built and Fiesta production ends in a year. The Crown Vic creaked into the sunset six years ago. Next? Coca-Cola stops making carbonated obesity products? Uncertain times indeed.

The following anecdote demonstrates the frustrations of an advisor to the auto industry. Raymond Loewy was the glamorous huckster-genius who established the first independent design consultancy in New York in 1927. Post-war, he found himself doing work for the British car industry. In his portfolio was the '53 Hillman Californian, a pillarless, two-tone hardtop of raffish charm based on the feeble

Minx. Impressed, BMC hired Loewy to work his glittery magic. In 1955, a man-with-a-tan in a white suit, with a devilish 'tache and cravat, must have been quite a sight down Longbridge way. However, after a few years Loewy became curious that a Morris Malibu, a Riley Redondo Beach or a Wolseley Wyoming had not astonished at Earl's Court, so he called the Chairman. 'Dear God, Mr Loewy! We didn't want to *implement* your proposals! We

just wanted to see what you were thinking!'

That happened to me with Ford. They ignored me. I was a consultant 20 years ago, offering what insights I could to Dearborn's most astute minds: stop faffing around with sedans nobody wants. At this point, the Mondeo was a good product, but you had to be certifiable to prefer one to a proper German (or even Japanese) car. The middle-market was disappearing. Ford as premium? It was never going to happen.

So concentrate on what you are good at: the F-150 truck and the Transit van. These vehicles are perfect of their type. No-one does them better. Everybody admires them. They are *exactly* what they seem to be: the ordinary thing done extraordinarily well. Most sensibly, they speak of Ford's essential values: the blue oval is blue-collar. An asset to be exploited.

Because Ford's essential proposition was mobilising the masses, a certain proletarian grandeur attaches to trucks and vans. But proletarian grandeur is not what you want to present at the country club. Two decades later, Ford has caught-up with reality.

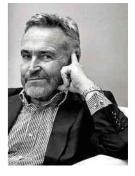
The lesson here is about product semantics, although I didn't dare use those words in Michigan. To be effective, semantics have to be founded in confident promises, shared trust and authentic associations. The novelist Walter Kirn has spoken about how thrilling it is to enjoy real American products in real American environments. Smokers, they say, find a Marlboro never tastes so good as when puffed in Death Valley in the company of a grizzled cowboy in leather chaps. Similarly, swooping into Nordstrom in Detroit's Sterling Heights Mall in an F-150 is to engage with relevance and truth, whereas taking a Mondeo to the Goodwood Members' Meeting would give you nearterminal Impostor Syndrome.

> In this way, Ford's decision to elevate its trucks and abandon its sedans is a rare engagement with rationality in an industry struggling to make sense of itself. But I am wondering now if this doctrine of product semantics is only a dull hangover from an innocent age... because no-one respects the rules any more. Perhaps in response to a fickle Chinese market that has no conception of Western historic traditions, every manufacturer

still capable of organising a new product launch is launching new products that ignore the principles that made them great in the first place.

Take the new Rolls-Royce SUV. When I write my book *Gasoline Buggie: The Final Apocalyptic Years*, this arresting example of money's ugly victory over taste will be the first case study. To Rolls' established values of formal dignity, severe elegance and fine proportions it adds only social absurdity, conceptual laziness, spiritual decadence and cack-handed proportions. But as the great US journalist HL Mencken reputedly observed: 'No-one ever went bust under-estimating the public's taste.' Soon I am expecting Rolls-Royce to follow Ford's contrarian example and issue a press release that says: 'Rolls-Royce starts making trucks.'

Which product is the least fake, an honest Ford F-150 or a ludicrous Rolls-Royce SUV? It makes you wonder which Donald Trump would choose.



STEPHEN BAYLEY SB is the individual for whom the term 'design guru' could have been coined. He was the founding director of London's Design Museum and his best-selling books include Sex, Drink and Fast Cars and Taste: the Secret Meaning of Things.

ROBERT COUCHER

'THE RENAULT 4

FLIPPED ONTO ITS

SIDE AND WE

SKIDDED ALONG THE

TARMAC WITH GLASS

FLYING EVERYWHERE'

The Driver

oth of my Renault *voiture* experiences ended rather badly. Actually, taking an optimistic view, both experiences ended incredibly well because I'm still alive. The first masterpiece I owned from this great French marque was an R4, which I absolutely detested. It was purchased under duress as an economy car when I was at the University of Cape Town because my thirsty Lancia Aurelia B20 GT, with its 3.0-litre V6, drank juice with more gusto than Oliver Reed on a bender.

Painted pale blue with its bum sticking up at the rear, the little Renault was not a car to satisfy the dreams of an ardent young enthusiast who thought he should be driving a Ferrari or a Porsche or *anything* but a pesky little tin can. So I did my level best to destroy the 4. I would rev it hard from cold, not use the clutch when changing gear via the ridiculous trombone-style

gearstick, smash the car over rough terrain and dirt roads, and leave it unlocked in the hope it would be stolen. It never was. But like a rescue dog of indeterminate pedigree, the little Renault took everything I hurled at it and kept coming back for more. If it had a tail it would be wagging.

Being a softie, I soon started to appreciate the car's unbreakability – unlike the blasted Lancia, which would never run for more than half an hour in one go – and the

way it sipped the fuel I'd syphoned out of one of my father's old bangers. He knew what I was up to and was amused when I felt sick, having inadvertently swallowed a mouthful of petrol. Soon the Renault and I were getting on like Stirling and Jenks, especially on the way to Varsity in the morning. A lot of the route was along the back of Table Mountain, a fabulous sinewy ribbon of road through the forest named Rhodes Drive. My aim was to get the Renault up to full chat and not lift for any of the corners the whole way.

And every morning some young thruster was commuting to work in his shiny new BMW. It would infuriate him when I pulled out of my road like a metal snail into his path on an uphill section of 'the Drive', as it would take the the 845cc Renault an age to get up to speed, so he'd have to stand on his brakes and wait. I wouldn't catch him every morning, obviously, but the times I did he'd sit on my back bumper revving the big Bimmer, gesticulating in anger. Childish I know, but I was young and stupid. Yet the BMW never overtook me because, by the time we reached the straight, I'd got far enough ahead of him by taking the corners as fast as the Renault would go and he didn't have time to make the move in the face of oncoming traffic.

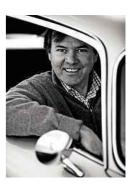
One evening five Varsity buddies and I hit the town. Six blokes meant the visiting exchange student from Canada had to be shut in the boot. Matt didn't look too comfortable but the evening promised to be exciting. Off we trundled and at the Dock Road intersection – notorious for laydeez of the night – a large Valiant came screaming out of the dark and smacked into the side of the Renault. It flipped the 4 onto its side and we skidded along the tarmac with glass and debris flying everywhere. I can't remember what we'd drunk or smoked that night but my friend in the front passenger

seat and I climbed out of the windscreen aperture while the three in the back clambered out of the upturned rear door and jumped down onto the road.

We looked at the car, at each other and burst out laughing. Then we realised Matt the Canadian was still in the boot. His 'Oh my gaad, oh my gaad' cries made us laugh even more. We pushed the Renault onto the kerbside and the other students in the Valiant gave us a lift to the

party. This remains my only *road* accident.

There've been one or two on track, mind. Moving to Johannesburg, I thought a Renault 5 would be a good idea - a Group N car to race at Kyalami. The yellow 5 was an old dog but it ran. During practice we had to secure the exhaust with coathangers. The field was headed by BMW 745s and 530s, Alfa GTVs, Ford Sierra XR8s, Golf GTIs and our Renault dustbin at the rear. The flag dropped and the cars roared off towards Crowthorne Corner. Kyalami was one of the fastest F1 circuits in the game and, going through Jukskei Sweep, I was flat with the 5 up on three wheels. Being at the back of the pack I discovered too late that the entire field was braking hard due to an accident up front. I lifted, braked and the Renault carried on and rolled down Kyalami eight times, coming to rest on its roof at Sunset Bend. I suffered a bruised eye and a cracked tooth. Renaults? I love 'em!



ROBERT COUCHER Robert grew up with classic cars, and has owned a Lancia Aurelia B20 GT, 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 Octane.





HERO EVENTS

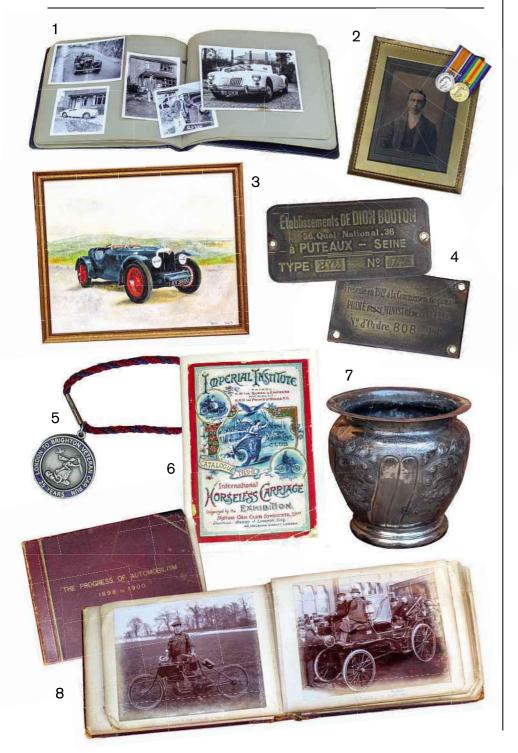
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NICK PELLETT

Businessman who since 2006 has been an evangelist for early British motoring history



1. I came to London in the '60s, got a job in insurance and immersed myself in the folk scene. I also got into cars, my first being an Austin 10 and then an MGA. It was a magical time for an 18-year-old.

2. My grandfather was killed in November 1917 at Cambrai. He and the other fallen were my inspiration for a parade on the centenary of Britain entering the war on 4 August. We had 40 Edwardians, 50 Chelsea Pensioners, Prince and Princess Michael of Kent, plus 100 ministers and other dignitaries, but the icing on the cake was the Foreign Office giving me the use of Lancaster House, which is unheard of. I will never do anything more important.

3. My wife Valerie painted this picture of Percy, a Riley I have had since '68. Valerie is a huge help creatively and if I have an idea, we often bring it to fruition together.

4. These are the plates from my 1910 lorry, the oldest surviving De Dion Bouton commercial. It's three-ton, 25hp, fourcylinder, cab-over-engine with solid tyres (restricting it to 15mph) on artillery wheels. Its restoration should soon be finished.

5. I've done every Brighton Run bar one since getting my De Dion Q-type in 1983. I actually own the club that started it all. It was The Motor Car Club's Emancipation Tour to Brighton, with the Royal Automobile Club taking it over in 1930. Mind you, the Run would not exist if that hadn't been the case; the RAC has done an amazing job.

6. Another event I'm very proud to have recreated is the first London motor show, which was held by the Motor Car Club at the Imperial Institute, now Imperial College, in 1896. We put on the same exhibition at the same venue 120 years later, with steam, electric and internal combustion vehicles, plus 25,000 visitors.

7. As an ardent historian of the birth of racing in Britain, I've found many items, such as the first British motor racing programme from 14 November 1898, when they had music, a seven-course meal with wines – and then went racing. I also found this, the trophy that Charles Jarrott won for the first championship in 1899 – it was being used as a plant-pot.

8. This is the first British motoring album. It goes back to 1896 and I believe it to be unique. It has pictures by Argent Archer of the Emancipation Run and in separate photos shows Biddy Bidlake and Charles Jarrott on De Dions at the track at Sheen House, by Richmond Park, the venue for the first ever motor race in Britain in 1897. In 2010 I founded Team Jarrott and and we regularly recreate the birth of British motor racing at tracks around the country.





1956 Aston Martin DB2/4 Mk11 Coupe Original LHD, Mille Miglia Eligible, Comprehensive Restoration by AM Heritage Roos Engineering



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th FIFTAFI RECEPTION



Delivering a Dino, back in the day

YOUR EXCELLENT Dino cover feature in *Octane* 180 reminded me of driving the Dino 246GT that belonged to my late, much-missed boss.

In the late '70s and early '80s, Bob Graves used to ask me if I would mind (!) taking his Dino the 35 miles from our Kenley office to Maranello Concessionaires for a service.

I would set off in the Dino while a willing colleague valiantly tried to keep up in my company Talbot Alpine. We'd then stop in a lay-by en route so I could give my accomplice a quick blast up the road and back, then complete our journey, driving back to Kenley together afterwards.

The Dino seemed to me to be blindingly fast but in actual fact it only produced 195bhp (or, according to your article, perhaps only 160). My current Audi TT Mk1 3.2 has 250bhp!

In those days, Maranello Concessionaires believed they were doing you a big favour in accepting very large sums of money to attend to your Ferrari. On one occasion, just as I was leaving their car park after collecting Bob's Dino, the Perspex headlight cover fell off. I ran over it and smashed it to smithereens. At first Maranello refused to believe they could have been culpable but I stood my ground and eventually they rather grudgingly replaced it.

MARANELLO CONCESSIONAII

Bob bought the Dino in 1973 from Roy Salvadori's Elmbridge Motors on the Tolworth roundabout. It was secondhand but nearly new and with a very low mileage. Unlike his Fiat 124 Coupé and Alfa 1750 GTV, which early in their lives were visibly very rusty, the Dino always looked good. However, beneath the surface it was rotten and it underwent restoration when barely ten years old.

The work was evidently done well, as Bob kept his Dino until sadly he passed away in 2012. *Simon Carter, Berkshire*

According to his obituary in The Daily Telegraph, Bob Graves was also a keen motorcyclist; in later life, having had a very successful career in micro-electronics, he won a number of British air races flying his SIAI-Marchetti, and he raced in Formula 3. Mark Dixon

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

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

Knowing your limitations

Derek Bell's column in *Octane* 180 on his decision not to drive the ex-John Wolfe Porsche 917 at the Le Mans Classic was very moving on many levels.

My friend Dan Gurney once told me (likely at Indy in 1973, when he ran the Olsonite Eagle for Bobby Unser) that a professional driver must know the limits of his ability and sense when a car is simply not right at the given moment. A brave driver like Derek Bell obviously knows this limit and communicated his emotional and physical reaction to the offered 917 drive in a clearly understandable way.



Congratulations to Derek. It was a very moving column. *Bill Canfield, Virginia, USA*

Fair exchange?

Robert Coucher's recollections of driving a Bugatti, in his column in *Octane* 179, reminded me of my first drive in a Bugatti Veyron.

In 2007 we were doing a supercar rally from London to Monte Carlo. I was driving a new Ferrari 430 Spider, of which I had taken delivery the week before. We lined up an assortment of about 35 cars near the Albert Memorial in London, and there it was – a quad-turbocharged, 8-litre,



16-cylinder, 1001ps (987 bhp) monster. We didn't see the Veyron again for a couple of days until, somewhere south of Megève in the Alps, we parked up to admire the view. Suddenly the peace was shattered as the Bugatti drove up behind us.

There were just the two cars, my 430 and the Bugatti, and the man driving the Veyron was the same Julius Kruta, then head of Bugatti Tradition, to whom Robert refers.

Julius had not driven a 430 Spider and wanted to try it out so, after a few minutes' chatting, he asked if I would like to 'swap cars' for a few miles. I thought about it for a whole millisecond, and then Julius and his co-driver jumped into the Ferrari and roared off – leaving my co-driver and I with the Veyron keys and no idea how to start the car.

After a few minutes, I managed to work out how to get things working, and we drove down towards Sestriere, via the Col de la Madeleine, where we met up with Julius again and compared notes. The Veyron is an awesome car, and the contrast with the Ferrari was absolute. I have often wondered whether Julius enjoyed his drive of my 430 Spider as much as I enjoyed 'his' Veyron. *Paul Whitbread, East Yorkshire*

Beside the seaside

Recently I was extremely surprised to find a photograph [shown at top] that was shot by my father, Jacques Callier, at the Belgian seaside in May or June 1950. I have never seen any other pictures of this mysterious Jaguar. I can only say that it looks like a Mark V, and with its Belgian licence plate it could well be a one-off created by some local coachbuilder. Maybe Vesters & Neirinck?

I hope the image will interest your readers, and that maybe someone will be able to tell us more about this car. *Alexis Callier, Belgium*



A 5000GT owner writes...

It was gratifying to read about the 'lost' Maserati 5000GT [above] in *Octane* 180 and to see the photographs of its present condition.

Hans Tanner was not the only correspondent to be taken out by test driver Bertocchi – in fact it was Peter Coltrin who wrote an article for *Motor Racing* that was titled '170mph with Bertocchi' and which kindled my interest in the marque.

I had a 5000GT bodied by Allemano, as most were; there were only three by Touring and three by Frua, one of which had a Mexico engine. But the 5000GT engine was not notoriously unreliable, as claimed in your piece. I used my 5000GT extensively, including for holidays on the Continent. *MJ Miles, Hampshire*

Down Under doggerel

Dan Gurney's obituary in Octane 177 took me back to the 1960s, when I was living in Australia. I attended race meetings in the Sydney area, particularly Warwick Farm, and subscribed to Racing Car News magazine.

In one edition there was a humorous appreciation in verse of the newly imported Austin-Healey Sprite, set to the tune *Ghost Riders in the Sky*. It went like this:

'She was polished, she was ported, and she sported twin SUs / The brakes were big and hairy, with Ferodo on the shoes / The tank was full of nitro and the paint was shiny bright / She really looked a picture, my little 'Healey Sprite.

'We entered her at Bathurst, all the aces they were there / Brabham, Hill and Gurney, and the guy who's lost his hair / His face it looked familiar, for his name I'm at a loss / Ah, now I remember, his name was Stirling Moss...'

The last three verses alluded to the Sprite's victory in the race but unfortunately they're lost in the mists of time! And I never saw Dan Gurney drive, either. John Stuart Crofts, East Riding

When it was Müller time

The cover feature on the Porsche 911 RSR Turbo in *Octane* 178 bought back fond memories of seeing the car race at the British Airways 1000km at Brands Hatch in 1974.

As a 19-year-old apprentice, all I could afford was an eightyear-old Triumph Herald convertible. The Herald's engine was worn out so I'd arranged to pick up a reconditioned unit in London and at the same time take in the sports car race at Brands. Transport from South Wales was my dad's Bedford CA Utilabrake but, unfortunately, I'd not removed enough bits from my original block and so I ended up paying a deposit and leaving for the Kent circuit with two engines in the back of the van. My friend and I slept at the circuit the night before the race on the rear bench seats, either side of the engines.

Race day dawned to the sound of the Matra V12s being warmed up, surely the best alarm call you could ask for. The grid lined up with the two Gitanes-sponsored Matras on the front row, and one of the Gulf GR7 Mirages on row two alongside the factory Chevron. The Porsche RSR of Herbie Müller and Gijs van Lennep was on the fifth row.

The race was dominated by the wonderful Matras, which walked away from the rest of the field to claim a one-two finish. The most memorable part of the race was watching Herbie Müller in the Porsche, because at some point he had lost the entire front spoiler and, when the car came out of Clearways, the two front wheels rose way up in the air, dragster style, under the fierce acceleration. *Lou Lusardi, South Wales*



ALEX TAPLE)

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PERFECTION HAS A PRICE

This DB4 GT Zagato is the most celebrated of all heyday Aston Martins. Now it could become the most valuable British car ever sold at auction in Europe Words John Simister Photography Paul Harmer and Xisco Fuster peculation says £15 million. Bonhams' more guarded auction estimate is 'in excess of £10m'. It is impossible for these figures not to colour what I'm doing, even if I'm trying to rein the chromatic onslaught back to a mere tint. Instead, the scene takes on an aura of unreality.

I'm feeling a strong sense of externalisation, of detachment. Am I really here? Are those my hands and feet? Is this actually me, driving at Goodwood in 2 VEV, likely to be the most valuable British car ever to be sold at a European auction? Well, I'd better stop watching the mental video, because I'm in it and I need to direct it.

Lurking deep within the pores of its steering could well be small DNA sequences from Jim Clark, 2 VEV's most famous driver. It seems almost sacrilegious to add some from my own hands, but there we are. We've carried out the action photography, and now the track is clear. It's just me and 2 VEV.

'I'll be quick, I promise,' I tell the Bonhams people, mindful of their need for more promotional filming in the afternoon, 'but don't worry, not *too* quick.' After the first of those unhindered laps, I think, should I come in? Have I done enough now for the job in hand? Are further laps worth the risk? What if something breaks? But then, when will I have another chance like this?

So I set out again. And it's such a friendly, eager machine at my (relatively – this was a race car, after all) gentle pace. Yet it seems that it was less benign when pushed to its extremes, as even the supernaturally gifted Clark discovered. 2 VEV is *the* best-known Aston Martin DB4 GT Zagato. It's in famous photographs taken at the 1962 Goodwood TT, one showing Clark drifting at a remarkable angle while in fourth place, another of it stuffed into the bank at Madgwick, the long, fast bend after the pit straight with a bump between the two apexes, John Surtees' leading-up-to-that-point Ferrari 250 GTO buried in the Aston's right flank. Both cars were mended, of course, which isn't quite what happened to 2 VEV after those numberplates were scuffed the first time.

Doug Nye's accompanying story sets out 2 VEV's complex history, from its manufacture in 1961 and delivery to John Ogier's Essex Racing Stable, which registered it on 19 May 1961 with sister Zagato 1 VEV, to the present day. Suffice it to say at this point that the car you see here today, as crashed by Clark, crashed again in the 1990s and then restored by the factory to lightly patinated perfection, isn't quite the car that first arrived in Essex.

That 2 VEV won its race at the British GP meeting at Aintree in the hands of Australian Lex Davison, snatching the lead from Jack

'It's such a friendly machine at gentle pace. Seems it was less benign when pushed to extremes' Sears' Coombs E-type on the last lap. It was raced by Clark to fourth place in the 1961 TT, trailing third-place Roy Salvadori in 1 VEV, and was then lent to Equipe National Belge for Lucien Bianchi for a race at Spa in 1962. He crashed out of the lead and 2 VEV was totalled, fortunately without much damage to Bianchi.

Around this time, Aston Martin was preparing to build three of what we might nowadays call 'evo' Zagatos, the Project MP209 lightweight cars with a lower nose and broader rear wings that lacked the thick swages on the wheelarch lips. Two were duly given chassis numbers 0191 and 0193, but 0192 remained unused because the car that was presumably intended for that number instead found itself stamped with the 0183 number of 2 VEV. Thus was new-car purchase tax avoided; instead it was, in effect, just a very comprehensive repair, one in which only the battery, now long gone, was re-used in 2 VEV's reincarnation as an MP209.

The records say that 19 Zagato-bodied DB4 GTs were built in-period (there have been Sanction II and Sanction III cars in later years), although one of them – 2 VEV – has been built twice. So that makes 20, really, the first of them shown at London's Earls Court motor show in October 1960. There it was a sensation, glassier and more windcheating than the already rather beautiful DB4 GT as revealed a year earlier, and demonstrating well the talent of 23-year-old Ercole Spada, Zagato's new designer, whose first design this was. It reportedly took him just a week to create. What a way to start what turned out to be an extraordinary career.

→

Right and below

John Simister enjoys a privileged sortie in 2 VEV at Goodwood Circuit; luggage can (and will have to) go behind the seats – the boot is filled with the (necessarily large) fuel tank and wheel-changing equipment.







'2 VEV's monstrous torque and absence of mass are goading



me towards the 152.3mph recorded in 1962 by Autocar'



In those days, the distinction between ultimate roadgoing GTs and effective sportsracing cars was blurred at best. The fastest and lightest models were practically raceready, as both silhouettes of DB4 GT demonstrated, and they were pitched into racetrack battle almost immediately. Stirling Moss was first to race a DB4 Zagato, finishing third in the motor show car (chassis 0200, oddly and non-sequentially) at the Easter Goodwood meeting in 1961.

The Zagato, almost 100kg lighter than the 'regular' GT thanks to its stripped-down nature, Perspex side and rear windows and extra use of aluminium instead of steel, was to prove a competitive racing car. The yetlighter MP209 evolution was less stiff and underdeveloped at the time. This meant that the suspension's location points tended to move relative to each other under certain structural loads, making the handling suddenly unpredictable.

It is said to have been largely sorted over the years, but that's why Clark spun in front of Surtees in 1962. He stayed to the right as he emerged from a pitstop to take on fuel that, as well as ensuring continued racing, added weight over the rear wheels to improve the balance. But not enough, it seems. Madgwick's inter-apex bump, gentle today, was bigger back then and worse on the inside of the bend, the part occupied by Clark. The bump pitched 2 VEV into a spin, directly in Surtees' path, and you know the rest. If by some miracle you don't, then Nye's article that follows this one has all the details.

RECEIVED WISDOM says this Aston is a beautiful car. Is it? From the front threequarter, undoubtedly. It's the most Above and right To see 2 VEV on Goodwood's start/finish straight is to imagine the wail of that twin-cam, twin-plug 3.7-litte straight-six.

minimalist way imaginable of expressing an Aston identity, pared back to only the grille opening, with its latticework halfway between an early DB4's mesh and the later grid, and to low, smooth front wings with faired-in headlights and no unnecessary voluptuousness. Nor is there an air-scoop on the bonnet; instead, two smooth bulges to clear the camshaft covers. A bumper is also absent, three air intakes occupying the space.

The shapes are similarly smooth at the back, the roof tapering and sloping down into a bulge in the bootlid reminiscent of a regular DB4's, but smoother in the way \rightarrow





J.

2 VEV

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. . .

CHAND

it melds into the rear wings. Whereas a standard DB4 is a deftly judged assemblage of separate forms – fins, fastback, air-scoop, front wings – the Zagato is one fluid entity, albeit with no sign of the design house's signature, the double-bubble roof.

I find just two elements slightly troubling, which is as it should be because no Zagato has ever been intended to make everyone feel completely comfortable. One is that the lowest edge of the tail is surprisingly high off the ground. The other is the rear side windows, which to my eyes are oddly unresolved and with a vertical rear edge that runs close to the top of the rear window. Maybe that's what makes it a Zagato design, a car deliberately slightly discordant so your eye is drawn to it in dismay. I pull a tiny handle and open the driver's door, featherweight in its construction from aluminium barely thicker than tinfoil. The rest of the car is panelled in the same minimal metal; the family that has looked after it for decades has fought a constant battle against dents caused by the slightest pressure.

It had some rather bigger dents in 1993 after a large accident, but Aston Martin Works Service straightened it all out and brought the whole car back to the pristine 1962 MP209 specification it is in today. That means no lips on the rear wheelarches, small flares having appeared during the 1980s. All that then stood between 2 VEV and total authenticity was the wheel size, and just before our drive that, too, was remedied. Instead of the 15in wires it has worn for \rightarrow

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years, 2 VEV is back on the correct 16in Borranis, which are shod with Dunlop L-section racing tyres.

Now, that MP209 part. There's rather more to it than just a lower nose and wider haunches. The parts you can't see have also evolved some way from the DB4 GT starting point, to the extent that there's no longer a steel platform chassis. It's now a box-section frame with holes for lightness, the gaps between the chassis members spanned by sheet aluminium, while slender tubular-steel crossbraces add strength to the upper body structure along with the usual steel tubes that define the body's svelte shape under the panelwork.

The front suspension's upper wishbones, beautifully polished, pivot not within the chassis turrets but on the side of them, the pivots being adjustable to set the geometry. The rear dampers are telescopics instead of lever-arms, and a stout jacking point is added to the rear crossmember of the chassis because there's nowhere else strong enough at the back to cope with a jack's upward thrust. By the time of this MP209 specification, plus the DP212, DP214 and DP215 Project cars that evolved from it, to call 2 VEV a DB4 GT of any sort really was a stretch of the imagination.

BACK TO THAT featherweight door with its sliding Perspex windows framed by a token channel of aluminium support, gateway to the human/2 VEV interface. It snicks shut with delicate precision and I'm inserted into a low-backed, buttonupholstered seat next to a hefty transmission tunnel covered in black quilting. There are no seatbelts. Directly in front is a wood-rimmed, threespoke steering wheel, its ample diameter and thin rim in keeping with the era and promising intimate feedback, its central badge that of the David Brown parent company rather than Aston Martin. Beyond is a dashboard with an instrument panel of the usual DB4 curve-upon-a-curve shape, like a pictogram of a cumulus cloud, but here it's all part of a single dashboard fabrication of crackle-black finish and obvious lightness rather than a separate binnacle.

There are plenty of dials, the oil pressure gauge showing an Aston's usual fit-to-burst calibration to 160psi, the revcounter redlined at an encouraging 6000rpm. And now I twist the key and start the engine, which catches instantly with a chattering bellow from both its twin exhausts and the six mouths of its trio of Weber 45 DCO carburettors.



I'm about to drive the most valuable car with which I have ever been trusted. Shame about the crunch into first gear, then; I'd assumed it was the DB4's usual David Brown gearbox with a synchronised first, though both the broader gate and that brief toothclash suggest not. But it's still a four-speeder, with long-striding ratios as befits a car created for fast tracks.

So torquey is this 3.7-litre Tadek Marek motor with its aluminium block and head, its 12 sparkplugs fed by two distributors and a rise in claimed power from the normal GT's 302bhp to 314 thanks to a higher compression ratio (9.7:1 instead of 9:1), that 2 VEV moves out of the pitlane with no snatch, no power-void in the rev-range's lower reaches. The only trace of temperament is a temporary dyspepsia brought on by a slight flooding of the front carburettor. Better to keep the revs up and the throats clear, then, while we do those first photographs. And now it's just this impossibly valuable car and me, out on this hallowed Sussex tarmac. Keep the throttles open and it pulls cleanly, if impressively thirstily judging by the descent of the fuel gauge's needle. It doesn't seem to come 'oncam' as such; it simply pulls even more strongly as the revs rise and I have to remember my pledge not to go beyond the speed at which the Bonhams insurance runs out. And that's hard. Very hard indeed.

It's hard because 2 VEV's long legs, monstrous torque, instant-blip revvability and apparent absence of mass are all goading me towards the 152.3mph recorded in 1962 in *Autocar*'s road test, or probably more given the added MP209 slipperiness. But I mustn't, and I don't.

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'Now, that MP209 part. There's more to it than a lower nose and wider haunches: the parts you can't see have evolved, too' I can, however, go fast enough to feel how 2 VEV handles the curves, maybe even get a distant sense of what caused Clark's spin. Certainly I can feel a natural tail-out attitude developing as I power through St Mary's, but that's typical of any powerful 1960s sportsracer on racing crossplies. It's what they do. And I can feel that 2 VEV might not be that rigid in the way the steering responds quickly but with a springy feel that suggests the structure is flexing and then catching up.

I can certainly see how this Zagato might be a bit of a handful at racing velocities, but its results suggest that those who have raced 2 VEV adapted easily enough to its foibles. Even so there must have been a frisson of uncertainty to add to the buzz of the race. For my part, driving 2 VEV is frisson from start to finish, probably heightening my senses in the process. Blipping down to second and breezing through the Chicane, feeling the slightest but historically significant wobble over Madgwick's reduced bump, gunning out of Lavant onto the curve-thenstraight beyond; all this is still racing through my head. I have driven 2 VEV, I have revved that mighty engine, I have seen Goodwood flashing past that curvaceous nose.

Will it ever take to the track in anger again? I do hope so. Zud

THANKS TO Bonhams, which will offer 2 VEV for auction on 13 July at the Goodwood Festival of Speed Sale, www.bonhams.co.uk.

Aston Martin DB4 GT Zagato MP209

Engine 3670cc straight-six, DOHC, three Weber 45 DCO carburettors Power 314bhp @ 6000rpm Torque 278lb ft @ 5400rpm Transmission Four-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, trailing links, transverse Watt's linkage, coil springs, telescopic dampers Brakes Discs Weight 1225kg Top speed 150+mph 0-60mph c6sec



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A LIFE LESS ORDINARY

The 2 VEV identity has actually graced two cars and both played an important role in Aston history. Doug Nye explains how a legend was born – twice

ANYONE WHO actually attended the 1961 and 1962 RAC Tourist Trophy races at Goodwood will probably remember them for two things. The first is that the 1961 race saw Stirling Moss score his seventh and last TT win, in the Rob Walker-liveried Ferrari 250 GT Short Wheelbase Berlinetta, while in 1962 it was a new-generation Ferrari 250 GTO that won outright – that time in UDT Laystall's 'British Grazing Green' livery, and driven by Innes Ireland.

The second is that in both years British hopes of defending the flag against those darned Italian Ferraris were represented by the privately entered but quasi-works Aston Martin DB4 GT Zagato Coupés belonging to Essex poultry entrepreneur John Ogier, and run under his Essex Racing Stable banner. His twin-sister cars of 1961 were road registered 1 VEV and 2 VEV. They were works-tuned to 'lightweight' specification and their drivers were the urbane, hugely experienced TT-winning veteran Roy Salvadori and new kid on the block, Scottish sheep farmer Jim Clark, just then making his name as a fast-rising F1 star in Team Lotus.

Their Aston Martin Zagatos – the twin 'VEVs' – proved by far the most spectacular cars on the Goodwood course. Their 3.7-litre straight-six engines sounded terrific, a baritone bray as counterpoint to the 3.0-litre Ferrari V12s' descant, and the cars' cornering attitudes – particularly in Jim Clark's case – bordered on the extreme... in every corner.

In 1962, the Goodwood TT game was the same, underdog Astons waving the Union Flag in face of an immensely strong invasion fleet of Ferraris, but Graham Warner was this time teamed with Jimmy Clark (who by then had proven himself a Grand Prix winner and Championship contender), and, although Jimmy was driving a car registered 2 VEV, it was a different car from 1961's 2 VEV.

The first two factory-prepared DB4 GT Zagatos had first been fielded by the Essex Racing Stable in the world's most prestigious endurance race, the '61 Le Mans 24 Hours. 1 VEV was co-driven by Jack Fairman and Bernard Consten, and 2 VEV by Australian stars Lex Davison and Bib Stilwell. Both cars fell foul of a preparation error by the Aston Martin factory, however, and they both overheated into retirement after the cylinder head bolts were inadequately torqued-down.

Ogier – having just paid £8762 for the two Zagatos (a 20% discount) – was apoplectic. \rightarrow





'Clark staged a wonderful recovery, soaring to second before handing over to John Whitmore'

He was a wartime tank unit commander, a Military Cross winner, no less, and he was no man to be trifled with. Such an egregious error would not be repeated, and, in the 17lap GT event supporting that year's British Grand Prix at Aintree, Lex Davison promptly won in 2 VEV, fighting a dramatic race-long duel with Jack Sears' Jaguar E-type. He beat Gentleman Jack on the final lap as the wet track dried out and 'Davo' made best use of the last millimetre of tread on the Zagato's hard-pressed Dunlop tyres.

For that year's RAC TT race at Goodwood, Ogier's team ran both Zagatos plus his older factory-bodied DB4 GT, for Salvadori, Jim Clark and Team Lotus no1 Innes Ireland. The two Zagatos were cast absolutely as the muscle-bound Anglo-Italian underdogs, defending the British industry's honour against a horde of 3.0-litre V12 Ferrari 250 GT SWB Berlinettas, headed by those of Moss and Michael Parkes. Critically, the powerful, very fast Zagatos demanded four tyre changes for the three-hour race, against the Ferraris' three. While Moss won for Ferrari from Parkes, the Aston fleet followed the V12s home third, fourth and fifth, Salvadori and Clark in the Zagatos and Ireland in the GT.

Innes Ireland then finished third with 2 VEV in the late-season Molyslip Trophy race at Snetterton, after delays caused by a minor collision in the opening laps.

In Spring 1962 the Aston Martin factory asked Ogier to loan 2 VEV to the Equipe National Belge for Lucien Bianchi to drive in the 15-lap, 211km Spa Grand Prix on the high-speed Spa-Francorchamps road circuit. Bianchi put it second on the grid and was leading the race ahead of all the rival Ferraris when he crashed heavily at Les Combes corner, rolling the car onto its roof. The car was fully insured and, although it was privately judged a write-off by the Feltham →



factory, it was actually replaced in its entirety by the brand-new MP209specification 'Super Lightweight' with subtly restyled Zagato bodywork – which is the 2 VEV now being offered by Bonhams.

The initials 'MP' in MP209 stand for 'Master Project' and, while 19 Zagatos are listed as having been built overall, only three of them – a very, very special trio – were completed to this specification. The new variants' revised body shape offered greater aerodynamic downforce thanks to its longer nose combined with reduced aerodynamic lift at the rear of the cabin roof and the tail.

More dramatically, beneath this very

Above and right

Sister cars 1 VEV and 2 VEV cause a stir in the paddock at Le Mans in 1961; tyre change in the 1961 TT at Goodwood – the Zagatos used four sets during the race. thin 20-gauge alloy skin, the chassis was completely revised, now being a lightweight box-section ladder frame with riveted-on aluminium floor panels adding rigidity. The car's suspension featured highly polished front wishbones, while the engine was slightly enlarged to 3.8 litres. Further weight was saved by use of magnesium-alloy castings for both the engine cylinder block and the gearbox casing. Overall, while the original DB4GT Zagato had weighed 2580lb (1171kg) – saving 218lb over a standard production DB4 GT – 2 VEV in its new MP209 form weighed just 2291lb (1040kg), a further 289lb saving and an incredible 507lb less than a production car. In effect the three MP209 Zagatos, including 2 VEV as she survives today, were Project 214 prototypes presaging the works team's return to in-house racing come 1963.

The immediate result back in 1962 was that John Ogier's 2 VEV in its newgeneration form combined the extreme straight-line speed and power that had challenged the Ferrari 250 GT SWB cars so closely in 1961 with under-developed handling that made road-racing the car at pinnacle level a job for Real Men.

Step forward South African Cooper works F1 driver Tony Maggs. He drove the car for Ogier in the World Championshipqualifying 300km Trophées d'Auvergne race at Clermont-Ferrand on 15 July 1962, finishing seventh despite a cracked cylinder block that caused a severe water leak, behind five Ferraris and Ogier's 'subsidiary' entry, Alan Rees' Lotus 23, which came second.

Genius driver Jim Clark then rose to the challenge of driving 2 VEV in a second consecutive RAC Tourist Trophy back at Goodwood on 18 August 1962, and his spectacular progress around the Sussex circuit in this magnificent British Berlinetta remains the much-photographed stuff of legend to this day.

Jimmy was very quick on his feet and was actually first away from the TT's Le Manstype run-and-jump start. As the race developed, John Surtees led for Ferrari with Clark haring round sixth in the tyre-hungry \rightarrow





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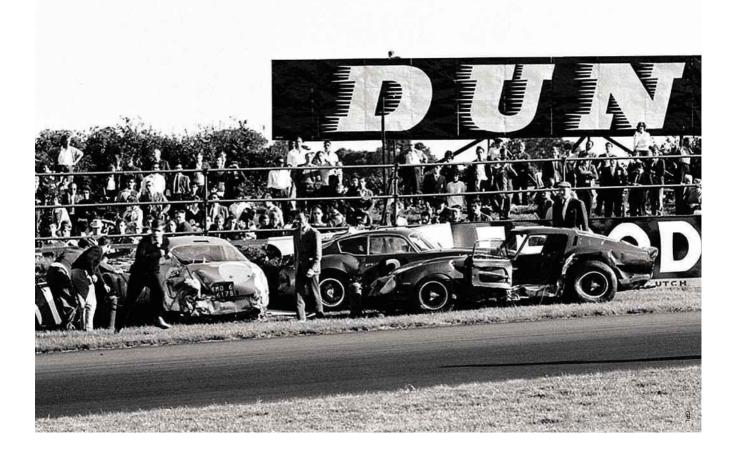
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Above

The most heartbreaking pile-up in history? The scene at Goodwood after Benson's Short Wheelbase piled into 2 VEV and Surtees' GTO.

'Madgwick's hump unsettled the Aston, and for once Jim Clark's reflex correction failed' 2 VEV. But, after 60 laps, fresh from a tyrechange pit stop, Jimmy then glimpsed in his mirrors Surtees' plum-maroon 250 GTO about to lap him at Madgwick Corner, so he held 2 VEV on the tight line to give his Formula 1 rival space to pass on the left.

However, Madgwick's notorious hump unsettled the Aston Martin, for once Jimmy's reflex correction failed, and 2 VEV spun across Surtees' path, taking both cars into the outside safety bank. The two dented cars lay there for 30 laps until Robin Benson lost control of Chris Kerrison's ex-Moss 1961 TTwinning Ferrari 250 GT SWB and crashed into them both, inflicting further damage.

The car was speedily repaired, and on 21 October was entered for the Paris 1000km classic at Montlhéry. Jim Clark and Sir John Whitmore co-drove it, Jimmy's practice time third fastest overall and fully five seconds faster than the original 2 VEV's best there the previous year. Jimmy ran fifth among the leading group until a grabbing front brake caused him to spin, losing six places. He staged a magnificent recovery, soaring back into second place before handing over to his friend – and sometime flatmate – Whitmore after 37 laps. But he reported that the engine was 'tightening up' and, after two brief laps, Sir John retired due to a holed piston. John Ogier disbanded his team thereafter and for 1963 Aston Martin revived its in-house works operation with the fully developed Project 214 and 215 coupés, much having been learned from the farmer's lightweight racing Zagatos of 1961-62.

This great car would be sold by John Ogier in 1964, its new owner then entering it for another Paris 1000km race at Montlhéry in which it was co-driven by Andrew Hedges and John Turner, until it lost third gear. After only three further private ownerships it was acquired in 1971 by Roger St John Hart, and it proved immensely successful as a Historic racer and sprint/hillclimb car driven by Nick Cussons and Roger St John Hart from 1969 to '85, and again by Cussons during 1991-93.

2 VEV's career was then punctuated by a nasty road accident on the Isle of Man, but it was painstakingly restored and prepared to concours condition by Aston Martin over two years. It has since been preserved within that one family's ownership, bringing their long tenure of 2 VEV – ex-Jim Clark, exunderdog defender of the British Grand Touring car realm – to no fewer than 47 years. Think of the Battle of Britain Spitfire – and that's just about the proper status for this Aston Martin Project car dressed-up in an earlier suit of clothes.



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A R C T C

ROLLS

Could there be a better way to travel 2260 miles to see the Northern Lights than in a Rolls-Royce Silver Shadow bought on eBay for £4100? Words Harry Metcalfe Photography Justin Leighton t's eight o'clock in the evening and we're cruising along a damp M40 towards the Channel Tunnel. I'd like to say everything's going well but it's not, because I keep catching glimpses of smoke from the rear of the Rolls-Royce in the headlights of following cars. Just before setting off, I'd discovered that the header tank was nearly empty. Until then, during three months of ownership, the Rolls hadn't consumed a drop of coolant.

Anyone who owns old cars will know this feeling: they seem to break only when you want to use them, especially when your Missus has agreed to come along and she's not really sure why you're taking the old car when there's a perfectly good modern Range Rover in the garage. Low coolant and steam from the exhaust point to potential head-gasket issues, no easy roadside fix, yet the V8 seems to be performing fine and the temperature gauge needle is pointing exactly where it normally does. Maybe I'm imagining it, so I keep quiet for now. I'll make the call on whether to abandon the trip in the morning.

Perhaps it's a silly idea anyway. Driving to the Arctic Circle had long been on my bucket list, as had seeing the Northern Lights. With peak solar activity in Norway being February/March, the perfect car for the trip would be a comfortable mile-muncher with a good heater. Such as a Rolls-Royce Silver Shadow. I'd been looking at them on eBay for months, preferably an early car in silver or white, the most handsome version, which suits lighter hues best. Trouble was, each time I spotted a Shadow worth looking at, it was priced around the same as a good Bentley Turbo R (£10,000-12,000) and I couldn't help but think that would be the better buy. So I ended up with neither.

But then this example appeared. YUR 228 had spent the last 12 years earning £250 every Saturday carting brides to and from their weddings and looked to be in reasonable mechanical order, if a touch tatty around the extremities. I hadn't intended bidding but casually checked the price with only ten minutes to go. Top bid was £4000, which seemed absurdly cheap to me: the private plate was included, it had nine months' MoT and I'd kick myself if someone else got it for that. So, with a few seconds to go, I chucked in a bid of £4100. The counter ticked round those final few seconds and ... oh dear, suddenly it was mine. Why did I do

'IT DESERVED A BIG TRIP. WHAT I DIDN'T APPRECIATE AT FIRST WAS THE ENORMITY OF THE DISTANCES INVOLVED'



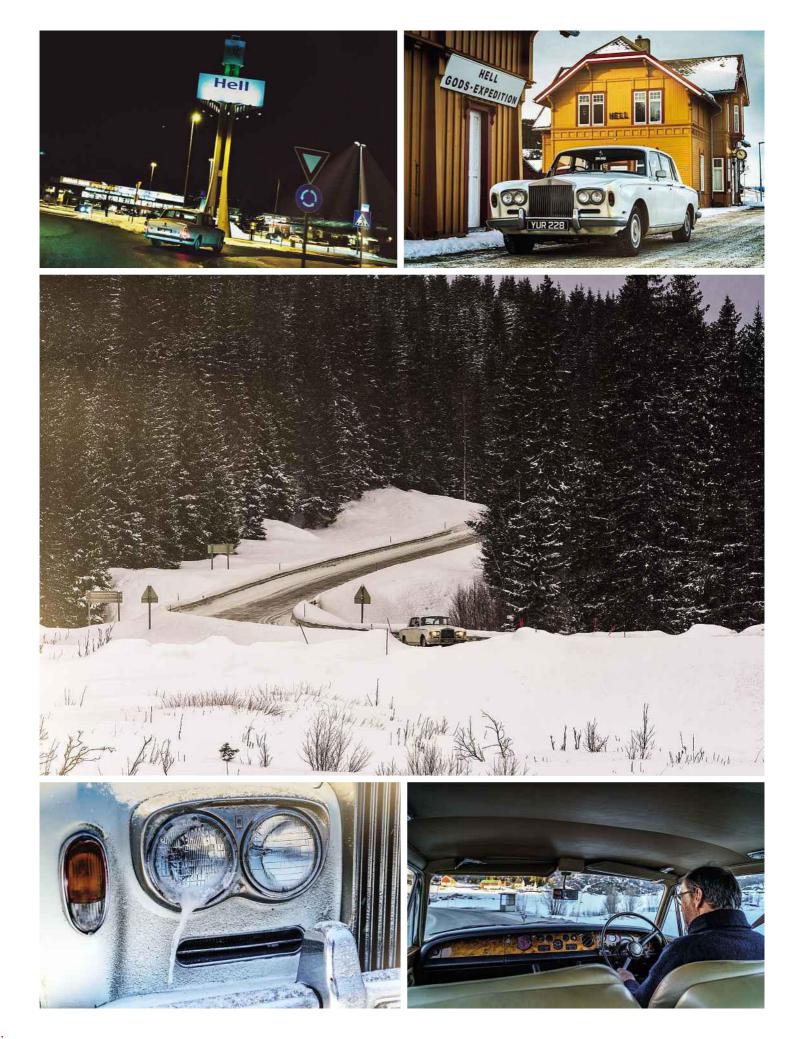
that? I'd bought it solely because I thought it was too cheap, the worst possible reason to buy a Rolls-Royce!

Once it was mine, I sent it to my local specialist, DEW Motor Services in Eynsham. A few days later, they called to tell me the worst. One carburettor was completely blocked, the other partially (which explained the car's alarming lack of performance), all thanks to a rusty fuel tank. And, though the braking system had just been renewed by the previous owner (six new calipers, new discs and all new pipework), it hadn't been plumbed-in correctly (both rear calipers were working only on one side), nor bled properly. A drivetrain vibration was caused by worn UJs in the prop- and driveshafts, the diff seals were gone, and new power-steering hoses were required. It also needed a full service because there was no history of it ever having had one. Some £2500 later, I had myself an early 6.25-litre Shadow that drove nicely.

I was pleasantly surprised by its get up and go, the serenely comfortable ride, hushed ambience and fingertip-light steering. What it really deserved was a big trip, and that's how this daft idea of heading for the icy tip of Norway came about. What I didn't appreciate at first was the enormity of the distances involved: from home near Oxford to Tromso in Norway (inside the Arctic Circle) would mean covering 2260 miles. That's 300 miles further than driving to Moscow! I had thought there was a ferry service from the UK to Norway, but no, that stopped running a few years ago. At least the Copenhagen-Oslo ferry would take 400 miles out but, even so, we were about to add 4000 miles to the odometer. That's more than it had covered in the last 22 years.

THE ALARM GOES OFF at 6am and it's make-orbreak time. In the car park outside the motel, our Rolls has a shimmer of ice across its roof. The bonnet pops open and I unscrew the cap and check the coolant level: it's normal! Oh, the relief. The oil level is good too. I'm beaming; Mrs M really can't understand why I'm bouncing around at such an early hour. We head \rightarrow

Above and right It seems that Hell is freezing over, but it's a lot more bearable when you're making your way out in the warmth and comfort of a Rolls-Royce.



Right and below right North of Oslo, the roads become straighter and icier, and the landscape more forested; reaching the Arctic Circle is cause for celebration.

for the Eurotunnel, and roll under the English Channel just after 7am. We need to be in Copenhagen by 3pm tomorrow, 700 motorway miles from Calais, so ahead of us is a gentle canter into Germany for an overnight stop near the Danish border.

I love the view down the Shadow's long bonnet, with the Spirit of Ecstasy leading the way. Meanwhile other road users gawp at us, the nutters who think piloting an old white Rolls through Northern Europe in the middle of February is a good idea. France soon merges into Belgium, then The Netherlands and finally into Germany, where a marker post indicates 494km to Berlin. It is also the start of the derestricted Autobahn and, while I'm tempted to discover what the Shadow's top speed might be, maybe I'll leave that for the way home. We're limited to 106mph on the Bridgestone Blizzak winter tyres anyway. Still, progress is good and we call a halt in Lubeck, some 558 miles and five countries from where we started out in the morning.

Next day dawns with a sprinkling of snow and I check the Shadow's fluid levels in the hotel's heated underground car park. The coolant is fine but the oil is way below the minimum mark and it takes three litres to fill it. I'd had no inkling it was using any and no harm seems to have been done so we head 180 easy miles to Copenhagen before lunch, leaving us time for a gander around the city before the overnight ferry to Oslo.

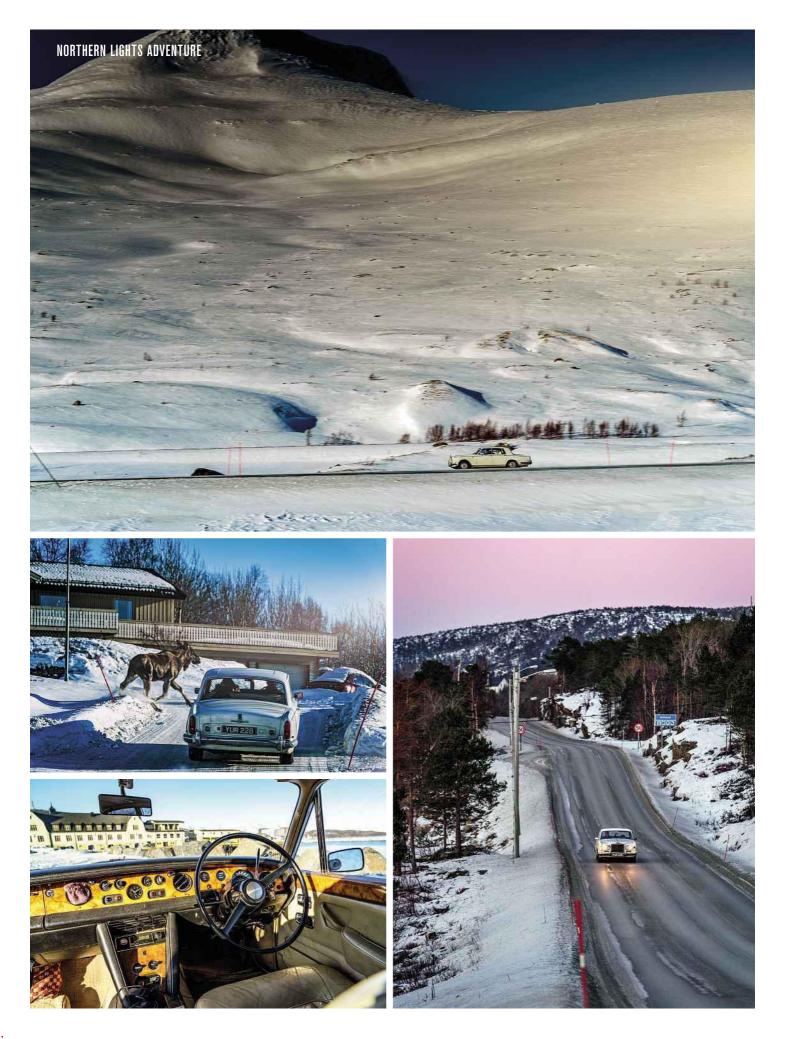
As the ferry glides up the channel into Norway next morning, the view outside is becoming ever more wintry. Houses, roads and gardens are coated in thick snow and the water is iced over, with the bows breaking off chunks as we plough through. The outside temperature gauge reads -8°C as we drive off and it's forecast to be a whole lot colder inland.

So it's getting a little more serious, a bit more Arctic, yet the Rolls seems unworried by the below-freezing temperatures. Old-car heating is rarely great but the Shadow's is far better than most, with split-level controls and a bizarre all-or-nothing hot-air vent above the stereo that, when open, is like having a hand-dryer blowing at full blast. The famous organ-stop vent control won't quite close on the passenger side, so we stuff the vent with a woolly glove to keep the cold out.

The route plunges into a labyrinth of tunnels that bring you out on the outskirts of Oslo, where we pick up the main E06 route through Norway and climb towards the ski resort of Lillehammer, then on into the national parks. Lakes alongside the road are all frozen over, occasional fishermen huddling around holes in the ice. When we fill up with fuel, the forecourt is a reminder of just how icy it is. It's funny how complacent you become when driving on proper winter tyres but the soles of my shoes aren't up to scratch and it takes effort to reach the pay-kiosk without falling over.







'IT'S GETTING A LITTLE MORE SERIOUS, A BIT MORE ARCTIC, YET THE ROLLS SEEMS UNWORRIED BY THE BELOW-FREEZING TEMPERATURES'

IT'S AS THE SUN starts to set that I notice a worrying misfire developing. Despite my best efforts to ignore it, it's getting progressively worse, so I phone DEW and describe the symptoms; they suggest I check the points gap, as both sets are new and they can suffer initial wear. We pull over, I pop the distributor cap and, sure enough, one set has closed up almost completely. I didn't pack a feeler gauge but my guess at 25 thou' can't be too far out as the engine feels much sweeter once adjusted and we press on to our destination of Hell. Yes, we chose it purely for the name.

The Shadow spends its first night in the open in temperatures of -10°C, and the morning dawns bright but distinctly chilly. Today will be a big test as the run to Mo I Rana is some 323 miles, taking us to within 50 miles of the Arctic Circle. First though, the Shadow needs to be coaxed into life. I turn on the ignition to trigger the fuel pumps and prime the carbs, then I spin the starter motor. The V8 cranks and briefly catches, which sounds hopeful, so I repeat. This time the engine catches and does its best to run, but it's lumpy. I'm praying it'll clear its throat and idle smoothly but no, it gets even lumpier and starts spewing out clouds of black smoke. I know the engine is fitted with an automatic choke but it feels like it's staying on too long in the cold temperatures, so I pop the bonnet and see if the engine will start with me holding the choke fully open manually. And soon it does, then idles beautifully. I love simple engines like this, which are easy to understand and which respond to a bit of TLC.

We set off and drop by the old railway station, for a brief visit to Hell's waiting room. I'm pleased to report that it's empty. Then we make like bats out of Hell (sorry) and it's not long before the E06 changes from a regular dual-carriageway to what would be classed as a minor A-road in the UK. Alongside, the scenery takes on a more forested look, and the predicted snowy weather appears as we begin our climb inland.

That big can of screenwash I'd bought in the UK promised protection down to -18°C yet it's freezing to the windscreen when the outside temperature remains a balmy ten below. Still, the best way to keep the screen clean is to keep going, and we press on while the snow gets ever heavier. I'm impressed by the number of

snowploughs; one rushes by in the opposite direction every hour or so, while the wagons do their best impression of *Ice Road Truckers* and are a constant hazard: 42-tonners with fully studded tyres don't hang about and seeing one thundering towards you, creating its own snow-storm on a narrow road hemmed in by giant snowbanks, is a real conversation-stopper.

Night falls, and I'm really not enjoying the driving here. It's testing my nerve as well as the car; you only realise just how stupidly icy the road is when you try to stop, or pull out onto the main road after a fill-up, so I'm relieved when we arrive outside tonight's Scandic Hotel in Mo I Rana. It turns out to be the nicest hotel we've stayed in so far, and there's a covered car park nearby so the Rolls can take shelter too.

By the morning the snow has stopped falling and, with the sun just rising above the hills, it's picturepostcard pretty outside. It's also -18°C and the snow is making a strange squeaky sound as we walk over to the car park. The Shadow hasn't thawed out at all overnight and the icy tears falling from each of its headlights remain, as does its snowy tail.

After yesterday's starting issues I'm prepared for the worst but, with control of the choke from the off, she bursts into life and soon settles into an even idle, despite the bitter conditions. The Shadow is behaving way better than I'd dared hope before we left the UK and we make our way out of town and up into the hills towards our first stop. It's a significant one: the Arctic Visitors' Centre, located at the point where the E06 crosses into the Arctic Circle.

After yesterday's constant snowfall, today's bright conditions are a massive relief. OK, the roads are still icy but it's Sunday so the truckers aren't around and there's less traffic. We climb out of a beautiful wooded valley and spot a sign saying the Arctic Circle is just 2km away. The scenery opens out and we pass through open moorland, feeling completely detached from civilisation. Powdery snow off surrounding slopes is \rightarrow



Facing page, bottom left Woolly glove stuffed into an air vent keeps the draughts out; it's likely that the Rolls would come off worst in an impact with the moose... being blown across the road in front of me and, just as I'm becoming mesmerised by the extraordinary view outside, a domed building looms on the horizon. This is it. We've driven a four-grand Rolls-Royce all the way to the Arctic Circle.

It's incredibly beautiful up here. Reaching the Arctic Circle in winter feels much more of an achievement than it would in July. And it's properly, numbingly cold. Such is the wind chill that, after two minutes' exposure, my hands are in agony and I have to thaw them out using the Shadow's heater. Incredible, especially given the bright conditions.

What else to do next than head yet further north? It already feels much emptier up here than where we were yesterday. There are occasional signs of habitation yet you can go for miles without seeing another car. The Shadow continues to behave impeccably, though I'm being very gentle with the controls because the roads are a patchwork of tarmac and sheet ice, and you need to work out which is dominating and drive accordingly. If you're in the shade, it'll be the ice. Tonight's destination is Narvik and, as the E06 descends towards the coastline, it gets even more beautiful. You can tell when the water in front of you is the sea by the fact it's not frozen, thanks to the Gulf Stream, which keeps the sea liquid even this far north. The other surprise on this coastline road is that, while the Atlantic Ocean is out there, you'd never know as the coastline is littered with off-lying islands up here, which protect the mainland from the full force of the Atlantic swell, so the fjords look more like lakes than sea and are all the more captivating because of it.

Just as we think the day has no more surprises, we round a corner and the road comes to an abrupt stop. To go any further, we need to take the ferry to Narvik.

The view from here is breathtaking. In the distance are the mountains of the Lofoten Islands, where we're heading tomorrow. It's dark as we board the ferry – *really* dark; there's no light pollution here – and a few minutes later we're out in the chilling air. In the distance, over the islands, there's the faintest of green haze against the black sky: our first sighting of the Northern Lights. As soon as the ferry docks, we're first off and pull over into a layby next to a fjord and let all the ferry traffic motor on by. The green haze is getting stronger now, and we're already excited about what we might experience tomorrow.

OUR HOTEL IN NARVIK has a heated underground car park and the Shadow is nicely thawed out by morning. I top up the oil and replenish the coolant; it's odd that the car lost so much on the day we set off and yet hasn't used any until now.

We're very lucky with the weather up here too. Today is forecast to be clear into the night, perfect for our plans, but there's a red temperature alert on its way: overnight temperatures are expected to drop down to -25°C. For now, though, we can have a lazy day making our way over to Harstad, where we'll pick the perfect location to (hopefully) get a shot of the Shadow under the Northern Lights.

The car itself is looking less than picture-perfect; hardly surprising given we've covered 2200 miles \rightarrow 'WATCHING THE LIGHTS DO THEIR DANCE ABOVE THE Rolls-Royce is magical. It's why we drove This far North' through some atrocious weather, so we treat her to a jet-wash. Hmm. The water freezes on contact with the bodywork, but by using the 'hot-water' brush and being quick with the high-pressure lance, after much giggling we end-up with a shiny Rolls-Royce.

As for finding a photo location, what's needed is a spot facing north and with an open stretch of water beyond it, ideally with a backdrop of snowy mountains to break up the horizon. Around these parts, there are plenty of suitable locations to choose from and, once we settle on one, we get ready for the long night ahead.

The Northern Lights don't seem as keen to get going as they were last night, and the sky remains inky black for hours. The locals are out, though. They think we're in for a good show later and sure enough, at about 9:30pm, they appear. The first inkling is a faint green fuzz in the sky, which slowly intensifies before fading again. It's completely random and unpredictable and that's why so many people become hooked on searching out the Lights. They're an utterly captivating phenomenon and, as the night goes on, they get much more active. It's like watching starlings murmurating in the sky, turning one way and then the other, increasing the density of the cloud as they do.

Watching the Lights do their dance above the Rolls-Royce, the green light catching on the chrome and the sea beyond, is magical. That's why we drove this far north into the Arctic Circle, and it's why I'm wrapped in all the thermal wear I could muster. And even though it's so, so cold, we can't bear to tear ourselves away from the show above us. Just as you think they've stopped for the night, another corner of the sky dances into action. I'm so glad we made the effort to get here.

Even more than I'd expected, the Shadow has turned out to be an inspired choice for this epic journey, with the kind of ride quality that has long been forgotten in modern cars. OK, so the 15.5mpg average isn't ideal but first-class travel always costs extra and is often worth the outlay. And what has actually got us all this way is the quality of Rolls-Royce engineering. You really shouldn't be able to drive to the Arctic Circle in a luxury car bought off eBay for a few thousand pounds without having issues. Especially not in these temperatures! But beneath this Shadow's flaking skin is a beautifully engineered device, one that was built to last and that will go on delivering a silky driving experience for a good while yet.

After such an amazing trip, it feels as though we should be much prouder of the British engineers who designed the Silver Shadow over 50 years ago. It's time this car is recognised for what it is: a genuine worldbeater in its era, and a truly remarkable car still.

SEE THE VIDEO of this trip at Harry's Garage on YouTube.

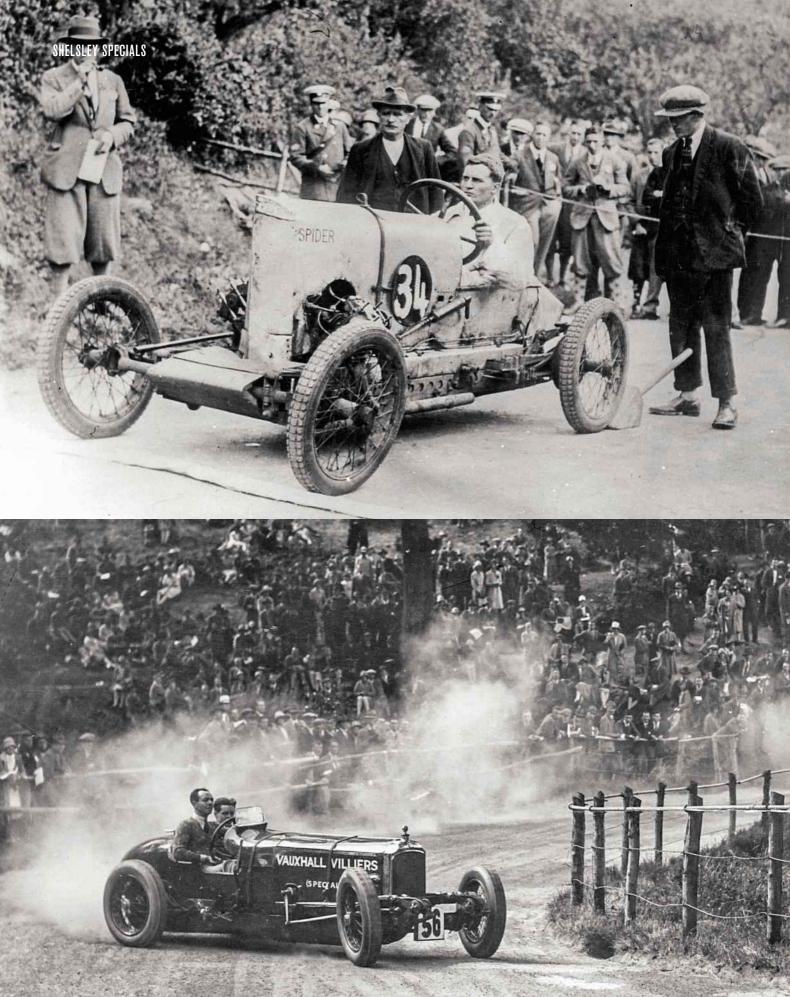
1969 Rolls-Royce Silver Shadow

Engine 6230cc V8, OHV, two SU carburettors Transmission Four-speed automatic, rear-wheel drive Steering Power-assisted recirculating ball Suspension Double wishbones, coil springs, telescopic dampers, hydropneumatic self-levelling at rear Brakes Power-assisted discs Weight 2116kg Performance Top speed 118mph 0-60mph 10.9sec





SLAP A CINTURATO ON IT



A very special kind of competition car

Unlikely as it may seem, the homebuilt one-offs known as Shelsley Specials directly influenced the design of Formula 1 racing cars forever

Words Philip Rushforth Photographs Midland Automobile Club archive

MOTOR RACING VENUES feel eerily quiet when not staging an event. The noise, smells and hurly-burly gone, they lie forsaken and silent until the circus comes back to town. Visit Shelsley Walsh in the winter and you will find the paddock and pits occupied by agricultural machinery that belongs to a neighbouring farmer. The startline lights are unlit, the loudspeakers hauntingly silent, and pheasants roam the track.

So it can be difficult to imagine how Shelsley – unchanged in 113 years – could have had a major influence on modern motorsport. How did this iconic hillclimb, nestled in the sleepy, beautiful Teme Valley of rural Worcestershire, have a significant impact on the worldwide design of singleseater racing cars forever? The answer lies in the story of the Shelsley Specials.

But this is not a tale of some long-forgotten band of homebuilt racing cars that were superseded by later developments. The Specials have continued to evolve over the past 91 years and no fewer than 110 different models have been validated. The latest cars may look very different from the pioneers, but the spirit and passion that created them remains unchanged.

When hillclimbing started at Shelsley Walsh in 1905, the actual time taken to climb the hill was not the only important factor.

Nearly all competitors used catalogued road cars that had few or no modifications, and results were assessed using a specific formula. The greater the vehicle's laden weight, the smaller the engine, and the shorter the time taken to climb the hill combined to determine the result. Large touring cars loaded with passengers were commonplace.

In 1913, the concept of the outright fastest time was introduced, along with a class for the smaller cyclecars. The results from that meeting effectively ended the era of the heavy touring car in competition.

Motorsport events were halted in 1914 by the outbreak of the First World War, which was to have an unanticipated effect on the future of motor racing. Many returning service personnel had experienced driving and working on motor vehicles and also enjoyed the thrill and freedom of using motorised transport. By then motor vehicles were becoming more plentiful and less expensive to buy. Also, as the military scaled back operations, it released unwanted cars, trucks and aircraft engines onto an eager

Facing page, from top

Seen here in 1936, Basil Davenport's *Spider* still competes at Shelsley today; Raymond Mays showboats in the *Vauxhall Villiers* Special, courtesy of the loose surface at Shelsley's Bottom Ess. market. And so, when motorsport resumed in 1919, the manufacturers and gentleman racers of the pre-war era were joined by a new breed of mechanically minded enthusiasts eager to enjoy the challenge of speed hillclimbing.

Large racing cars from the likes of Mercedes and Fiat, along with aero-engined behemoths, were at home in Continental road races and at Brooklands – but drivers found their cars less well-suited to the unmetalled, bumpy and narrow track at Shelsley. Thus began the evolution of the cars specifically designed to compete at hillclimbs in general, and at Shelsley in particular.

One of the first people to build a Shelsley Special was Captain Archie Frazer Nash. At the first Shelsley meeting after the end of hostilities, in July 1920, he pioneered the future of cars dedicated to hillclimbing. Based on a modified GN chassis, his *Moldy* came surprisingly close to beating the 4.9-litre Indianapolis Sunbeam of Chris Bird and demonstrated that there was a different way to be fast up the very steep, twisty yet narrow hill.

Moldy was not a new car, however, but had raced with great success at Brooklands, frequently beating much larger-engined cars. Its two-cylinder 1100cc engine and carefully developed chassis were a revelation.

→



'FRAZER NASH'S *MOLDY* SHOWED THAT THERE WAS A DIFFERENT WAY TO BE FAST UP THE VERY STEEP, TWISTY YET NARROW HILL'

Constantly improved, it was also known at various times as *Kim* and *Mowgli*.

But really the story of the Shelsley Specials begins with Basil Davenport, a 20-year-old no-nonsense Northerner who saw the potential in building a version of *Moldy/Kim*. He bought a spare GN chassis and 1087cc engine from Frazer Nash during 1923 and started competing the following year with a car that he called *Spider*. After only modest success in 1924, he fitted the 1500cc engine from *Mowgli* and at the Shelsley meeting the following year he suffered engine failure 100 yards from the finish. Despite coasting to the line, he was a single second behind the BTD (Best Time of the Day).

A winter engine rebuild with lighter pistons greatly improved reliability and, on 4 September 1926, *Spider* broke the outright record with a time of 48.8 seconds – the first sub-50-second climb. The car would dominate the results table for four years and eventually lowered the hill record to 46.2 seconds in 1928.

Spider would later become recognised as the first and perhaps most renowned of the Specials, and author John Bolster - himself a renowned Shelsley Special builder - in his book Specials described Spider thus: 'Well, there you have it: a high pointed aluminium bonnet, with a clumsy great cylinder sticking out each side, and a small pointed aluminium tail, well scratched and dented; a chassis and wheels with very little paint, and perhaps a patch or two of rust showing beneath the dirt. Even a car breaker would turn up his nose at this scruffy contraption, this winner of well over a hundred firsts, this seven times outright victor at the greatest hillclimb in the world, this Spider ...?

Success is the driver of inspiration, which often takes different directions. Some will choose to imitate closely, with a view to replicating a winning design; others will add to or modify the template in the hope of improving the original. Inevitably there will be more-radical thinkers who consider the design seam has been fully mined and that a fresh direction is needed. Indeed, the next Special would be in stark contrast to the primitive and down-at-heel *Spider*.

The Vauxhall Villiers of Raymond Mays started life as one of three Tourist Trophy special racing cars in 1922 and, after major modification and the addition of a supercharger in 1928, became known as the Villiers Supercharge. Having been radically re-engineered, lowered and re-bodied, it would later be accepted as a Shelsley Special. In 1929 Mays skilfully manhandled the large car up the hill to achieve the first time of less than 46 seconds and BTD for almost four more years.

The term 'Special' had first appeared in UK magazines around 1925, referring to the 'Thomas Specials' created by Parry Thomas, and it was also used pre-war by some manufacturers attempting to bestow cachet on certain models. But the first mention of the term Shelsley Special as a distinct entity was in *Motor Sport* magazine in June 1937, when a new award was established by the Midland Automobile Club. Its president, Sammy Newsome – who competed in the *Becke Powerplus Special* – introduced the Newsome Trophy for the fastest Special at each event. It is still awarded to this day.

MAC rules stated that a Special should be 'specially built from an original design or built from components forming substantial parts of two or more vehicles'. Even so, those eligibility criteria have not always been official, agreed, adhered to or consistent, and robust discussions continue to this day.

It would be 1949 before a Special would again break the outright record at Shelsley, as the intervening pre- and post-war years were dominated by ERAs. This does not mean that the special-builders downed tools during the ERA supremacy, and the next notable challenger was the inveterate special-builder John Bolster. His car, *Bloody Mary* (featured in *Octane* 76), was started in 1929 but became competitive once a more powerful engine by JAP (an acronym for JA Prestwich and Company) was fitted in 1933.

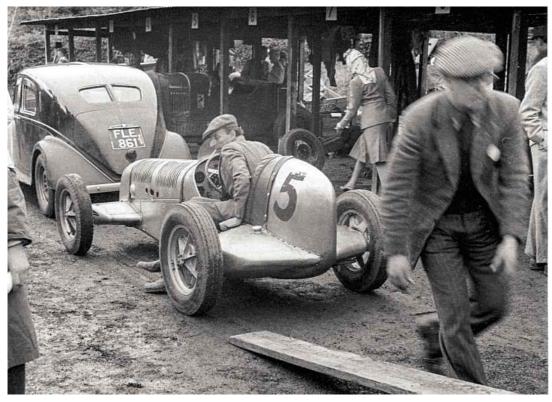
The following year an additional, identical engine was fitted, which made *Bloody Mary* even more potent, although his next venture into combining multiple powerplants was a four-engined 1938 Special, which proved a step too far in complexity. Lightweight aircooled motorcycle engines were powerful and easily available but transmission of their power, mostly by chains, was problematic. Positioning the engine at the rear presented an elegant engineering solution that was truly portentous.

It was to be a rear-engined special that would finally break the supercharged ERA

Above left

Archie Frazer Nash wows the crowd with the speed and agility of his fragile GN Special in September 1921. He crashed it the following year, but after replacing a couple of wheels had an impromptu duel with Count Louis Zborowski in his straight-eight Ballot Grand Prix car, to the fury of those officiating!

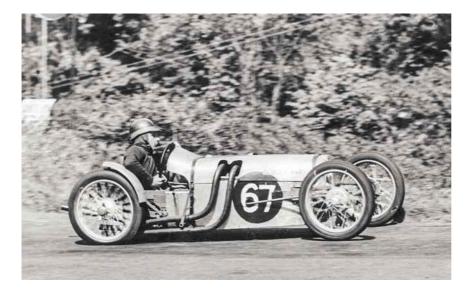




Above and left Frazer Nash and *Kim* attracting a lot of attention at the startline in 1921 – the man in the white peaked cap is one of the policemen stationed at each end of the course; Alec Issigonis climbs out of his *Issigonis Special* in 1946. The sheds in the background remain unchanged to his day.



'LIGHTWEIGHT MOTORCYCLE ENGINES WERE POWERFUL BUT TRANSMISSION OF THEIR POWER WAS PROBLEMATIC'



monopoly of BTDs that ran from 1934 to 1948, albeit with a six-year hiatus during WW2. It was built in 1936 by David Fry, who was only 18, and Dick Caesar, and was notable in having its engine behind the driver's seat. Caesar had previously built a conventional special with a GN chassis but took his rear-engine inspiration from the new Auto Union GP cars. With a nod to the German cars and the political situation of the time, Fry and Caesar playfully named their car the Freikaiserwagen. Engine upgrades and chassis improvements followed and, by the outbreak of WW2, regular driver Joe Fry -David's cousin - held both the supercharged and atmospheric Special records at Shelsley.

The pace of development increased on resumption of hillclimbing in 1946 and 'Freik' became faster and lighter, with

Anti-clockwise from top left

Starved of motorsport during World War Two, a huge crowd of enthusiasts watches Joe Fry tackle Shelsley's Bottom Ess in the *Freikaiserwagen* in 1947; John Bolster's *Bloody Mary* returns to the fray a year later; Reg Philips built many Specials, including the 1500cc *Fairley Climax* that he's driving in this 1958 photo, and was still competing in his eighties.



independent front suspension and rubber springing at the rear. Great success followed in 1948 and '49 after two-stage supercharging was added, which raised the power-toweight ratio to over 500bhp per ton. This is equivalent to that of the Auto Union GP racers, but in a much smaller and more nimble car. On 11 June 1949 Joe Fry achieved the Special-builder's dream of the outright Shelsely record in a time of 37.35 seconds. The following year he rolled Freik on Crossing Bend and, when a nurse asked if he needed smelling salts, he replied: 'Brandy and soda, please.' His luck, however, did not hold and later that same year he crashed heavily at the Blandford hillclimb and was killed. The Freikaiserwagen was broken up.

In addition to great success at Shelsley, the Frys had also been active members of CAPA – a Bristol-based informal motor club, formed by Dick Caesar amongst others (the initials standing for its founders' names). The principal aim was to promote low-cost motorsport, typically based on mildly tuned Austin Sevens with reduced bodywork. It is believed that Dick Caesar, drawing on his Freik experience, first suggested using lowcost motorcycle engines in racing Specials. The plan was a to create a formula to which cars had to conform in order to limit cost.

Some of the CAPA members worked at the Bristol Aeroplane Company and formed a motor sports club, BACMSC, which kept alive the spirit of racing during World War Two, but in autumn 1946 the BACMSC was wound up and – embracing the pre-war vision of the CAPA members – the 500 Club was formed. Its fundamental rules were a minimum weight of 500lb, single- or multicylinder air-cooled engine, four-wheel brakes and a one-gallon fuel capacity.

In a matter of months a number of cars appeared, including – most significantly for the future – the Coopers of John Cooper and Eric Brandon. In 1948 the newly formed Cooper Car Company produced seven cars, including one for Stirling Moss, which he raced at Shelsley. Being a series production car, this was not classed as a Special.

Amazingly, only nine years later, Cooper entered its first Grand Prix car and two years later won the F1 World Championship with Jack Brabham. At a time when other manufacturers – notably Ferrari, MercedesBenz and Lotus – were continuing to develop front-engined cars, Cooper built on its 500 experience to create larger and more powerful derivatives. Its 1959 rear-engined winning F1 car was truly a game-changer and, although Enzo Ferrari declared that he would never build a rear-engined car, within a season the front-engined GP car was dead. The *Freikaiserwagen* truly had pointed the way.

Development of Specials has never ceased, however, and they continue to exhibit the ingenuity and 'out of the box' thinking that was pioneered by the likes of Archie Frazer Nash and John Bolster. Today, the definition of a Shelsley Special is largely down to the subjectivity of the eligibility scrutineer, and a heavily modified production car that retains its original major components does not qualify. The car must be a one-off, but it may have later adaptations, either due to further modification or a total engineering re-think. These are sometimes prompted by component failure, accident damage or by experience gained in competition.

A notable feature of Specials has always been their bodywork. The difficulty for amateur builders in producing complex





Above and left

Tony Marsh's *Marsh-GM Special* had 4.2-litre Buick V8 power and for 1967 made its debut with four-wheel drive, in which form it's seen on the way to slashing Shelsey's course record to 31.23sec; the current record holder for a Shelsley Special is Nick Mann at 25.47sec in his *Mannic Beattie*, its Cosworth engine augmented by a helicopter gas turbine starter motor!

curves in metal or making moulds for glassfibre means that bodywork is often rudimentary, angular or absent altogether. In the days when aerodynamics were not a consideration, bodywork could be seen as adding weight and impeding access to components, and so many early Specials looked extremely basic.

The motivation to build a Special has not changed in almost 100 years, however. Whether the constructor is an enthusiast with more passion than money, who creates something from parts acquired at little or no cost, or a creative engineer with exciting, fresh ideas and the skills to produce a uniquely innovative vehicle, the cottage industry of Special-building is still very much alive. Here's hoping it always will be.

FOR DETAILS of hillclimbs and other events at Shelsley Walsh, see www.shelsleywalsh.com.

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NPA 83 pictured left climbing Prescott at a VSCC event in 1962

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J Mays

Stephen Bayley meets the design guru whose retro-futurist work at Volkswagen, and then Ford, had a massive impact

Photography Paul Harmer

THE MODEST MYSTERY behind the missing name was a masterpiece of personal branding. Without fail it is the first question anyone asks and J Mays (cheerfully) never explains. But in a competitive world, the only thing worse than being asked questions is not being asked questions. He knows.

When, long ago, it was my turn with the stupid question, he showed me his State of California Driving Licence. There it was, without a full stop. It's history, not recent affectation. Although, let's admit, no-one sensible is against affectations of any sort.

But the thing I like about J is that in the global village of car design – a community that can be as introspective, tense and self-regarding as a cabal of paedophile clergy – he's an amusingly relaxed, humorous, self-deprecating and sophisticated individual.

Last year I invited him to a book-signing of mine at Christie's. He was entirely at home in the milieu of an international auction house where the merchandise is priced in millions. And then, in earshot of a nephew of The Queen, he asked me in the air-kissing hubbub, grinning broadly: 'If I got my dick out, would you autograph that too?'

Additionally, J has alternative realities outside the claustrophobic and sometimes mean-spirited auto industry: for example, John Lasseter of Pixar is a close friend. J advises on animated cars. He's lived in New York and Malibu, and now resides in London.

His perspectives are urban, not provincial. But folk from his native Oklahoma, a township called Maysville, no less, are known as Okies and not celebrated for their cosmopolitan elan. It is the state with the reddest necks in the Union. How did he achieve this personal transformation? **SB** So what's an Okie gun-slinging cowpoke doing living in Barnes, the last word in suburban refinement?

JM I can't imagine a more wonderful city to live in. London has such variety. Besides, at some point in your life, you want to wake up and *not* find someone has thrown-up on your doorstep. I also have a cottage in Suffolk. Ed Sheeran and I share gardeners.

I'VE TAKEN J to a favourite Soho restaurant of mine, a bravura kitsch fantasia on a Venetian theme. I suspect I was subconsciously thinking its theatricality was a nice match for J's own Retro-Futurism, the title of an exhibition devoted to his revivalist designs at The Los Angeles Museum of Contemporary Art in 2002.

Immediately, he started sketching on the menu, as he always does. Obligingly, the restaurant's menus are printed on coarse butcher's paper, an ideal medium. J insists on using a blue biro for drawing because he asserts, if it's used very lightly, you can achieve the type of tonal gradations you can never achieve with the Prismacolor crayons that designers tend to prefer.

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'AT SOME POINT IN YOUR LIFE YOU WANT TO WAKE UP AND *NOT* FIND THAT SOMEONE HAS THROWN UP ON YOUR DOORSTEP'





'HMMMM. YOU'VE GOT TO START WITH THE WHEELS. EVERYTHING STARTS WITH THE WHEELS. OTHERWISE YOU'D DRAW A FRIDGE'



Peering across the table, I can see the shape of an Audi TT emerging on the menu between the Cichetti and Carne e Pesce.

SB I know you've told me before, but tell me again about the Audi TT. In terms of professional design execution, I'd say it's one of the very finest modern cars.

JM [Sketching furiously] Hmmmm. You've got to start with the wheels. Everything starts with the wheels. Otherwise, you'd draw a fridge. As soon as I have done the wheels, I know where the doors are.

SB So, is this how you did the original TT? **JM** [Grinning] You know, I'm going to give that car to Freeman [Thomas, once a fellow student at the Art Center College of Design in Pasadena, then at Audi]. They say success has many fathers, but failure is a bastard. When I arrived at Ford, the new Scorpio was being launched. The one the French called the *grenouille triste* [sad frog]. Couldn't find anybody wanting to claim that one! At the Paris Salon, I asked the driver to drop me off around the block, saying, thanks, but I'm good to walk the last bit.

FOR A TANTALISING moment at Ford, J was the most multifarious designer of them all. Ford had ambitiously – and, as it

turned out, over-ambitiously – assembled an unprecedented portfolio of brands: besides the blue oval there was, for a while, Lincoln, Jaguar, Land Rover, Aston Martin, Mazda and Volvo.

SB What were you going to do with this disparate collection?

JM I wanted to find the emotional thread running through them, the interest that gets the customer from one point to the next.

TO SUPPLY THE creative demand, J had the idea of building a design centre in Soho; as it happens, close to our restaurant. The rationale was that the best designers are the ones with the biggest stimulus and there was more on Broadwick Street alone than to be found in Gothenburg, Solihull or Fuchu in the Aki District of Horoshima Prefecture all gathered together. Besides, it was a way of attracting the best designers to Ford, because who wouldn't want to work in Soho?

And J's own rationale was like Frank Sinatra's: 'Surround yourself with people better than you.' At Mazda, J encouraged Laurens van den Acker to be more 'emotional'. Some might say that today at Renault, van den Acker is becoming a tad over-emotional. Still, it works. J put Ian Callum in charge at Jaguar after Geoff Lawson died. Peter Horbury was sent to Volvo. Henrik Fisker was in the mix. I once saw him working on cufflinks. Martin Smith had been J's senior at Audi, but came to work under him at Ford. Smith was also best man at both of J's weddings, surely a first. Gerry McGovern was there too, working at Lincoln. Gerry brought Marek Reichman into Aston.

J saw himself not so much as a designer as The Chief Creative Officer, a title he acquired. But God laughs at our plans, especially Ford's. No sooner had Ingenii opened in a high-concept Richard Rogers building than Alan Mulally joined Ford from Boeing, realised that different engineering philosophies could produce no useful synergies, and, after \$17bn had been spent on assembling a brand portfolio, sold it off. SB So what was your greatest hit?

JM It was not a car! It was assembling the world's best design team. I don't want their names on my tombstone. I don't take credit for their fabulous work. But I loved pulling them together. We did a few cars as well !

TODAY, J TEACHES at The Royal College of Art, guiding his Prismacolor-clenching students towards a vision of the future.

SB It's impossible to avoid the question of autonomy. Is the whole adventure of car design, with its emphasis on pride, swagger, sex, beauty, speed and prestige, over?

JM Sure. Or maybe. Watching automakers struggle with the transition from cars you drive to cars you just sit in is depressing. There's no irony, no humour, no charm. But there are real design possibilities. You don't have to have a steering wheel, but you need some emotional hook. You have to take into account human aspirations. I look around and all the concepts could be a restaurant, a hotel or an airplane. You really must engage. I haven't seen a single autonomous concept that even gets near.

SB You once told me you liked the Chrysler 300 because it was the sort of car that might have Joe Pesci hiding in the trunk. What do you admire among today's cars?

JM The Range Rover Velar. If I was at BMW and saw it, I'd say we are three generations behind. I love Velar for its amazing chutzpah: those flush doorhandles and the minimalist interior! And then there's Tesla. This is classic customer-focused design. It's not in any sense over-styled, but allows the tech to show through. Franz von Holzhausen was with Laurens [van den Acker] at Mazda.



Top, above and below

J Mays' big hitters: having moved back to the US with VW in 1989, he and Freeman Thomas came up with the Concept 1; among the fruits of a fecund time at Ford was the (re)birth of the GT(40); Bayley's favourite is the Audi Avus concept car.

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I don't think anyone would say Franz had done a bad job. Rather differently, I also have a new Shelby Mustang waiting in a Detroit warehouse. I'll ship it here soon.

AT THIS POINT I offer, and J rejects, salad. **JM** I would not want to spoil my record as a carnivore.

SB What about classics? Does the man who coined retro-futurism own any old cars? JM I'm not the sort of guy who has a garage full of cars. But there's a lot I admire about BMW of old. BMW was once so confident: the 2002ti was essentially three lines. Now there are lines all over the place. Current BMWs look as if they've been pilfered from the Koreans. Anyway, if I had to choose, I'd have an early '70s Manfred Rennen 3.0CS... but with no sporty bits! Silver with black interior. There's not a line wrong on that car. And Rennen put some thought into how the driver looks from outside. Amazing how often they do not. Just think of the first Range Rover: it's Balmoral and you are looking down on passers-by!

IN TWO HOURS and after two carafes of vino bianco della casa, J has modestly not mentioned any of the cars with his autograph.

Not even the astonishing Audi Avus concept of 1991 that, if you ask me, was a masterpiece of syncretic design: unquestionably modern, but meaningfully drenched in the past too. And as influential as the plague. Nor the Volkswagen Concept One, which preceded the BMW Mini and the new-Cinquecento in the nostalgia boom of the aughts. Not even the 1997 Audi A6, a superlatively disciplined shape. True, the Ford Thunderbird was more glorious as an idea than a vehicle, but who is unable to admire the man who arranged for the Second Coming of the Ford GT40? SB You say you're a Mid-Century Modernist. You read science fiction and books about dead architects. Maybe we are all retrofuturists. So, what is it to be a designer? JM You are in an extraordinarily privileged position of being able to sit back and improve people's lives. Sometimes you manage it!

ONE PERSON WHOSE life J improved was a (now) dead post-modern architect. Philip Johnson was a disciple of Mies van der Rohe, the last director of the Bauhaus. He was a defining presence in The Museum of Modern Art. And in later life he drove an Audi TT. Design credentials do not come higher. Full stop. 'BMW WAS ONCE SO CONFIDENT: THE 2002ti WAS ESSENTIALLY THREE LINES. NOW THERE ARE LINES ALL OVER THE PLACE'

Bayley returns Mays to the Soho haunts where he assembled an inspired design team for the Ford group; vehicle design takes shape rapidly on a menu – hang on, eight quid for spiced broccoli?!

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BODY DOUBLE

When 3D scanning was in its infancy, an engineer set out to create the most accurate ever Porsche 718 RSK replica. After a decade of blood, sweat and tears, this is the result Words James Elliott Photography Charlie Magee

FSK 875

HOMEBUILT PORSCHE RSK

Right 3D scanning was new technology when Paul Foreman started work on this car more than ten years ago.

ot all replicas are born equal. It wasn't so long ago that the lexicon was rather more straightforward: a road car was real or it was a replica. Nowadays, thanks to the determination to differentiate between the various castes of replicas, to elevate some above others or just to hype up a car for sale, we have a Roget-baffling range of descriptions: from recreation and homage, via reimagining and all the way up to the usually lamentably misused 'tool-room copy. All mere garnish to Jenks' original categories of resurrection, reconstruction, facsimile et al, of course. Almost as confusing is the social acceptability of replicas whether scratchbuilt or involving the ritual sacrifice of a less desirable model - even beyond the throngs who refuse to countenance them at all.

I am fascinated by them simply because I admire engineering and craftsmanship almost as much as any other aspect of motoring, and to see something built in the modern day to look precisely as it did in period, especially if it uses the same methods, can be mesmerising. Lynx Jags are terrific, but even better is something done by one man, allowing you to draw a timeline straight back to the men-in-sheds of the 1950s. And the icing on the cake comes when that artisan genius, with a background in building hotrod Beetles and outlaws, creates a six-figure car as perfect as this.

Take a bow, Paul Foreman.

This electrical engineer from Rochester started with 'bikes and is still into them, but then became obsessed with air-cooled VWs – owning, building and modifying Campers, Beetles, beach buggies and Baja Bugs – before following the seemingly almost natural progression to 1950s Porsches. He started with 356 reps – and will return to them for his next project, an outlaw 356 – and then a 550 Spyder, but, though he modified the chassis, these were the usual glassfibre fare. For his next project he wanted to do his ultimate Porsche, the RSK RS60/61, and he wanted to do it in metal.

'I've always liked the shape best and I thought it would be more of a challenge,' he says. 'I think it has a better look than the 550, \rightarrow







which is readily available off-the-shelf in kit form. There were a few companies that made what I would call a "likeness" to them, but nowhere near correct enough for me.

It's difficult to counter his thinking; thanks to the cult of James Dean and his premature end in his 550 Spyder, the RSK has been totally overshadowed by its predecessor, which also shared some 356 architecture.

With its 1500cc four-cam rear/midmounted, the 550A had an all-aluminium body over a spaceframe chassis (unlike the earlier ladder-frame 550) and was curvaceous enough still to bear a resemblance to the car it was based on. Glory came in the form of an overall win on the 1956 Targa Florio but, the following year, the 550A gave way to the 718.

The RSK moniker came from *RennSport Kurz* and, similarly powered by the Type 547 Boxer, it had enormous success in competition. The 718 RSK was followed by the 718 RS60, which simply meant that it was for 1960 with a 160bhp 1600cc variant of the engine that propelled it to victory in Sebring and Sicily.

Differences for the 14 or so RS61s were minimal, mainly to do with changing of the rear lights, but more radical change was called for with the W-RS, GTR Coupé and single-seater variants. But then, why would you mess with the RS60's shape unless you had to? Gone is the cutesy upright-light friendly appearance of the 550 and in its place is a delicately aggressive outline of beautifully balanced curves.

It was the curiously bulbous (seeing as there isn't an inch of fat on it) shape that most inspired Foreman. This silver arrowhead (in profile) has wonderful stance and captures a perfect moment in the Porsche design idiom before you see the 904's lines start to emerge in the W-RS.

Perhaps the appeal is that the details so clearly betray that this is from the Ferrari school of thought that a racing car can be beautiful as well as functional. And symmetrical, too. So much thought has gone into incorporating and absorbing practical elements such as the driving lights, gilled flank and rear grille, like multiple focal points in a single artwork.

As mentioned, there are already replicas out there, so you have to understand a little more about Paul Foreman to know why he decided to build his own car from scratch

Clockwise from above

Skittish in the wet – as per the original; details are immaculate throughout; 914-based flat-four provides plenty of power; Foreman talks *Octane* through the build.

rather than just build or adapt an existing replica. 'It all started at the Le Mans Classic in 2006. I saw the original car racing there and it had a UK registration, so I tracked down the owner and told him I wanted to do a 3D scan of it and would share the data with him so that if he ever damaged it he could put it back to exactly how it was. He was happy to do that: he's owned replica cars himself so he wasn't snobby about it at all.'

The scanning was done by Central Scanning in October of that year, when such technology was still in its infancy. That still left Foreman plenty to do and he was a regular sight in race paddocks, taking more measurements or photos to make sure that his car was spot-on. He explains: 'I came to Goodwood one year when there were a couple of them here and I brought a dressmaker's tape measure with me to measure the distances between the bottom \rightarrow



'JUST AS MUCH TIME WAS SPENT THINKING AS IT WAS DOING... AND FABRICATING THINGS FROM SCRATCH'









Clockwise from left From the driver's seat it's exactly like the real thing; big decibels on the move; handformed buck was created especially for build.







of the dash and the floor and suchlike because they were details that I didn't have. People used to look at me weirdly, thinking "Why is he taking a picture from underneath the dash?", but I wanted to see what the dash looked like from the unseen side because that's an image that no-one will ever have taken and I needed to know how it would have been done at the factory to get it right.'

After the 3D scanning, the scans were printed out full-size, allowing Foreman to lay them over MDF and cut out the correct shapes to 0.1mm accuracy. Like doing a jigsaw puzzle, he then built the panels into a wooden buck upon which a friend handformed an all-aluminium body, mostly 1.5mm thick, but with a bit of added weight in some sensitive areas such as the nose to make it a little more 'sturdy'. During the two years the body was being painstakingly built with a mixture of welding and riveting identical to the originals, Foreman started work on building the chassis. First he had to build the jig and then he could start on the tubework: 'I built my own chassis, which I made having taken all the dimensions off the original. It's a seamless steel round tubular chassis that I fabricated out of 10-gauge (about 3mm thick, roughly twice that of the originals, but I could still pick it up and walk around with it). I wanted it to be as correct to look at as possible, so from inside the car it is identical to original but, because I am not using the four-cam engine and gearbox, the mounts are different.'

Instead of the infamously peaky four-cam (its power coming in between 3000 and 3500rpm), Foreman opted for the more practical, available and affordable 914 engine and transmission: still a horizontally opposed air-cooled Porsche unit fed by Dellorto DRLA 40s, but after fettling and flowing – capacity enlarged to 2.1 litres, high-lift cams and a dry sump – it offers 130bhp. The engine was mated with the 914 dogleg box, like an early 911's except turned around and with the diff flipped. The suspension was slightly more complicated because some of the original components simply aren't available. Faced with the option of having to bodge it, Foreman instead opted for a completely different set-up, as he explains: 'I had to make my own uprights for the rear and wishbones. The front suspension I designed from scratch. The original cars had torsion bars, but I had a picture of an original car that had been modified to have wishbones at the front. Because it was something that had been done to a period car, I decided to go for a wishbone front, so now I have coil-over-shocks and wishbones all-round.' Plus anti-roll bars front and rear.

The worm-and-gear steering box made way for a rack-and-pinion system with 2.4 turns lock-to-lock, and all four brakes are discs but with covers that go over to make them look like drums from the outside.

With a full tank of fuel the whole package weighs a meagre 640kg. That's still a small \rightarrow

HOMEBUILT PORSCHE RSK

person heavier than an original, but the girth saving from the far lighter front suspension is outweighed by the thicker chassis and heavier engine. Still, its creator was happy: 'I would hate to think how many hours went into it. It was a labour of love, really. When you do a car like this from scratch without any plans there's a lot of working out how things fit and that is time-consuming. As much time was spent thinking as doing. And fabricating things from scratch. Plus there were things I had to change once I had started building it, like the front suspension. I wasn't happy with the geometry so I started again.'

Even after listing the modifications, from the driver's seat on a damp Goodwood Circuit you couldn't be anywhere else but a real RSK. Visually it is incredible. A lot of the parts are 356 because that was what they used at the factory, though you can spot that some items, such as the door catches, have been beautifully handcrafted.

Fire it up and there is a noise-meterrattling bellow from the stainless steel straight-through exhaust. With a single-exit pipe, it's four-into-one and glorious. The clutch is light and just 1500-2000rpm gets it off the mark, though it will rev up to a screaming 7000rpm. The transmission is the later 914 type with a sideshift, which is more positive because there's less linkage to go through. All of which, along with huge torque and that rack offering direct inputs and fulsome feedback via the VDM replica steering wheel, makes this car extremely exciting but also extremely easy to drive.

The lack of a screen or weather gear as Sussex is soaked from above is rather less endearing. The downpour also reveals the flipside of this car's character: in the dry it handles beautifully, but simply because of its power-to-weight ratio it demands big respect in the wet. Even riding on Blockley radials it is very easy to get out of shape.

But that is the exception; in normal circumstances and normal weather it is only the cacophony tumbling from the exhaust that makes this car unsociable.

It's actually very comfortable on the road because it's quite softly sprung: 250lb at the front and 275lb at the back, with adjustable dampers. It could do with being harder in the track, but that would detract from its road manners. However, with the set-up Foreman has used, it should be a doddle to change the ride and handling characteristics.

With my driving done, but my ears still ringing, Foreman confesses he did only about 400 shakedown miles in the car before he sold it. In fact he had known early on in the project that would be the outcome: 'I borrowed the money to do it from my parents and they needed to be paid back. The only way to do that would be to sell it, but I wanted to do it anyway. It's a passion and I get a lot of pride when people can see the work that has gone into it and appreciate it.'

There is a happy ending, though. 'I told the owner of the original I'd make only one, but I really want a keeper for myself and he's said OK. It should be much quicker, easier and cheaper second time around and it will be pretty much identical to this, but I might do it in Porsche Royal Blue. I've got the engine (which will be a bit bigger), the drivetrain, the chassis and the gauges. It's just a case of getting the body made and assembling it. Hopefully it will be done in a year...'

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COMING FULL CIRCLE

The UK's first roundabout was built in 1909 – and it still exists. So what better way to pay homage than in a Vauxhall from the same year?

Words Mark Dixon Photography Matthew Howell

ROUNDABOUNTS – they're great, aren't they? No obligation for unnecessary halts, no frustrating waits at red lights. You see a roundabout, you slow down, you check whether any traffic is approaching, and if all's clear then you curve smoothly around the central circle and carry serenely on your way.

Given the US's predilection for four-way stops, it seems ironic that Columbus Circle in Manhattan, built in 1905, is credited as being the world's first traffic roundabout. It was closely followed by the Place d'Etoile in Paris in 1907. But did you know that Letchworth, Hertfordshire, had the honour of hosting the UK's first roundabout, which opened in 1909? It still exists, and it looks much the same as it did 108 years ago.

So, when *Octane* was offered a drive in the 1909 Vauxhall B-type belonging to its maker's Heritage Collection – which is housed barely a dozen miles from the Letchworth roundabout – there was only one logical place to go.

BACK IN THE DAY, the Vauxhall B-type was regarded as a 'semi-racer'. That seems hard to believe on first acquaintance, its situp-and-beg proportions, bright red paint and shiny brass giving it a rather toy-like appearance: a Matchbox Model of Yesteryear come to life. A friend, being shown a picture of it later, asked whether it was 'Bessie', the Edwardian runabout driven by Dr Who in his Jon Pertwee incarnation. 'Bessie' was in fact made by a kit car company down in Dorset, but there's definitely a resemblance.

As we'll soon find out, however, the B-type is anything but toy-like. Designed at a time when Vauxhall was beginning to explore the publicity potential of hillclimbs, trials and races, this example predates the famous C-type 'Prince Henry' Vauxhalls by just one year and it can comfortably reach 50mph, despite having a relatively small 2.3-litre sidevalve engine.

This sporting reputation may explain why *The Motor*, which tested this very car in 1959, decided to try it out on the newly opened M1 motorway. They reported that 'several vehicles [were] passed... It is far more suited to this road than to those that were in existence at the time of its manufacture.'

The one thing we certainly won't be doing with the B-type, almost half-a-century later, \rightarrow







'Keep an eye on the oil pressure: the needle will go off the clock until engine heat thins the lubricant'

is subjecting it to the 'smart motorway' lunacies of the M1 near Vauxhall's Luton base. Instead, we've plotted a meandering route from Luton to Letchworth along country lanes and through villages that haven't changed a lot since the B-type was new. But first we have to put ourselves in the mindset of a motorist from more than a century ago.

IT'S RAINING when we begin our B-type road trip, and it will continue to rain all day. But maybe that's appropriate. Cars then, as cars today, had to be used in all weathers. We're about to put the little Vauxhall's usability to the test, from Luton's city traffic to the bumpy backroads of Bedfordshire.

Starting the engine from cold is straightforward, if a bit of a palava. First open the fuel tap below the rearmounted petrol tank, before raising the bonnet so that you can lift the carburettor needle and prime the carb. Then, after checking the gearbox is in neutral, flick a switch on the firewall to turn on the ignition. Decompress the cylinders by turning a little brass tap above each exhaust valve cap, and pull the engine over on the starting handle to draw some charge into them.

Above and facing page Vauxhall's 2.3-litre sidevalve four is a willing and reliable performer, which proves

unfazed by the kind of flooded roads that might tax a family car built in the 1950s. Close the brass taps. Open the throttle slightly, by turning a knurled adjustment screw that's cleverly linked to the accelerator pedal by a short rod. Then swing the handle, taking care to make sure your thumb is well clear in case the engine kicks back ...

Without a trace of fuss, the sidevalve four chunters into life and runs perfectly smoothly from cold. As it warms up, back the idle speed down using the knurled knob, and you're good to go. Don't worry about the advance/retard lever on the steering column: with modern fuel it makes little difference. But do keep an eye on the oil pressure gauge, set plumb-centre of the firewall. It reads up to 60psi but, with the sump containing monograde SAE 50 oil, the needle will go off the clock until engine heat thins the lubricant.

The gearbox is a three-speeder, with an H-gate 'change mounted outside the body, and a long handbrake lever next to it that works on the rear wheels. This lever is very useful for slowing the car ahead of junctions or down hills, because the foot brake operates contracting shoes on the gearbox tailshaft, and – as we'll soon find out – working it hard \rightarrow





'The skill is to anticipate junctions so that you slow down but never need to stop'



produces some alarming noises. If you're feeling especially confident, you can partially engage the ratchet on the outside lever to apply consistent braking force ahead of a junction, which frees up your right hand to make a downchange.

But let's not get ahead of ourselves: first there's the clutch to master. It's a brass-on-steel cone, integral with the flywheel, and, while not quite being either in or out with nothing in-between, it needs some adept timing with left and right feet for a smooth getaway.

Learning the vagaries of the clutch, gearbox and brakes within the first mile or two of leaving the Vauxhall works was never going to be a stress-free experience, but the B-type soon wins you over with its willing performance and, yes, its comparative ease of operation. On skinny beaded-edge tyres inflated to 45psi, the steering is light and remarkably accurate – better now, it seems, than when the men from *The Motor* drove it: 'We found [it]... necessitated a great deal of hard work,' they grumbled.

The hardest part of changing gear is negotiating the Z-bend across the gate without looking down as you move from first (which is right and back) to second (left and forward), because you have to guess the gearlever's position pretty accurately or it will jam against the gate and send your timing all to cock. Once moving, however, second and third are in the same plane, and they're all you need unless you're forced



to a dead halt. Rather like driving a 21st Century electric car with regenerative braking, the skill of getting the best out of this 1909 machine is to anticipate junctions as accurately as possible so that you slow down but never need to stop.

WHEN *THE MOTOR* tested the B-type in December 1959, it was a wet day but they reported that the windscreen 'provides quite a degree of direct protection from rain'. At 6ft 1in I'm looking over the 'screen rather than through it, but at least I don't have to worry about the lack of windscreen wipers.

What's really impressive is how well the Vauxhall copes with the miserable conditions. Flooded roads have no impact on its Bosch magneto ignition, and even repeated runs through quite deep standing water for the benefit of photographer Matt don't cause the engine to falter for a moment. It never overheats and never feels less than totally reliable.

The credit for that must go to Vauxhall Heritage's restorers, Andy Boddy and Terry Forder, who are shadowing us in a rather funky early Frontera SUV. When we make a pit-stop at The Bird in Hand pub, a few miles before Hitchin, there's a chance to quiz them about the car while our wet coats steam in front of the fire and we warm up with coffee.

'It was found in a West Country scrapyard in 1949, and restored during 1952-53,' says Andy. 'It's the only survivor out of the 137 B-types that were built, but sadly we don't know its early history. The body and engine were re-restored in the late 1990s, but today is the first time it's been driven for six or seven years – the radiator was shot, and it's just been totally rebuilt by Star Engineering in South Wales.'

Andy and Terry do an amazing job at the Heritage Centre, so now is an appropriate time to mention that the Centre's open day – the one day in the year when members of the public can view Vauxhall's collection – is on 10 June, the same date as the nearby Luton Festival of Transport. They deserve your support.

WE'RE THE ONLY customers at the pub on a wet weekday morning, so there's still something of a timewarp feel as we saddle-up again in the B-type for the final push to Letchworth. I feel as though I have the car's measure by now; on these narrow lanes it cruises comfortably at 35-40mph, and it picks up speed well on the flat. Going uphill, you just have to downchange into second and be patient while the sidevalve engine chugs faithfully away. Downhill needs patience and caution: wet roads, skinny high-pressure tyres and rear-wheel-only brakes are not a happy recipe, and I have a slight 'moment' when the back tyres lock and slide sideways briefly. But we make it to Letchworth, and to our destination – the roundabout known as Sollershott Circus.

Clockwise from top left Tall drivers must look over rather than through the 'screen; leaving the pub after suitable refreshment (coffee); approaching *that* roundabout in authentic vintage style.

>



Letchworth's proper title is Letchworth Garden City, and it has a fascinating history. It was a brand-new town, created in the early 1900s on what we would now call a green-field site to combine

the advantages of countryside and city. The thinking behind it was heavily influenced by members of the Arts and Crafts movement and leading Quaker industrialists, and as a result it's always had a reputation for being a bit hippyish. Not without some justification: one of its first buildings, the huge and fantasmagorical Cloisters, opened in 1905 as an open-air school for theosophical meditation, and Sir John Betjeman later wrote a poem mocking Letchworthians' penchant for decorative leatherwork and morris dancing.

The irony is that, if Sir John were alive today, he would almost certainly be in thrall to Letchworth's tree-lined suburban streets. Broadway, down which we're trundling in the Vauxhall, is a perfect example, as wide as its name suggests and lined with prosperous Edwardian and 1920s villas. We can see our destination for hundreds of yards before we reach it; any lingering doubt is dispelled by tasteful wooden signs proudly boasting 'UK's First Roundabout. Built circa 1909'.

WITH AN ABUNDANCE of shrubs and low hedges, Sollershott Circus has an appropriately Edwardian appearance, although it has changed in size several times over the decades. It was originally fairly large, as shown in the early photo that heads this feature – with what could very well be a two-seater Vauxhall pottering past it – but that didn't stop motorists driving the wrong way around it as late as the 1920s. By the

Above

B-type rests on Broadway, in Letchworth Garden City, which still has an early 1900s feel to it. 1930s, it had shrunk to a rather apologetic little traffic circle, with prominent 'Keep Left' signs to corral errant drivers onto the correct path.

More recently, the roundabout had to be remodelled again when it was chosen as a location for the 2013 film *The World's End*, starring Simon Pegg and Nick Frost. The film makers wanted to stage a stunt in which a car launches itself over the roundabout, so all the existing shrubbery had to be removed, before being re-planted after the shoot.

The World's End is, frankly, a strange movie in which a group of mates on an epic pub-crawl encounter an alien invasion. Paradoxically, thanks to the lofty ideals of Letchworth's original planners, alcohol was banned from sale in the city centre until as late as 1958 and there have never been many pubs there, so the film company had to dress up other buildings to fulfil its necessary quota. A lack of places supplying alcohol is rarely a problem in British towns and cities, but it seems pleasantly appropriate for Letchworth.

Over in Portland, Oregon, USA, there's a popular bumper sticker that reads 'Keep Portland weird'. Maybe the good citizens of Letchworth Garden City should have some of their own printed.

1909 Vauxhall B-type

Engine 2315cc in-line four, L-head configuration with side valves, Zenith 30mm carburettor **Power** Rated at 18hp for taxation purposes **Transmission** Three-speed manual, rear-wheel drive **Steering** Worm and segment **Suspension** Beam axles, semi-elliptic leaf springs **Brakes** Rear-wheel drums operated by outside lever; transmission drum brake applied by foot pedal **Top speed** c50mph **0-30mph** c13sec

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70 YEARS OF THE XK120

LAUNCHED AT THE Earls Court motor show in 1948, the beautiful XK120 was not intended as a production car at all but rather as a show car for the magnificent new XK twin-cam straight-six. But chassis 660001 created such interest that William Lyons was persuaded to put it into production. A good thing too, as it led to some of the best Jaguars ever created, and became a great competition success. *The Motor* tested the prototype in 1949, reporting a top speed of 124.6mph and 0-60mph in 10 seconds. Supercar figures.

XK120s were hurriedly put into production, the first 242 handmade with wooden frames and aluminium panels. The process was properly productionised in early 1950, with bodies in steel. The first production roadster, chassis 670003, was delivered to actor Clark Gable. The 120mph XK120 was produced in three guises: first as an open two-seater, followed by a fixed-head coupé in 1951, then a drophead coupé from 1953. The 120 was replaced by the XK140 in 1954.

The XK120's first race victory was in the *Daily Express* One-Hour Production Car Race, at Silverstone in August 1949, driven by Leslie Johnson. In 1950 an XK won the inaugural Pebble Beach Road Race in California driven by Phil Hill. At Le Mans that year an XK120 was in second place for two hours and would have won if the clutch hadn't packed up. This led to the development of the XK120C – the legendary C-type. Robert Coucher



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Tel: +44 (0)1483 537706 Email: peter.hugo@ winspeedmotorsport.com www.winspeedmotorsport.com This year, Renault celebrates its 120th anniversary. So Octane travels to France to uncover the charms of La Régie's revolutionary baby: the Renault 5

VIVE LA Révolution!

> Photography Andy Morgan Words Glen Waddington

ottering about rural France, it's easy to be won over by the charms of this coquettish little Renault 5. It's demure yet sassy in its navy blue paint, which makes for a classy colour combo with the stretchy tan cloth interior. These days it looks so slender, too, especially when you spy a new Clio And its pert angularity is French chic made metal Makes you

hulking nearby. And its pert angularity is French chic made metal. Makes you feel like an extra in a Jean-Luc Godard film.

It's fair to say that, with 956cc and 43bhp, the R5 is not the most obviously exciting car ever to have featured in the pages of *Octane*. But it's far from the least significant. As a metaphor for the 120-year history of Renault, it's possibly even more appropriate than the R4 it followed. Renault itself suggests that the brand has been forged by values expressed through models that combine automotive passion, exploration, family, work and play – and emancipation. And the R5 not only espouses *liberté* and *égalité* to the core of its little monocoque body, but adds a dose of sisterhood to *fraternité*. That's right. The R5 was La Régie's response to the feminist movement. A world car for the ladies.

It sounds appallingly sexist now, of course: why would anyone define a car by the gender of its intended buyer? Yet in the late 1960s, when the R5 was conceived, society had been undergoing rapid change. Change that was needed. French women had earned the right to vote only after World War Two; married women could work only with their husband's permission until 1965, and they hadn't even been allowed to open their own bank accounts. The student protests and general strikes of May 1968 – half a century ago as *Octane* goes to press – caused a cultural, social and moral turning point in the history of the country. And rather than reacting to market demand, Renault saw itself as accelerating the social revolution, much as it had before with the launch of the baby 4CV to motorise the French masses, and subsequent *voitures à vivre* ('cars for living'), as the utilitarian R4 and more comfortorientated R16 were known (see *Octane* 98 and 146 respectively).





People were on the move in France, as many upped sticks from rural villages and settled into city suburbs. Increasingly, there were two incomes per household. Equally, those newly affluent yet scattered families needed a second car. And, in 1972, Renault introduced one aimed at working women and young mums.

'The R5 was Renault's crowning achievement,' says French social historian Jean-Pierre Loubet. Echoing that movement from the countryside, we've parked our R5, for now, and gathered at Renault Classic in Flins, a few miles west of Paris, finding ourselves in a corner of Renault's parts factory at which the gems of its heritage collection are housed. And we've paused right by a 1973 Renault 5, one of the oldest survivors, resplendent in bright orange paint with a matching shiny vinyl interior.

'Renault's chairman Pierre Dreyfus declared that he wanted "a car for the young". They didn't want to live like mum and dad. They wanted a car of their own. Especially young women. He wanted it to be fun,' continues Loubet. 'Women wanted a car with rounded edges, a softer style, and Michel Boué's first drawings defined its silhouette.'

Early advertising for the R5 capitalised to the full on the expressive nature of the headlamps – and that distinctive nose was there from the start. So was the dramatically sloping tail, but what didn't survive were full-length tail-lights that would have stretched from roofline down to bumper, though the bumpers themselves were a significant investment. Made from glassfibre-reinforced polyester and developed in partnership with Rhône-Poulenc, they would resist impacts up to 7km/h: a world-first. And from a styling point of view, they meant no sharp, metallic edges hanging off the body, front or rear.

Although it's a few inches shorter, the R5 took the R4 as its mechanical basis, which means a longitudinal fourcylinder overhead-valve engine (only 782cc in basic form) set behind the front axle with the gearbox ahead of it, driving the front wheels. Suspension was soft and long in travel, sprung by torsion bars, though structurally the R5 differed in that its three-door body was a monocoque: the R4 had a separate platform chassis. And it was so sleek by comparison, with a drag coefficient of 0.37, very good for the era and truly excellent for such a short car – only 18 inches longer than a Mini. Sadly, Boué died just a year before his baby went into production. He'd begun the sketches for it in his spare time.

This was a pioneering car, heralding the arrival of the modern supermini along with the hatchback version of the Fiat 127, which turned up the same year, well ahead of rivals from Ford and Volkswagen. While a more grown-up five-door version was launched in 1979, the R5 was deliberately launched as a three-door – Renault's first; even the gnat-like 4CV had four passenger doors.

Facing page

Engine is longitudinally mounted with the gearbox ahead of it, which releases space to stow the spare wheel; interior is simple, and features a neat instrument binnacle.

1977 Renault 5TL

Engine 956cc four-cylinder, OHV, single carburettor Power 43bhp @ 5500rpm Torque 45lb ft @ 3500rpm Transmission Four-speed manual, front-wheel drive Steering Rack and pinion Suspension Front: double wishbones. longitudinal torsion bars, telescopic dampers, anti-roll bar. Rear: trailing arms, transverse torsion bars, telescopic dampers Brakes Discs front, drums rear Weight 739kg Top speed 87mph 0-60mph 20.6sec











Left and right

R5's characterful shape was so recognisable that the secondgeneration 'Supercinque' of 1985 kept its essence intact; corner hard and you'll have the car on its (minimalist) doorhandles.

'It was a family-friendly design,' says Loubet, 'with a child compartment in the back. Mothers could put their children in the back seat and they would feel safe. And the boot had exactly the same capacity as a supermarket trolley. The R5 was perfect for suburban life, exactly aligned to societal changes.'

And Renault had long been in touch with the needs and desires of its market. Louis Renault might best have been described as a technology enthusiast rather than an engineer but, in the early days of motoring, he built himself a car. It was tiny, powered by a single-cylinder 1.75hp De Dion-Bouton engine, yet it was innovative in its lightweight tubular chassis and three-speed gearbox with shaft-drive, rather than chains. And it was stoic enough that Renault used it to prove a point. He chose one of Paris's steepest streets, Rue Lepic, which leads up to Montmartre, where the famous Basilica de Sacré Coeur surveys the whole city from a hilltop. And so, on Christmas Eve 1898, his Type A *voiturette* made the climb from bottom to top without pause – quite a feat by the standards of the day. He took orders for 12 more straight away.

Louis Renault was only 21 years old, and his fledgling company grew from the grounds of his family's home in the wealthy enclave of Boulogne-sur-Seine, just outside Paris. It was incorporated in 1899 as Société Renault Frères with his brothers Marcel and Fernand, whose business skills had already been proven in the family's textile empire. Louis was the creative one.

The company grew quickly, but so did its products. Louis Renault was friendly with many of his customers, wealthy people who didn't only want personal transport but also to show off in the process, and the march upmarket was typified at first by the 1908 AX with its 1.0-litre twincylinder, then only three years later by the astonishing 40CV, with a straight-six of up to 9.1 litres!

Yet there was pragmatism, too. In the Great Depression, Louis Renault declared: 'I want a normal car.' One that could help with economic recovery, not only for Renault but for its workers and supply chain: the company needed a car that would sell in numbers. And in 1931 the Primaquatre arrived, weighing 1000kg, with four doors and four seats, selling on the promise that its owner would 'experience the joy of driving at speed while remaining within a budget'.

Renault's factories were repurposed for the German war effort during occupation, and Louis Renault was imprisoned in 1945 for his collaboration, so the company was nationalised and reborn, with Pierre Lefaucheux in charge of the Régie Nationale des Usines Renault until his death in 1955. Under him it grew again, developing the tiny 4CV for urban dwellers, which weighed just 460kg and was powered by a 760cc 'four', rear-mounted to keep costs down. It was the first French car to sell more than a million units, with production during its 14-year career



growing from 300 to 1000 cars per day, making Renault Europe's biggest manufacturer of the time.

Other, more conservative rear-engined cars followed, production volumes grew yet further, and the next revolution was Pierre Dreyfus's R4, a single-volume socalled 'blue jeans' car that capitalised on new French employment laws that granted paid holidays for workers: here was a car they could use to the maximum in their leisure time. Thus arrived what has since been called the world's first hatchback, and it was Renault's first frontwheel-drive car, a layout it has stuck to resolutely since. Yet the R4 was such a utilitarian device that it was equally suited to tradesmen and farmers. A more upmarket option arrived with the R16. And then came the R5...

The little blue car is waiting outside. Yep, it's small, yet it feels less so inside – a reminder that 40-plus years ago we did without bulky safety aids and infotainment systems. It's the same story in the luggage bay, which would easily hold a couple of suitcases.

There's a familiar buzz from under the bonnet as the overhead-valve four fires, ever-present though not loud, physically smooth and with a friendly note. You shift gears through a floor-mounted lever that operates the 'box via cables: it's vague and knuckly, yet ultra-quick when you're on the move, which makes it a fair trade-off from the precise yet slow shift of the R4-inherited umbrella handle of early cars. That disappeared after just over a year, and made way for an air-vent in the dash.

The dash itself is a piece of modernist industrial design: simple yet stylish, with a straight-edged moulded binnacle ahead of the driver, containing speedo and fuel gauges plus a couple of switches (there's little for them to operate), while the rest of the front bulkhead is covered in neat, ribbed, padded vinyl.

This isn't a quick car, but it's torquey and willing, making full use of its 45lb ft and well able to cruise comfortably at 60mph on Routes Nationales, though you probably wouldn't fancy pushing it harder on the autoroute for long. It's the ride that leaves a lasting impression, anyway. Few cars have ever matched the loping gait of the first-generation R5, which soothes its way along the road, softly sprung yet deftly damped, and while it rolls to an obvious degree in corners, the angle to which it leans is reached progressively and predictably.

It's a mollifying combination of charms that quickly wins you over, and brings back to mind something Jean-Pierre Loubet had said earlier: 'This car is *not* about the driver.' Indeed. And yet to drive it is still to love it.

120 YEARS OF RENAULT



1898-1903 Type A voiturette A bench seat, 273cc single-cylinder engine and very little else. An instant success that laid the foundation for Renault's rapid growth.



1905-10 Taxi de la Marne Renault won the contract to build Paris's taxis; the Type AG won its 'Marne' epithet when the fleet was requisitioned for World War One transportation.



1911-28 40CV Variously the French President's daily driver, the 1925 Monte Carlo Rally winner, and a 24-hour speed record holder, with 7.5- or 9.1-litre engines.



1937-60 Juvaquatre Inspired by the Opel Olympia and conceived to attract new customers to the Renault brand, by being cheaper. Tough and simple.



1947-61 4CV Renault's Beetle rival, dreamed up during the closing stages of World War Two. Tiny, lightweight, hugely popular; the car that put France on wheels.



1961-94 R4 The 'World's first hatchback' was really a small estate, designed to make the most of leisure time for France's newly mobile merchant classes.



1964-69 R8 Gordini French Racing Blue paint, white stripes, twin carbs and a crossflow head turned this boxy rear-engined saloon into a sporting icon.



1965-80 R16 Renault's groundbreaking 'executive' car was a pragmatic device with a flexible hatchback design, brisk performance and fabulous comfort.



IMAGES RENAULT COMMUNICATION



1969-80 R12 As dull as the R16 was interesting, but designed to be simple and robust so it could be sold – and built – anywhere. Truly put Renault on the map.



1972-84 R5 The archetypal supermini in its original form, and Renault has never topped it since. Few inexpensive cars have ever been so charismatic.



1977 RS01 F1 car Renault's first attempt at F1 wasn't hugely successful, but it paved the way for today's team. And Renault powered Mansell to Championship victory in '92.



1980 R5 Maxi Turbo Take an R5, get Gandini to redesign its tail and stuff a 158bhp turbo engine under it. Then have Jean Ragnotti win the Monte in one.



1984-91 Espace Conceived and developed by Matra, made real by Renault as a plastic-skinned seven-seater: surely the ultimate expression of voiture à vivre.



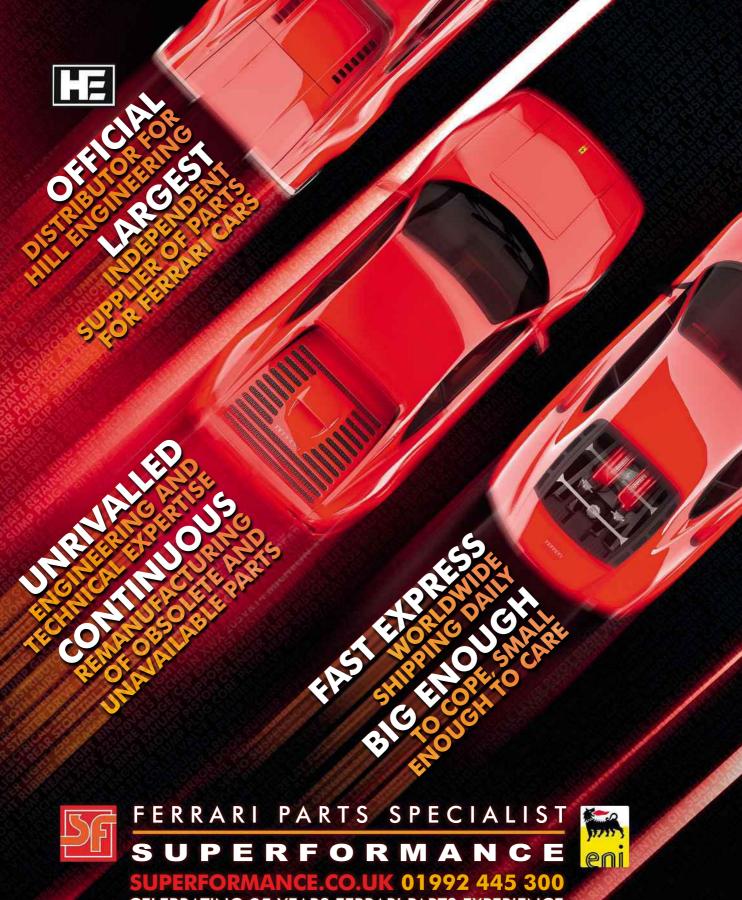
1992-2007 Twingo Espace made small: Patrick le Quément developed a simple yet chic 'one-box' city car, in essence the earliest R5 reborn for the late 20th Century.



1996-99 Renault Sport Spider French Elise rival (with optional windscreen) was the first car to be badged Renault Sport, kicking off a plethora of brilliant hot hatches.



2012-present Twizy Back to the beginning: like the Type A *voiturette*, a tiny two-seater with ultra-lightweight construction – only this time it's battery-powered.



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SAFARI RALLY STRATOS

WORKS HARD FOR A LIVING

This works Lancia Stratos was driven so hard on the RAC Rally that it famously lost half its bodywork. Now it's restored to its former glory

Words Richard Heseltine Photography Jayson Fong





s we arrive at the first corner, it's slippery under tyre, and the road stops being a road when we surf an Olympic-size puddle. Stones take flight, a tsunami of mud engulfs us, and Rob Johnston

punts the car into a tight right-hander without displaying so much as a particle of doubt. Despite the ear defenders that also serve the in-car intercom, it's still on the loud side – this car sounds angry, even at idle – but then there are four chain-driven camshafts spinning in their alloy heads only a few inches behind you. It's a completely immersive experience, that's for sure, with Johnston allowing himself a smile as he battles wheelspin and the elements, the next few minutes passing by in a blur: slide, slither, pointing straight, slither, brake, accelerate, sideways a bit, sideways a bit more, sideways a bit too much, pointing straight again. And repeat.

Johnston knows how to drive, that's for sure. He is a former rally man and confirmed Italophile who helped to complete the restoration of this car and has since demonstrated it on the Forest Stage at the Goodwood Festival of Speed, among other events. He insists on warming-up the car by means of a few hot laps of his preferred test route with a journalist acting as ballast.

Now it's time to swap seats. No pressure. With heart still pounding from residual adrenaline, I adopt an arms-outstretched, legs-splayed stance. There is no choice. With the fuel pump primed, and following a couple of stabs at the throttle, the transverse V6 fires with exuberant fury. The competition clutch has no room for slippage: it's either in or out. Into gear, release your left foot, a little gas and... Oh, lumme.



Past experience of driving a Stratos insists that there's no room for tactility. You can drive one quickly in a straight line without any great effort, but enter a fast corner on a trailing throttle and the steering wheel may as well be for decorative purposes only. The car will merely plough on, understeering wildly. Apply power again and it runs through its full dynamic repertoire from understeer to neutral to laugh-outloud oversteer in a heartbeat. It isn't the least bit scary, just mentally draining.

In Group 4 spec, the Stratos is something else entirely. Though it offers plenty of tantalising water splashes, rural Somerset after heavy rainfall is a poor substitute for the Kenya savannah, but on damp asphalt there's wheelspin in first, second *and* third. When it grips, it is sublime. It doesn't feel ballistically fast, but the sense of immediacy is otherworldly. The same is true of the view ahead; it's almost as though you're seeing the world through a giant helmet visor.

The dogleg 'box has straight-cut gears, so you blip on up- *and* down-shifts, the purebred V6 redlining just shy of 8000rpm. Someway south of that, but still pressing on, it has a near-elastic power delivery. Anti-dive and anti-squat suspension geometry does a commendable job of keeping the front end tied down, although the back squirms slightly under braking, but it changes direction with breathtaking grace. With practice, and enough run-off area, you suspect you could master it in time, or at least delude yourself into believing as much.

Indeed, the biggest difficulty with driving a Group 4 Lancia Stratos in Alitalia warpaint and with open exhausts is that it's difficult to appear inconspicuous. Neither are rural Somerset folk the same as the appreciative crowds cheering the Safari Rally Stratos through the desert. We make a new friend, who has been conversing with us via a barrage of gesticulation. Now he's crouched by the driver's side window, and thus begins a 50-decibel discourse. Yes, we have permission to be here. No, we weren't speeding. No, it isn't a Ferrari. Well, there are bits that are Ferrari. Sort of. Yes, it is meant to be this loud. No, we weren't drifting. You've had troubles with drifters before? That's terrible. Did we mention that we weren't drifting? And so on, and so on.

Somehow, you doubt that Björn Waldegård was particularly worried about upsetting the natives when he steered this car on the Safari Rally in 1976. He didn't have to lift for anything, save perhaps the occasional wildebeest.

Left and right Björn Waldegård in this very Stratos on the way to winning the 1975 Rallye Sanremo; today, though fully restored, it wears its battle scars with pride.



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Above and above right Cockpit is busy and businesslike, with original driver/co-driver intercom plus rally tripmeters; engine is the fabled quad-cam Dino V6, although – uniquely for a Safari Rally car – it has two valves per cylinder.

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1975 Works Lancia Stratos

Engine 2419cc V6, DOHC per bank, three Weber 44IDF carburettors Power 240bhp @ 7800rpm Torque 203lb ft @ 6050rpm Transmission Five-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front and rear: double wishbones, coil springs, telescopic dampers, anti-roll bar Brakes Discs Weight 879kg

For the Lancia's owner, David Hanman, it's just another day. Answering questions comes with the territory, however hostile, but then this car is his specialist subject. His Ahab-like obsession in restoring this ex-works rally weapon marks the realisation of a childhood dream, after all.

'The RAC Rally used to pass through Longleat Safari Park, close to where I lived growing up. That's where the passion for the Stratos stems from,' he says, smiling at the memories. 'Back in the late '80s, when I was in my early twenties, my dad and I began looking at building a kit car. I wanted a Countach replica, and we went to a show in Stoneleigh to have a look at one. It was appalling. Next to it, though, was an amazingly well-made kit called a Transformer [now Hawk]. It was a close copy of a Stratos, the car I had been fascinated with since I was ten years old. I had to have one.

'In 1989, I bought a kit and spent most weekends and evenings over the next two years completing the car. It had a 2.0-litre Fiat twin-cam engine tuned by the Rizzuti brothers, and in 1994 the car earned a degree of fame after Jeremy Clarkson borrowed it for a magazine article. He declared it "the most heterosexual car I have ever been in" and the feature was run under the headline: "Jeremy's in love with a kit car". In the late 1990s, I replaced the Fiat engine with a 12-valve Alfa Romeo V6 unit and converted the body to Group 4 spec. I ended up fully restoring the car, and repainted it lime green.'

While the Hawk sated Hanman's passion for a while, the desire to own the real thing was never far away. 'In 2011, while I was rebuilding "Kermit", I bought some original Stratos Stradale seats from a dealer in Turin. Then I pestered him for help to find an original Group 4 car, but none that he suggested interested me. Then photos arrived showing what was purportedly an exworks car that had been driven by Waldegård in 1975-76. What's more, it was owned by the former president of the Lancia Club of Italy, Maurizio Aldo Forleo. The dealer went to Pistoia to look at it for me, and we researched its provenance. Everything checked out; the car had been listed on the World Stratos Register since the 1980s. So I took a deep breath and bought it sight-unseen: I was living and working in Asia.'

After delving further into the car's history, it became clear that chassis 469 had quite the pedigree. Wearing the licence number TOM 26363, it was originally piloted by Raffaele 'Lele' Pinto, who claimed the 1975 Alpi Orientali Rally honours. Later that year, Björn Waldegård drove it to victory on the Sanremo Rally, which by then was a round of the World Rally Championship. At the end of the season, the Swede steered the car on the RAC Rally of Great Britain, by which time it was equipped with a 24-valve engine. lita

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'There had been a fair amount of chopping and changing, as you would expect of a car that had been used by a works team for such a long spell'

It was during this event that, famously, the rear bodywork parted company with the rest of the car on the Langdale Forest stage. Waldegård never slackened his pace thereafter, the future World Champion claiming the fastest time on 44 special stages. It didn't do him any good, mind, because he was later excluded (Hanman recently located the lost bodywork and original licence plate in Scotland).

The car then wore a new number – TON 12661 – ahead of the '76 season. Waldegård finished second on the Monte Carlo Rally, having been under team orders not to challenge team-mate Sandro Munari for the win, but retired from the Swedish and Safari rounds. In July of that year, it was driven by Tony Carello (of Carello lighting fame) on the Valli Piacentine Rally, but he failed to finish after connecting with something immovable.

In October '76, the car was at the centre of one of the more controversial episodes of the works programme. On the Sanremo Rally, Waldegård was under orders once again to play second fiddle to Munari. He won by four seconds and was promptly fired. Carello then drove the car to the end of the year, winning the Ciocco Rally along the way. 'In 1977, the car was entered for the Safari Rally and driven by Robin Ulyate,' says Hanman. 'After that, it was retained by Lancia Corse as a spare. It is listed in Lancia's records as having been crashed at some point in late 1977. By that stage, it was driven primarily on minor events, which still scored points for the team.'

After it had been campaigned extensively over so many seasons, and in so many different configurations, it fell to Hanman to decide how best to restore it. And he wasn't lacking options.

'I decided to return the car to 1976 Safari-spec. There were already quite a few ex-works Group 4 cars out there, as well as a number of converted Stradales. A Safari car with a 12-valve engine would be unique. There are no others.'



Stripping the Lancia soon turned into something akin to an archaeological dig as each layer of its history was revealed. 'We discovered that there had been a fair amount of chopping and changing, as you would expect of a car that had been used by a works team for such a long spell. There were obvious signifiers of its Safari history, not least holes in the roof for the sparewheel carrier and a relocated antenna mount. There were also Safari suspension mounts, and a special bracket for the fitment of external voltage regulators for 12-valve cars, which also allowed the fitment of ignition coils for the 24-valve cars. We also found threaded holes and a dent in one of the rear chassis members, which I only recently learned were the mountings for external voltage regulators for when the car was fitted with 24-valve engines.

'All of these witness marks and brackets pointed to the fact that the car had been regularly rebuilt by Lancia in different forms, depending on the event. For example, on the 1976 Monte Carlo Rally it was equipped with an external cut-out switch and an additional spring-latch either side, just in front of the fuel-filler caps. I noticed these on a high-resolution image that was sent to me by a friend.

'When we looked at the body from underneath, a one-inch disc had clearly been welded exactly where the cut-out had been mounted in 1976, and the springlatch holes had also been welded up. After stripping the car to bare metal, we kept hitting further welds, and finding evidence of alterations which could then be traced using period photos. It soon became more of a forensic exercise than a restoration.'

Being principally based in Asia brought with it a few logistical problems, as did finding someone who was willing to take on the project. 'I was surprised at how difficult it was,' Hanman says. 'The restoration began in Italy, but it was an unmitigated disaster. It got to the point that two years passed with little to show by way of progress. I then mounted a rescue operation and brought the car back to the UK along with most of the original parts. That was back in 2013. I then took it to Hawk Cars in Frant, where we discovered more evidence of its Safari history, not least modifications to the chassis, and where the front and rear suspension had been strengthened. We also found pick-up points for the belly and sump-guards, which fully protected the underside, unlike on other Group 4 cars.

'The previous owner had restored the car in the 1980s, and re-painted it dark blue. He did this after learning from Lancia's records that this had been the colour of the original Stradale donor. However, Bertone's records stated that it was originally green. Once we had stripped all the blue paint off, and then removed parts from here and there, green paint popped out from places not seen since the car was originally put together at Bertone more than 40 years ago.'

There was, however, no intention of turning the Stratos into a concours queen. 'Once the car was back to bare metal, all the scrapes, dents, and dings that the car had picked up along the way were all too apparent, but the chassis was straight, strong and surprisingly intact. On the lower sills, we uncovered some dents with filler in them. They matched those seen in the historic photos I had since received from the German photographer Reinhard Klein, so we decided to reveal them and took the filler out. The dents add to the patina and tell at least part of the car's story.

'We initially painted the body tub in the same original Verde Chiaro paint that Bertone used when the car was born as a Stradale.' The chassis and interior were then painted black and the body finished in the same Alitalia livery, although, distinct from other cars, those used on the Safari Rally had white roofs that kept the cockpits cooler in the harsh African sun.

'The paintwork was done by Kingswell Coachworks in Battle. They use a special process to age the paint and make it look 40 years old straight out of the booth. The last thing I wanted was shiny new paint. The way it came out was perfect: it looked as though it had been sitting in a barn for decades and then buffed. I was even offered "stone chips" for the wheelarches, but declined because I wanted to pick up some for real by blasting the car down a forest track.

'After that, I took the Stratos to my own workshop in Frome, Somerset, for a year-and-a-half and worked on the dashboard, interior and electrics, spending half my time in Asia and the rest working on the car. I had to re-engineer a number of small items such as the throttle linkage – an original Lancia Corse mechanism, half of which had gone missing in Italy. Once again, the Klein photos, and others, helped tremendously.

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'On damp asphalt, there's wheelspin in first, second *and* third, but when it grips, it is sublime'



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Waldegård, Munari, the Safari Rally, Monte Carlo, the RAC, Sanremo... few cars have such a distinguished history as this works Stratos. 'It got to the point that I began thinking like a Lancia Corse mechanic. Everything fitted to the car is functional, and fitted in a simple way. In many ways the restoration was simple, precisely because there were so many witness marks and rivet holes. It was easy to work out where everything fitted. A prime example is the gearlever mounting cup, which has to be offered up from underneath the car. It needs two people to fit it: one under the car, the other in the cockpit to push the mounting bolts through, as would be done on a Stratos Stradale.

'However, if you drill a small hole in the floor of the car, and use a trolley jack under the cup, then screw a self-tapper through the floor into the cup, it all sits in place and becomes a one-man job. The little holes were there and, after struggling to fit the linkage, I soon worked out why Lancia Corse had made this minor, but significant, modification.'

As is to be expected, the car's Dino V6 engine has a story to tell. 'The Stratos engine was an evolution of the Ferrari and Fiat versions. It had revised oilways and a "D" was stamped on all Lancia blocks. The block is stamped with numbers that were later traced to Sandro Munari's test engine from the 1975 Safari Rally. Engines were routinely swapped around, rebuilt, respecified and re-installed during Lancia's campaign with the Stratos, so it is no great surprise that my car was fitted with an ex-Munari unit. Waldegård's 1976 Safari car was equipped with a 240bhp, 12-valve engine with triple Weber 44 IDF carbs rather than the 48s used on Tarmac-spec 12- and 24-valve works cars.'

Even after the briefest of sorties, it's obvious that Hanman's preoccupation with getting the car *exactly* right has paid off. Inside, it's much as you might remember of any other Stratos, save for the twin Halda Speedmasters and the electronic ignition box, which is mounted upside-down, exactly where Waldegård's codriver Hans Thorszelius wanted it in period so that he could adjust it on the fly. Then there's the extra horn button fixed to the passenger-side door, the cockpitdrainage system mounted to the floor, complete with flapper valve that lets water out but not in, and, strangest of all, a couple of Chinese-made thermos flasks that form part of the hydration system. Hanman tracked down new-old-stock originals in Greece.

This Stratos is magnificent on so many levels, but the attention to detail lavished on it is what is most extraordinary. Yet, having invested so much time and money restoring his dream car, the commendable part is that Hanman isn't prissy about using it as Lancia Corse intended. Quite the opposite. Later this year, expect to see this Safari veteran scorching special stages or flying the friendly skies on a raft of events, and not just in the UK. Judging by the reverent look in his eyes each time he surveys the Lancia's outré outline, the spell cast by the Stratos more than 40 years ago has yet to diminish. But that's the thing about dreams: sometimes you just have to surrender to them.



1993 Bugatti EB110 GT

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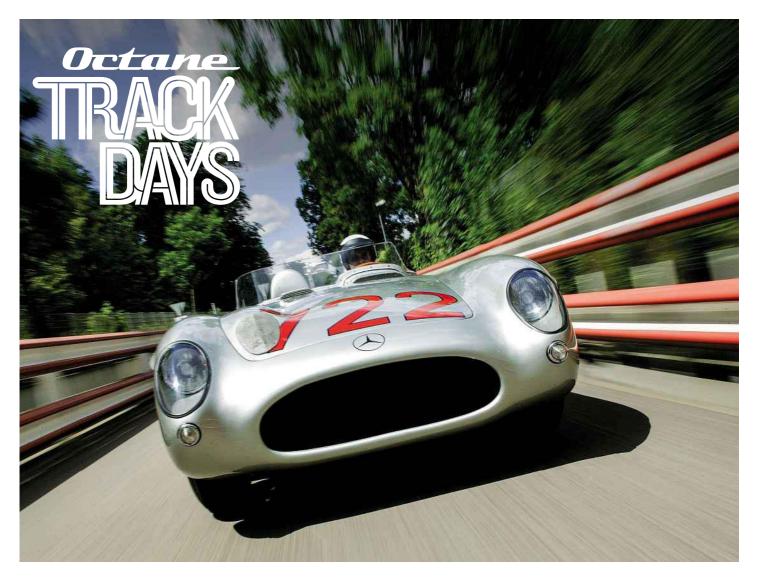
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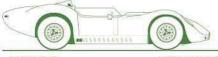
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SERIES AND CHAMPIONSHIPS

All the info you'll need this year, whether you're competing or spectating

Edwardian, Vintage and more:

Vintage Sports-Car Club

Far more than a competition club, but the Vintage Sports-Car Club promotes the best Vintage racing on the planet, plus hillclimb and trials series. Whatever the Vintage (pre-1931) car, from Austin Seven to aero-engined Edwardian, there's a place for it along with selected 'Post-Vintage Thoroughbreds' from the 1930s. The VSCC hosts 1950s single-seater and sports car races at its meetings, too, plus – as part of its Speed Championship of sprints and hillclimbs – the best Vintage hillclimb anywhere, Prescott, on the first weekend in August every year.

'Proper' sports cars and GTs: Equipe GTS

Real gentleman driver stuff, this, and shortlisted for Race Series of the Year at the International Historic Motoring Awards in both 2016 and 2015. Says the Equipe GTS blurb: 'Our aim is to provide a competitive yet gentlemanly, safe and friendly race series with a high standard of driving and car preparation.' It's for sports cars and GTs made up to the end of 1965 (but not Lotus Elans because they're too good), in five classes from 1150cc to 2700cc running to Appendix K regs. FIA papers aren't needed. The ten-event calendar includes a three-hour relay race plus a half-hour race at Donington on 14-15 July, and a double-header at Zandvoort in the Netherlands on 28-29 July. New for 2018 is a pre-'63 series along the same lines and at the same meetings.

equipegts.com

Single-seaters to tin-tops:

Historic Sports Car Club

The Historic Sports Car Club, which celebrated its 50th anniversary in 2016, is the mainstay of UK historic car racing. It runs 16 championships and series, from single-seaters to tin-tops including the HSCC Derek Bell Trophy for F5000 and F2 cars running wings and slicks. There are also the '70s Road Sports and Historic Road Sports series, where extra points can be won by driving your race car to the events, and the Super Touring Car Trophy for pre-2000 saloons as raced in the British Touring Car Championship's most high-profile era. hscc.org.uk

Tip-top tin-tops: U2TC

'No crashing, no cheating, no complaining.' And absolutely no contact (on pain of getting thrown out of the club). Those are the promises and stipulations in the U2TC's popular fourdate series for up to 2-litre FIA Pre-'66 touring cars, which includes the Spa Six Hours and a race in the Algarve Classic Festival. Memories of the legendary tin-top racing of the 1960s are stirred as Alfas and Lotus Cortinas battle it out with BMW Ti/SAs, along with plenty of Minis. historicmotor-racingnews.co.uk

Grand Prix greats:

Historic Grand Prix Cars Association

The Historic Grand Prix Cars Association is where the cream of historic racing cars congregate: 'A fast-moving history book,' from Bugatti to Scarab. Members field around 300 cars between them, in multiple classes for front-engined cars, while rear-engined models are split into pre-'61 and pre-'66 grids. These appear at nine major historic meetings and festivals across Europe including the Spa Six Hours and the Silverstone Classic. hgpca.net



Gentleman's expresses:

Motor Racing Legends

Motor Racing Legends runs four series, mostly UK-based but also featuring in the Spa Six Hours and the Algarve Classic Festival. They are the RAC Woodcote Trophy (drum-braked sports cars), the Stirling Moss Trophy (pre-'61 sports cars and sports racers), Pre-War Sports Cars, and Historic Touring Car Challenge (pre-'90 Group A, plus pre-'66 Group 5, and including the Tony Dron Trophy for Group 1 cars). It also organises the Le Mans Legends, run before the annual 24-hour race and featuring pre-'69 cars, and since 2017 it has managed the competition activities of AMOC (see below). motorracinglegends.com

Ancient to modern circuitry and sprints: Aston Martin Owners Club

AMOC has been organising races and sprints since World War Two, but racing activities are now run by Motor Racing Legends. The series are: the Aston Martin GT Challenge (modern GT4s); the Jack Fairman Cup for 1950s Sports Cars, which includes the Vredestein XK Challenge (so you get to see DBs and XKs racing wheel-to-wheel), running in conjunction with the Innes Ireland Cup for pre-'66 GT and touring cars; the Pre-War Team Challenge; and the popular AMOC Intermargue Championship. AMOC also fields entries in Equipe GTS races and their Equipe pre-'63 offshoot. amocracing.com

The most bums (sorry!) on the most seats: 750 Motor Club

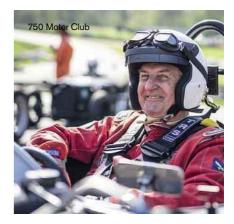
It's been the backbone of British club racing since '39, when it was founded to promote the use of the Austin Seven in road and trials events. It currently runs 22 series, far removed from the original Seven idea and ranging from Stock Hatch and the Bikesports Championship to 'Bernie's V8s', with specials and Sports/GTs. Whatever you race, 750MC can probably accommodate it - and on top of that, it runs the six-hour Birkett Relay race, this year on 27 October on Silverstone's Historic GP circuit. In 2017 it introduced the Historic 750 Formula, to get retired 750 Formula cars - typically Austin or Reliant-powered - racing again. 750mc.co.uk

Prototype projectiles: Group C

Recreating the days when these 240mph flyers contested the World Sportscar Championship, and for 2018 the club is again racing in Europe with Peter Auto, organiser of the Tour Auto and more. Group C grids will be battling alongside Peter Auto's Classic Endurance Racing Heritage Touring Cup, Sixties Endurance series and Trofeo Nastro Rosso for Italian sports and GTs up to 1966. After the season's Spanish opener at Barcelona, events include the Spa Classic, the Grand Prix de l'Age d'Or, the Le Mans Classic, the Dix Mille Tours du Castellet and the Imola Classic. groupcracing.com

Can-Am to F1: Masters Historic Racing

Everything from tin-tops to downforce-era F1, via Gentleman Drivers (mini endurance races for pre-'66 GT cars) and FIA Masters Historic Sports Car Championship (GT40s, T70s and the like, up to 1974), have been joined this year by the new Masters Endurance Legends series for, yes, endurance racers originally competing between 1995 and 2012. These categories are spread among nine meetings in Europe taking in the UK, Italy, the Czech Republic, Germany, Holland, Belgium and France, including festivals and two Formula 1 meetings. Masters USA runs DFV-era F1 cars at four dates, and the season finishes with a historic Formula 1 double-header at Suzuka in Japan. mastershistoricracing.com





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Racing stalwarts: MG Car Club

MGs have always raced, and the original club for MG owners, founded in 1930, currently runs ten series. These range from the long-standing BCV8 Championship and the MG Trophy, a onemake series for the front-drive ZR, to the Cockshoot Cup run by the club's North West Centre. There's also the Lackford Engineering Midget & Sprite Challenge, a national race series now in its 41st year. The Mary Harris and Kimber Trophies for Triple-M cars will again be highlights of the club's pre-war activities. mgcc.co.uk

Pre-'66 aristocrats: GT & Sports Car Cup

For genuine pre-'66 GTs and pre-'63 sports cars of a type raced in the World Endurance Championship in period. On an invitation-only basis, the GT & Sports Car Club reunites original Jaguar E-type Lightweights, Ferrari 250 GTs, Alfa Romeo Giulia TZ2s, AC Cobras and Morgan Plus 4 SLRs. Two of the dates for 2018 have already passed, but still to come are the Autumn Classic at Castle Combe on 6 October and the Algarve Classic Festival in Portugal on 19-21 October. gtandsportscarcup.com

Big-bangers: Can-Am

Can-Am, for thundering, unlimited Group 7 sports racers, made a huge impact when it originally ran from 1966 to 1974. After some years of demo events, the Canadian-American Challenge Cup finally became a German-run historic series in 2016, 50 years after the formula's inception. This year's races are at the Bosch Hockenheim Historic (already run), the Historic Grand Prix at Zolder (26-27 May) and the Nürburgring Classic (15-17 June). canadian-american-challenge-cup.com

Where Stirling started: 500 single-seaters

The enthusiastic and knowledgeable 500 Owners Association preserves the singleseaters that were the genesis of modern Formula cars as we know them. These are split into three classes depending on age, plus an invitation class for V-twins and oddballs such as Panhard-DB-motored cars. There are four British dates plus Zandvoort, and a 13-round, two-class speed championship at venues including the UK's best hillclimbs. 500race.org

Tin snails with spice: 2CV racing

As well as its 24-hour season-closer at Snetterton on 17-19 August, the Classic 2CV Racing Club Ltd runs four BARC-administered rounds across the UK, each with two races, while April's season-opener at Donington also included a two-hour enduro as a practice run for the big one in August. If you've never seen a 2CV sideways on the grass, or an engine changed in eight minutes, prepare to be both amazed and amused.

2cvracing.org.uk





FULL SPEED, STRAIGHT AHEAD

James Nicholls ventures into the Outback to join would-be record-breakers on the salt of Lake Gairdner

Photography Simon Davidson



OME YEARS AGO I asked a group of Australian racers why they travelled all the way to the Bonneville Salt Flats in the USA for their Land Speed Record attempts. Their answer? 'Because it's easier to get to than Lake Gairdner.' They were only half-joking.

The drive from Adelaide to the venue for the 28th annual Speed Week takes me seven hours. About five hours in, the road turns to dirt, and the last 15 miles of the journey are exhausting: the car rattles along rutted tracks made especially treacherous by the local wildlife. An emu would be a bloody big thing to hit.

I spare a thought for those bumping along with a racecar or bike in tow, but every one of them will later tell me that the uncomfortable ride was worth it, and I will understand. There is no place in the world more conducive to going fast than Lake Gairdner – not even Bonneville, where conditions in recent times have often been too inconsistent for record-breaking feats – and, goodness me, it is stunning. As the dry salt lake finally comes into view, I experience the euphoria of a small child spotting the ocean for the first time.

The Gawler Ranges Aboriginal People are the traditional custodians of Lake Gairdner, and it is easy to imagine how the place came to assume spiritual significance for the indigenous locals. At 99 miles long and 30 miles across, it is sufficiently immense to be visible from outer space. Vehicles are normally prohibited from driving on the lake, but an exception is made for Speed Week, and this time around 232 racers have taken advantage of the rare opportunity to run on the pancake-flat salt, 1.2m thick and hard as concrete.

Speed Week is organised by the members of Dry Lakes Racers Australia, a unique bunch whose only common interest is satisfying a need for speed (or 'sickness for quickness') and talking about it over a cold beer afterwards. It is a serious business, however: the event is run under the strictest safety regulations and with genuine concern for the fragile environment that enables the DLRA's activites. Before trundling out onto the vast white expanse I have to blow the red Outback dust off my car, and I am instructed to park on a tarpaulin to protect the pristine surface.

The DLRA course is nine miles long – that's two miles to get up to full speed, a timed three-mile stretch, and then four miles to slow down. A fair bit of stopping distance is needed when you're relying on a parachute to gradually bring you to a halt from well past 200mph. Longer still, at 12 miles, is the course for the World Speed Trials, held under the auspices of the FIM (Fédération Internationale de Motocyclisme) on the last two days of Speed Week.

There are dozens of classes for cars and motorcycles, meaning that there is an interesting variety of machinery old and new in action, but it is apparent that the streamliners are the main attraction for many of the spectators. When these strange, slippery creations are ready to make a pass they jump to the front of the queue like first-class passengers at the airport, and for good reason.

For these thoroughbreds of the flat track there is absolutely no margin for error; everything, from tyre pressure to the weather conditions, must be just so. A marginally sub-optimal set-up or a light crosswind could prove catastrophic once the pilot has opened the taps, because at Lake Gairdner speeds there are no trivial accidents. 'Pilot' is the correct word, for a streamliner is like a fighter jet without wings, barely recognisable as a relative of your garden-variety automobile or bike.







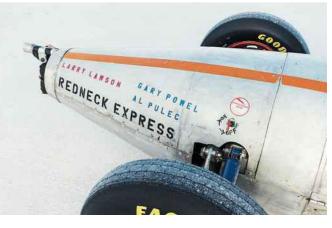
Both competitors and spectators have to be self-sufficient at the remote lake, where the sun hammers down relentlessly – and off the reflective salt up the legs of your shorts; entries range from the purpose-built to modified classic cars and bikes.











This year, Speed Week and the promise of perfect salt have brought two rapid streamliners from the USA to the Australian wilderness. There's *Target 550*, a 43ft-long 'car' that will clock 345.125mph as it builds towards a self-explanatory goal. And then there's the 'motorcycle' *Streamliner 7*. This 21ft carbonfibre sled is hurled along by a methanol-guzzling, 500bhp, 3.0-litre turbocharged V4 engine and is controlled, to the extent that it can be, by Valerie Thompson, 'America's Queen of Speed'.

Valerie is the only woman ever to break 300mph on two wheels, but the mark of 304.263mph that she managed at Bonneville in 2016 is some way short of her ultimate ambition.

'We've come to Lake Gairdner to break Rocky Robinson's [overall motorcycle] world record of 376.363mph,' she tells me. I mention that it's a big jump from 304 to 376...

'That's where the fun starts, right?' she laughs. 'And in some ways the faster you go, the easier it gets. You're completely focused and you don't have time to think about anything beyond the next step. It's one gear shift at a time, one parachute release at a time.'

There is no typical route into the sport of record-breaking, but it is surprising to hear that Valerie, a former banker, only hopped on a motorcycle for the first time at the suggestion of a friend.

'Back in 1999 I got laid off and I decided that I needed to do something fun and exciting. A buddy told me that there was a big community of female motorbike riders in Scottsdale [in Arizona, where Valerie lives], and I thought: well, I'm going to have to get me a bike. Five years late I started drag racing on quarter-mile strips, and everything I've done since has been building towards this moment.' She sounds confident despite the fact that she has only completed half a dozen runs in *Streamliner 7* prior to coming to Lake Gairdner, and despite the fact that she initially (and unsurprisingly) found the cockpit claustrophobic. Adjustments to the seat have helped: 'I'm actually more relaxed inside it now; it's beforehand that I get uptight'.

There is no sign of nerves as 7 is prepared for a first shakedown run, but as soon as the bright red cigar tube gets rolling it becomes clear that something is amiss. A digital gremlin has hitched a ride with Valerie, and as a result the throttle is not talking to the computer properly, and the dash display is unhelpfully blank.

'We'll get it fixed,' she says brightly afterwards. 'We' means the crew of 15, led by designer Denis Manning. As they beaver away Valerie elaborates on idiosyncracies of her machine.

'I was kind of bumping off my skids out there. You steer with two joysticks, and it's hard to keep it stable when you don't have any acceleration. See, they tow me up to 50mph and then I release the rope, stick it in first and give it some throttle, and ordinarily [the bike] starts standing up. I pulled the parachutes even though I was going slowly, just because it's useful to practise the routine.'

On day four things appear to be heading in the right direction, which is to say: away from the start in a dead-straight line, in a hurry. Camera phones track 7 as it flashes across the landscape, the impressive spectacle just reward for the patience of all those who have schlepped tents and a week's worth of supplies into the scorching-hot Outback just to be close to the action. As the mercury creeps towards 40° C, Valerie hits 328.476 mph at the five-mile exit. A new personal best.



'329mph flashes up on the dash inside *Streamliner 7.*Another personal best for Valerie. The digits keep ticking over – 330mph, 335, 340.
Then things go very wrong, very fast'





'The parachutes deploy, stabilising the trajectory of the wreekage, but initially they seem to do little to slow it down; 7 is moving as fast on its side as it was when upright'

'The streamliner skitters across the salt for what feels like an eternity before at last sliding to a stop on its right side. The trail of debris left in its wake is a mile long'





'Team 7 is quietly talking about not only breaking Rocky Robinson's record, but also pushing on to 400mph'

It turns out she didn't even get out of third gear and into top, and 7 was apparently running on only three cylinders, suggesting there is plenty in reserve for the end of the week and the official assault on Rocky Robinson's record.

On the planned day of reckoning the wind kicks up (Can a zephyr 'kick up'?) confining 7 to the pits but, happily, the weather the next morning is glorious. Valerie, smiling a big American smile, seems more at ease than at any point during testing, and as I look out across the blinding white lake I can just make out the officials from the FIM setting up timing equipment on the 12-mile track. Team 7 is quietly talking about not only breaking Robinson's record, set in the streamliner Ack Attack back in 2010, but also pushing on to 400mph...

Certainly, as Valerie winds up the V4 engine (firing on all cylinders this time), it seems conceivable that she'll get there. With Speed Week's tent city left far behind she screams toward the horizon and passes the four-mile marker at well over 300mph. Inside the cockpit, 329mph flashes up on the now-functioning dash screen. Another personal best for Valerie. The digits keep ticking over – 330mph, 335, 340. Then things go very wrong, very fast.

Those in the chase vehicles see the streamliner topple over, then watch the tail lift. For a moment 7 flutters in the air like a sycamore seed before smashing back to the ground. The parachutes deploy, stabilising the trajectory of the wreckage, but initially they seem to do

little to slow it down; 7 is moving as quickly on its side as it was when upright. It skitters across the salt for what feels like an eternity before at last sliding to a stop. The trail of debris is a mile long.

Observing a Land Speed Record attempt is not like watching racing at a circuit or a drag strip. When accidents occur, they happen an awfully long way from the crowd; it is impossible to know, initially, if everything is more or less okay. At Speed Week base camp, everybody is quiet until word comes through that Valerie has, incredibly, walked away from the crash with just a few cuts and bruises.

Record-breakers are marked out by their willingness to keep the pedal to the floor when others would lift, but also by their ability to rationalise events that would make the rest of us extremely irrational. Valerie is aware that she was lucky not to be seriously injured, but her words after the crash are telling: 'The wreck was unfortunate, but [...] we proved the superiority of the moncoque design and [the bike's] safety features. We are not giving up on our quest for the new record.' Lake Gairdner has not seen the last of her.

Speed Week 2019 will take place at Lake Gairdner on 4-8 March. Entries are open now, and self-sufficient spectators will again be welcome. For more information, visit **dlra.org.au**.

For the latest news on Valerie Thompson's record-breaking exploits, visit **valeriethompsonracing.com**.



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AMOC PRE-WAR TEAM CHALLENGE

Words John Simister Photography Peter McFadyen

OU DON'T HAVE to own a prewar Aston Martin to take part in the Aston Martin Owners' Club Pre-War Team Challenge (though many of its competitors do). The AMOC has long encouraged other marques to enter its various series, because it adds variety, leads to bigger grids and makes it more fun for both racers and spectators alike. And the Pre-War Team Challenge serves up some of the best grids of all – not to mention close yet good-mannered racing.

For 2018 there are three rounds: Donington (29 July), Snetterton (1 September) and Silverstone (6 October). The last of these is the AMOC's own St John Horsfall Memorial Trophy race, named after the famous Aston racer and wartime MI5 man who crashed fatally at Silverstone in 1949.

The idea is to enter as part of a team of at least three cars. The top three results of each team counting towards the final standings in the Team Challenge, although individual wins are rewarded as well. Cars as diverse as tiny Austin Sevens and hefty Bentleys have an equal chance of success, because each 20-minute race is run on a handicap basis, with the slowest cars starting first and faster ones gradually released to pursue them. 'The interval is calculated by the handicapper based on his knowledge of each car's prior performance,' says the AMOC. 'The aim is that, on the final

Clockwise from top

Lagonda LG45 heads a typically diverse field; Clive Morley was part of last year's winning Bentley team; Aston Ulster (left) tangles with 2-Litre Speed Model. lap, all the cars should come round sideby-side. It's always a good measure of the handicapper's skill to see how close he can get to this result.'

Ideally, the cars in each team should all be of the same marque, and the AMOC won't mind if a non-Aston team wins; last year the top prize went to the Bentley team.

A combative approach is frowned upon, as is car damage, so you can enter your prized pre-war with fair confidence that it will survive unscathed. The introduction to the regulations states as follows: 'It is the intention of the organisers to create a friendly, gentlemanly and non-aggressive series of good-value events for high-profile cars with competent drivers. Therefore, a high standard of both car presentation and driver behaviour both on and off the track is both expected and demanded.' Very civilised.

To find out more, visit amocracing.com.





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The Lotus Driving Academy's instructors teach you how to be calm, smooth and quick on track

Words John Simister



EING TAUGHT how to drive a Lotus very quickly on Lotus's test track by a Lotus Formula 1 driver. As educational opportunities go, it's a pretty special one.

The Lotus Driving Academy is a series of increasingly challenging driving courses on the Lotus test track behind the factory in Hethel, Norfolk. If you like, you can do almost the whole lot in a weekend and gain your 'Lotus Licence' – ideal preparation for a full-on racing course.

Lotus's track is not a racetrack, although it is built to FIA standards of safety. It used to be part of an airfield, and while its surface of concrete and tarmacadam was entertaining to drive on, it was getting a bit tired. So Dave Minter, one of the key engineers of the original Elise (and now one of the Academy's instructors) formulated a plan to re-make the track as a top-level modern test facility.

Dany Bahar, when briefly and colourfully CEO of Lotus, spent an awful lot of money to make the idea a reality: the final bill was £3.8 million. 'One of the best things Dany did was to invest in the track,' says Martin Donnelly, pictured above and the Academy's highest-profile instructor.

Martin Donnelly. You'll remember him as a Lotus F1 driver in 1989 and 1990, and you'll remember the huge accident at Jerez that stopped his F1 career in its tracks. The left front suspension broke during practice, pitching Martin into the barrier at 140mph. His climb to the big time, which had included stops in Formula Ford, FF2000, F3, Formula 3000 and endurance racing, was over.

Eventually his body mended enough for Martin to run a racing team and teach, and nowadays he races Elises and BTCC cars from time to time as well as honing the dynamics of future production cars and being a Formula 1 driving-standards steward. His talent has never deserted him – which brings us to the Lotus Driving Academy.

'I've been doing this with Lotus since 2005,' says the man from west Belfast, 'and I like to believe I'm part of the family. I've lived in Norfolk since 1984 and have a strong allegiance to Lotus. It's home.' Martin is passing on to his pupils the skills he developed while progressing through the single-seater ranks, but he's not a 'learn from my mistakes' sort of teacher; he tended not to make any. He has always been far more familiar with the podium than with the gravel, as his compatriot and former employer Eddie Jordan noticed.

You pick this up quickly when talking with Martin, who still says, with wonderment, 'I drove in Formula 1 when Senna did...' It's all about smoothness and precision, not about driving on the edge.

Do new arrivals at the Academy expect to be drifting within minutes? It depends on the pupil, and age is a considerable factor.

'The older ones are more relaxed. The young kids arrive pumped-up, hyped-up in their race boots,' Martin says, 'so I explain that we are not Lotus Formula 1 but Lotus Cars. It sounds dull but safety is paramount. Next, I get them to relax. I tell them we're not looking for the next Jenson Button.

'For the first session I'm the spy in the cab, trying to tap into the dormant driver within.

Clockwise from right Elises and Exige stand ready for action; Elise powers into Graham Hill bend; Exige is opposite-locked out of Andretti Hairpin.

I explain that there are three main controls, and your inputs control the car. They can use them like Alain Prost, smooth and boring, or like Nigel Mansell, sideways and messy.

'We do a number of different exercises, using the throttle to control the car's attitude, feeling the understeer and controlling it, feeling the oversteer and controlling it. We use the slalom in a brake-and-avoid test, with the ABS on and off. There's a lot of brain effort involved. At the end they're more mentally tired than physically tired.'

So what is Martin looking for? 'Calmness. Not *yes-yes-yes* in reply to everything I say, not dithering. I say to them, the more relaxed you are, the more you'll enjoy it. You're not setting a record.

'It's easier to do it in two sessions with some reflection in between. The second session is always better.'

Are people surprised at just how fast the cars can go round corners? 'They are, and they are impressed the most when they're doing it themselves, keeping the car balanced, staying smooth, consistent and in the right position.' The Prost approach, then. And, indeed, the Donnelly approach. Calmness and control: 'Ninety per cent of accidents happen because people panic,' he says.

So that's the philosophy. What actually happens when you arrive at Hethel? That depends on which course you have signed up for. They start with a 'Scare Yourself Sensible' track session driving an Elise with an instructor, or an 'Exige Experience', an enhanced version of the same thing using a very rapid Exige.

These are ideal for those with little or no previous track experience. If you're familiar with the basics, you can leap straight into the Lotus Licence series, beginning at Bronze level and, if you like, working through three more precious metals up to Platinum.

'We use the North track for the Bronze level,' Martin explains. This is the fast half of the whole circuit, with the long Mansell Straight with a chicane, the Rindt Hairpin at the end (great for power oversteer), then the shorter Fittipaldi Straight leading into the Clark esses before a very sharp right-hander at Windsock (the one legacy of the track's airfield origins) and back on to Mansell.







'The older ones are more relaxed, the younger ones arrive pumped-up, hyped-up in their race boots'



Top and bottom

To a man, the instructors at the Lotus Academy are seriously handy drivers, and in some cases they double as development engineers at Hethel; Martin Donnelly, who offers pupils the benefit of racing experience at the very highest level.





'This level has three 20-minute sessions in an Elise Sport 220,' Martin continues, 'not at ten-tenths but learning the skills and the lines. If we want to progress, we go on to Silver.' The Bronze level includes a factory tour plus a visit to Classic Team Lotus across the road, a treasure trove of past Lotus racing cars run by Colin Chapman's son, Clive, and veteran mechanic Bob Dance.

Silver builds on Bronze and adds the brake-and-avoid manoeuvres, and brings the South circuit into play. This is twistier, with its tightening sequence of Graham Hill esses (Martin's favourite section, especially if preceded by the Clark curve as part of the full circuit) followed by the Andretti Hairpin where the old circular steering pad used to be, the fast Senna Curves and the Chapman right-hander. If you don't turn hard right back into the Graham Hill complex, you power back onto the North circuit through the hold-on-tight, ultra-fast, gentle right at Windsock.

And then there's Gold, which teaches smooth power oversteer, how to master an 'extended cone slalom' and how to heel-andtoe. That last last lesson would seem to come very late, given how fundamental a skill it is for quick and smooth driving whether on track or road, but surprisingly few people know how to do it, and the Academy approach is to get the basics of balance, lines



and flow right first. This done, part of the afternoon is spent in an Exige Sport with its supercharged 350bhp V6 engine. If all has gone as it should, you will now have your Lotus Licence.

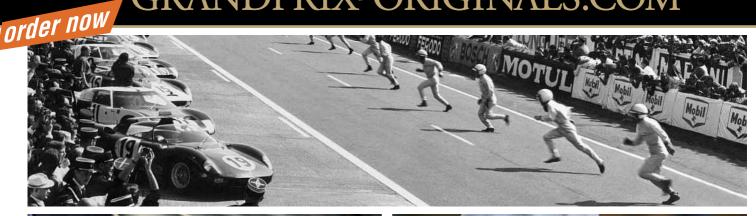
'You can do Bronze, Silver and Gold in one weekend,' Martin encourages. 'Then you're ready for Platinum, comparing dry handling with wet handling, how to choose the right lines for each, learning left-foot braking and trail-braking. There's a data logger to help you improve your performance.'

After this, you move from the Exige Sport 350 to a track-prepared Exige Cup. 'It's on slicks,' says Martin, 'and if you don't nurture them you'll have an accident. When there's no heat in the front tyres it just understeers.' And once you've learned how to exploit the immense grip that warmed slicks offer, you're ready to go racing.

'We are the only British carmaker who can run an academy like this on our own track,' Martin points out. 'And it's a great shop window for Lotus, too. We once sold four Evoras in a day.'

To find out more or to book a session at the Academy, visit **lotusdrivingacademy.com**.

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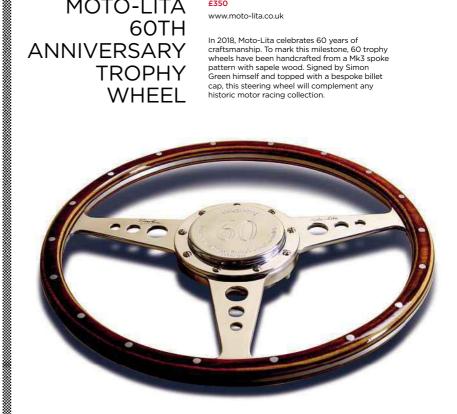
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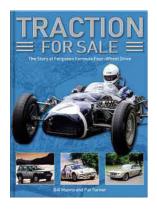
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30 June – 1 July Carmarthenshire, UK vhra.co.uk

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6-8 July Le Mans, France lemansclassic.com

DRAGSTALGIA

13-15 July Bedfordshire, UK santapod.co.uk

THE SILVERSTONE CLASSIC

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VERNASCA SILVER FLAG

29 July – 1 August Emilia-Romagna, Italy vernascasilverflag.it

VINTAGE PRESCOTT

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COPENHAGEN HISTORIC GRAND PRIX

4-5 August Copenhagen, Denmark chgp.dk

OLDTIMER GRAND PRIX

10-12 August Nürburg, Germany

nuerburgring.de

BONNEVILLE SPEED WEEK

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13-14 October San Sebastián de los Reyes, Spain espiritudeljarama.com

ALGARVE CLASSIC FESTIVAL

19-21 October Portimão, Portugal algarveclassicfestival.com

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8-11 November Harrogate to Bristol, UK heroevents.eu

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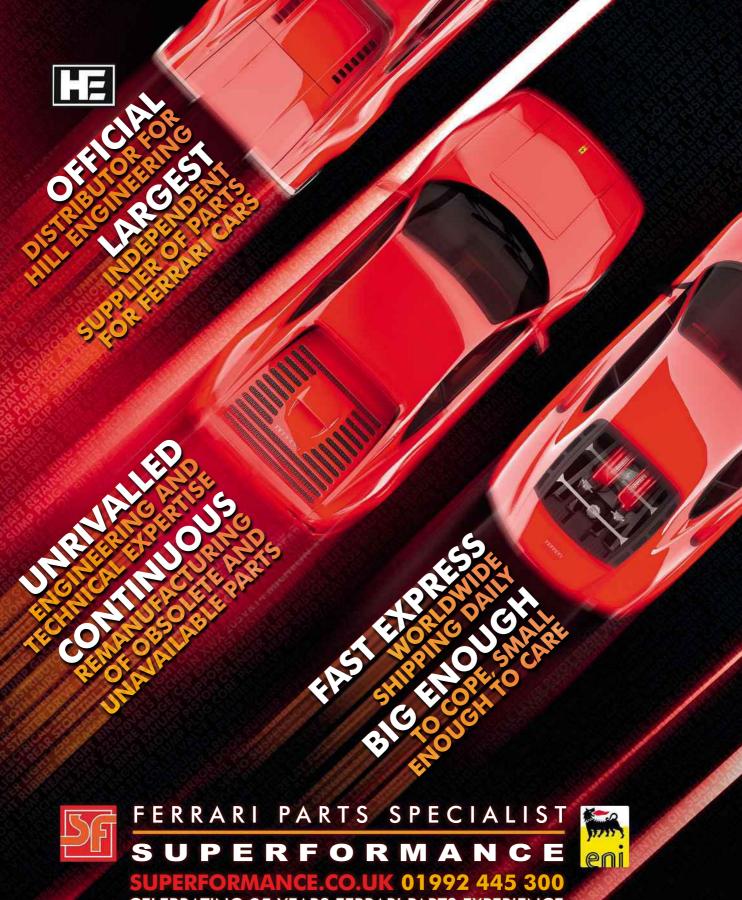
9-11 November Daytona, Florida, USA classic24hour.com

SOUTH AFRICAN HISTORIC

GRAND PRIX FESTIVAL 25 November – 2 December East London, South Africa sahistoricgp.com

LE JOG

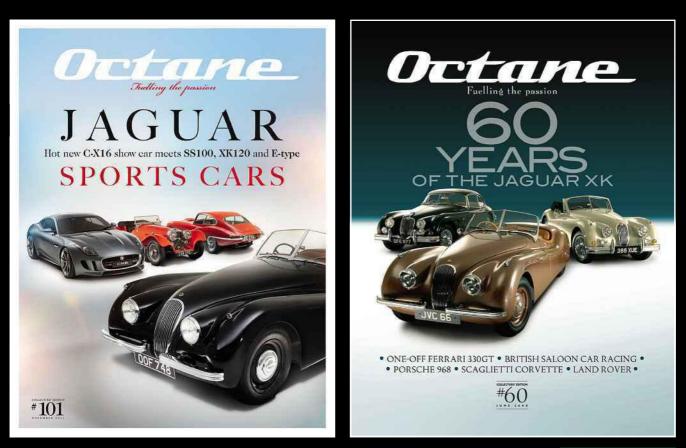
8-11 December Land's End to John O'Groats, UK heroevents.eu



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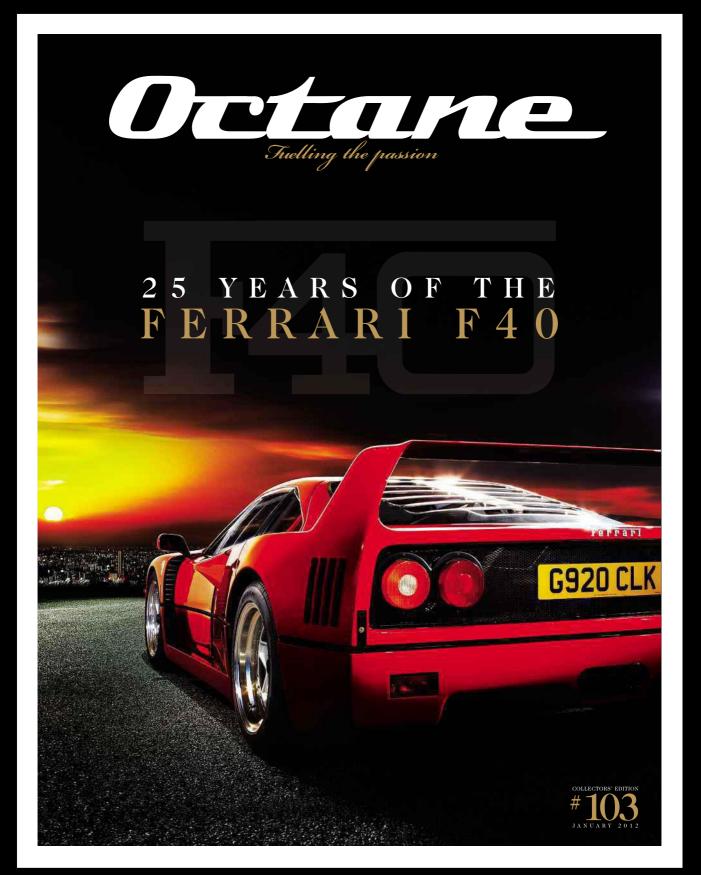
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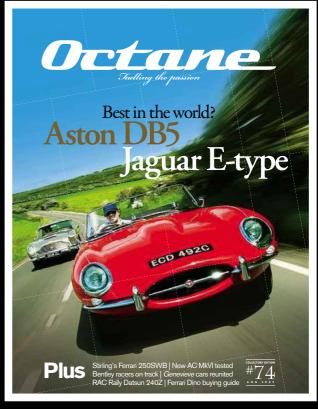
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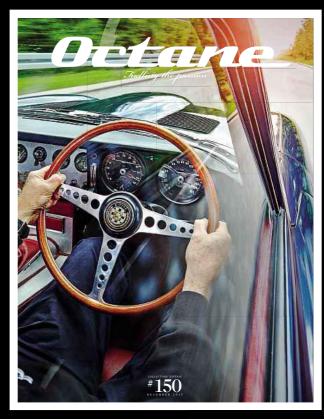
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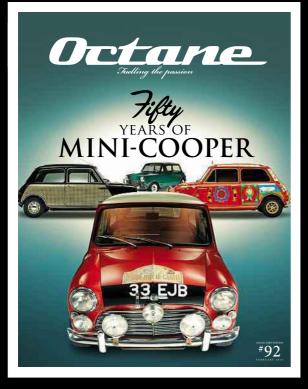


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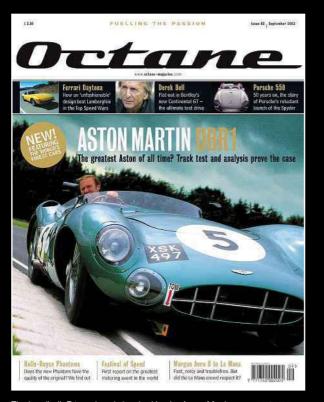


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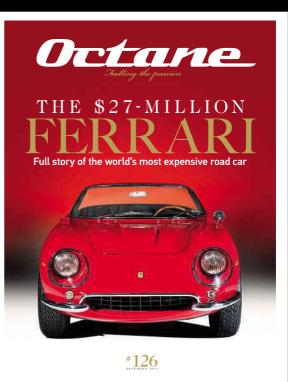
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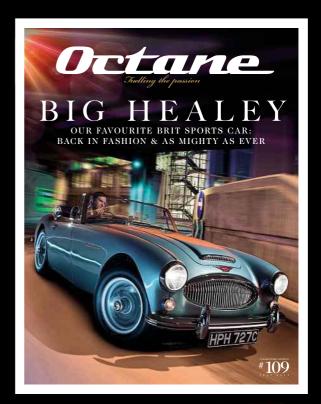
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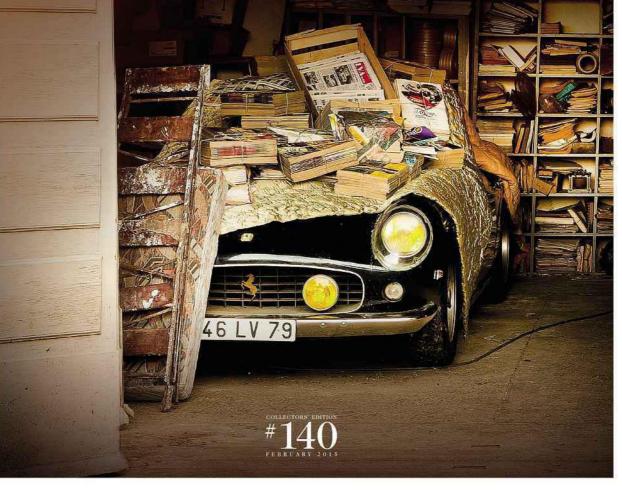


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OCTANE CARS

OWNING + DRIVING + MAINTAINING



Making Hay while the sun shone



1966 FORD MUSTANG 289 Mark dixon

I SIGNED OFF last month's Octane Cars with the hope that all the road salt remaining from our recent (and elongated) winter would have disappeared. But who could have guessed that a fortnight later we'd be basking in temperatures in the mid-20s Celsius?

I try not to be paranoid about using old cars in bad weather but, until three years ago, the Mustang had lived all its life in California, so it has absolutely zilch in the way of rust protection – unless you count the flaking underseal in the wheelarches, which is now a perfect water trap.

Therefore, the arrival of a dry spell was perfectly timed,

because it meant I could give the 'Stang a worry-free shakedown run on a road trip to the rock 'n' roll destination of, er, Hay-on-Wye in mid-Wales. Over the course of three days my partner Paula and I put more miles on the car than the previous owner had managed in three years. Amazingly, they were trouble-free miles, too, discounting the minor glitch of the V8's fan blades chomping their way through the radiator expansion tank pipe that had come adrift. A couple of seconds' trimming with my trusty Leatherman sorted that.

This was the Mustang's first drive of any length since its purchase in early February. I knew then that some areas needed attention – in particular the suspension, because there was noticeable wander at speed. It's not true that 'they were always like that' and so I booked the car in with Modurstang in Oxfordshire (www.modurstang. co.uk) before I'd even collected it from the owner. One week and a thousand pounds later, the car was transformed with all-new bushes at the front, plus some other remedial work – new fuel lines, an engine mount and so on – and it now tracks straight and true.

In fact, it drives very well overall, though the combination of feather-light power steering with unassisted drum brakes requires an interesting mental juggling act between being super-delicate with steering inputs and brutally forceful in applying the brakes. I found out that the drums do work, however, when another driver tried changing lanes on a dual-carriageway without checking his mirrors first; I was quite impressed that I managed to lock the front wheels.

The Mustang's transatlantic exoticism drew a lot of attention on our Welsh trip, so it was ironic to spot a mint *Bullitt*-rep fastback (below) parked in a village just three miles from home. I still prefer the earlier 1964-66 versions, however, and if you agree with me and fancy one of your own, then I would thoroughly recommend the guy who sold me my car, Matthew de Leysin, who has a couple of really tasty examples on the way to the UK – check out midland-mustangs.co.uk.

As I told Paula when she complained (jokingly, I'm sure) about being cold, after I'd suggested we drive with the side windows down for the full pillarless effect on a beautifully sunny day... 'No, darling, you're not cold – but you *are* cool.'

Facing page and below

Mark's '66 'notchback' Mustang proved a great touring car – and found a slightly butcher relation close to home.







OCTANE'S FLEET

These are the cars – and motorbikes – run by the magazine's staff and contributors

ROBERT COUCHER

International editor

- 1937 Bentley 4¹/₄
- 1955 Jaguar XK140
- 1988 Mercedes-Benz
 560 SEC

TONY DRON

Test driver • 1932 Austin Seven

GLEN WADDINGTON

Associate editor

- 1983 Porsche 944
- 1989 BMW 320i Convertible

ANDREW ENGLISH

Contributor

PAULA LAVENDER

- 1960 Triumph TR3A
- 1965 Aston Martin DB5

SANJAY SEETANAH

Advertising director

- 1981 BMW 323i Top Cabrio
 1998 Aston Martin DB7 Volante

MARK DIXON

Deputy editor

- 1955 Land Rover Series I 107in
- 1966 Ford Mustang 289
 1989 and '91
- Land Rover Discoverys
- 1994 Range Rover 4.0

SAMANTHA SNOW

Advertising account manager

- 1969 Triumph Herald
- 13/60 Convertible
- 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

JAMES ELLIOTT

Editor-in-chief

- 1965 Triumph 2.5PI
- 1968 Jensen Interceptor

OCTANE'S FLEET

These are the cars - and motorbikes - run by the magazine's staff and contributors

JESSE CROSSE

Contributor

- 1968 Ford Mustang GT 390
- 1986 Ford Sierra RS Cosworth

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

DAVE KINNEY

Markets expert 2005 Ferrari 612 Scaglietti

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

MATTHEW HOWELL

- Photographer
- 1970 VW Beetle 1300

In good company



ROBERT COUCHER

CRUISING UP THE M40

motorway the other day in my XK, I was passed by a grey Jaguar Mk2 moving fast, followed by a lovely metallic blue E-type. So I clipped in behind and we motored at a good pace towards Oxford, before pulling off at the motorway services to refuel. The E-type Jaguar driver

shouted over: 'Your XK is running well!' I responded that his E-type was also looking nicely sorted. 'Yes, it's an Eagle, number 11,' he said as he came over. 'I'm Salman, by the way,' he added, proffering his hand. It took me a second to realise who he was - Prince Salman bin Hamad bin Isa Al Khalifa, Crown Prince of Bahrain and Deputy Supreme Commander of the Bahrain Defence Force.

I stuttered something out along the lines of 'How do you do, your Royal Highness' but he casually waved me off and politely complimented Octane magazine. That's when I noticed his 'friend', who was driving the 3.8 Mk2, watching me steadily. He had that thousand-yard stare and was very fit-looking in a Special Forces kind of way.

Our mutual destination was the impressive Daylesford estate in the Cotswolds. George Bamford had invited a number of car types who make up his Tyre Kicker Club along for a morning drive, the theme being 'Cars that make you smile'.

Attendees ranged from a vast Mercedes 600 Pullman to a diminutive Fiat 500 (driven by the Earl of Snowdon), a trio of Alfa 8Cs and a raucous Daytona Comp. Lord Bamford brought a pick-up... a beautiful Rolls-Royce Silver Shadow pick-up.

After bacon sandwiches in the Daylesford farm shop, we set off for Martin Chisholm's Classic Motor Hub near Bibury. This is the old RAF station that Martin has converted into showrooms, a mess, shop and workshops - a real classic car destination. Here we spent a while, well, kicking tyres.

This particular Saturday was one of the hottest Aprils on record and, while the Jaguar is not troubled by this sort of heat on the move, it does get warm in traffic. On the way back to London we hit a massive jam over the Hammersmith Flyover, caused by a broken-down Aston Martin DB5! Two police wagons were there, bollards out, lights flashing, one lane closed, while numerous policemen were standing about, hands in pockets. I don't understand why they don't just tow the broken car off the carriageway. Health 'n' Safety, I suppose.

The XK's fuel pump started clattering at one point and I noticed a bit of fluffing when depressing the accelerator, which suggests it was suffering from fuel vaporisation. I need to look into that.

Clockwise from top right

Robert's XK gets the once-over from Valentine Lindsay; the Cottinghams' Daytona Competizione; enthusiasts gather; Harry Metcalfe shows off Lamborghini 'bike; trio of Alfa 8Cs; the Crown Prince of Bahrain and his E-type.





Octane Cars by octane staff and contributors

Brooklands by BMW



1989 BMW 320i CONVERTIBLE GLEN WADDINGTON

NICE WEATHER on 22 April. Particularly welcome after such a protracted winter, one that had meant the Beemer stayed in the garage for longer than intended, despite it flying through its MoT in March. And 22 April was Drive It Day, so I spent an hour or two washing and polishing before ferrying various children and their various friends to various locations. Roof-down, naturally. They loved it, of course, but it wasn't exactly a big occasion.

Naturally enough, winter hadn't finished having its way with us (I write this on the last day of April, looking out across a particularly grey and mizzly London. It's 8°C outside, and windy too). But a bunch of hardy vintage car owners were about to set off on the tenthanniversary Flying Scotsman rally, and I'd been invited down to Brooklands to see them off.

It's a journey of just over 100 miles from my home in Northamptonshire, so a good run to stretch the BMW after its lay-up. The M25 isn't the friendliest of places to drive an oldish convertible, but roof-up and wipers on it remained cosy and serene, and attracted several admiring glances too.

Brooklands played host to a fabulous selection of vintage cars, about to leave for a four-day epic that would see them arrive in Edinburgh. As I drove in, several of them were out for last-minute shakedowns and tank replenishment.

Right and below

Glen holds tight as Graham Rood throws his Riley Special around Brooklands; BMW waits patiently. It's quite a sight to see these old cars so close to occasional glimpses of original Brooklands banking. And with the first test taking place there before the cars headed out for the first overnighter at Luton, they'd all have their time on a stretch of that hallowed concrete.

Before the competitors left, I got the chance to passenger local enthusiast, collector and rally veteran Graham Rood in his 1936 Riley Wagstaff Special, its six-cylinder engine snarling as we plotted our course through the cones before screaming our way up the test hill and winding our way through to the banking. I've never driven here before, although I have left my car in the 'overflow parking area' at Mercedes-Benz World once or twice. I wonder how many people realise exactly what it is they have parked on?

Thankfully there was a lull in the on/off rain as it came time to leave, so I headed back at a more relaxed pace and enjoyed a couple of hours' sunshine with the roof down. The M40 wasn't exactly made for this car, but it'll do for now.





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Power to the people



1966 NANCHANG CJ6A Robert hefferon

'IF ANYONE fancies a ride, I have a spare seat next weekend,' emailed Bob Davy. Luckily for me, I was free, willing and very inexperienced in vintage Chinese aircraft – because Bob was offering a ride in his mid-60s 300bhp Nanchang CJ6A, once used by the People's Liberation Army air force for training and border patrols.

This kind offer came about after Bob's feature on flying a P51 Mustang in last month's Octane. Early on Sunday morning, I said goodbye to my family – hopefully, not for the last time – and headed over to White Waltham airfield, near Maidenhead in Berkshire. Over a can of Coca-Cola, which is supposed to stop you feeing sick mid-air, Bob and technician Mark gave me a briefing and tried to ease my nerves a little. Then, before I knew it, we were strapped in and ready to go.

Mark turned the propellers by hand as Bob explained that this was to release the oil that drains down into the radial engine's cylinders while it's not running. Apparently, not doing this before start-up means bad things will happen – honestly, I was listening, but mostly I was thinking about the parachute and window release! Bob then ran the engine up to speed and altered the pitch of the propeller blades so they could 'bite' more, brought it back down to idle to check it wouldn't stall, and we were good to go.

Once airborne, Bob asked me if the experience was what I had expected. It wasn't the bone-shaking, wind-howling, nail-biting ride I half-thought it would be; if anything, it felt refined, natural and almost effortless. Maybe my years on *Octane*, being in and around cars of a similar age, had acclimatised me. Old technology, worn-out paint, analogue dials – they were all fascinating and familiar. The Coke did its job, but

being sick wasn't my concern

Left and below

It looks 1940s and feels every inch the classic warbird, but this Chinese training aircraft was built in 1966.

any more: staying conscious was. The plane climbed rapidly, but not as fast as the blood drained from my brain; as the horizon fell away, I was forced down into my seat, until normality was restored a few seconds later. *Wow!* You can't do that in a car. We continued with a few more manoeuvres, each more enjoyable once I knew I could handle them.

Just as I'd got comfortable, the controls were handed to me, right hand on the stick, left on the throttle. I am flying! Well, I say flying - I was trying not to move anything, because the plane seemed happy and I wasn't going to argue with that. Bob signalled with his right hand and I copied moving the stick to the right and then back again; all very intuitive, with little resistance. However, unlike in a car, the potential consequences seemed a little less forgiving so I was happy to relinquish control to Bob.

Looking towards Reading, we could see the rain rolling in and it was time to head back to base. I'd had an amazing time and it occurred to me that the sensations of freedom and speed must be similar to what the pioneers of motoring enjoyed before traffic congestion and speed limits. As passenger rides go, this was the best.





This magnificent view of the Lingotto rooftop track makes us lyrical about Italian design! It features three perfect examples. Three? Yes! The D46, with its lightweight body, was drawn by Savonuzzi in 1946. He was also behind the drawing board with Michelotti and Boano when Ghia created the 505DF in 1953. These two automotive beauties are in the impressive company of the architectural masterpiece "La Bolla" by Renzo Piano.



Alfa Romeo 2600 Spider - 1963 Elegant styling by Touring. Luxurious, comfortable and powerful tourer. Price: 125.000 Euro



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Originality matters



1986 FORD SIERRA RS COSWORTH Jesse crosse

THE IMPETUOUS PART

of me couldn't wait to get stuck in and start undoing the modifications made to the Cossie since I'd run it as a long-termer on *Performance Car* magazine, way back in 1986-87. I'm currently halfway through a 1968 Mustang restoration, however, so the grown-up side was urging 'do it later'. You can guess which alter-ego won.

The engine modifications are part of D990's history and began with the second owner, Brodie Brittain Racing, in late 1987. It's what Sierra Cosworths were designed for, in a way, but it's not what I want. My mission is to restore the characteristics engineered into the Sierra by Ford Special Vehicle Engineering in the 1980s.

What helped that along was an annoying top-end rattle. The Ford Cosworth YBB is known to have noisy hydraulic cam followers but I couldn't resist whipping the cam cover off for a check. The head came off too and I found water damage to a bore from a previously cracked cylinder head, so I stripped the engine and delivered it to Steve Curzon at Vulcan Engineering for machining work.

The complete rebuild took me a few months and included refurbishing the engine bay and restoring the wiring loom. The Wiseco pistons were replaced with original Mahle ones, machined to bring the compression ratio to the correct 8.0:1. Bernie's Blowers built a fresh, properly balanced Garrett T3 Turbo and I spent weeks tracking down dozens of rare







original parts that had been switched for aftermarket items.

A new standard exhaust system from Graham Goode Motorsport replaced the booming, stainless steel monster, and a replacement ECU chip from Harvey Gibbs at Supreme Car Services in Peterborough reinstated the original Ford engine map. I had time only for a quick test before tucking the car away in storage to make room for the Mustang

Above

Sierra is being returned to its 1986 condition, with later engine mods removed and modern numberplates (on right) replaced by the originals.

project, but it runs sweetly and sounds as it should.

The final touch was to fit the original 1986 numberplates kindly sent to me from Australia by Graham Willeard, who took the car there in 1991. Next job is to change the non-standard suspension springs.



'Looking forward to unwrapping my Vietnamese-made bumpers for the Aston DB5. Hope for the best, prepare for the worst?' Andrew English

'After two years of worrying whether the Series I Landy's fuel pump would pack up, it finally has. Fortunately, I bought a solid-state Lucas replica ages ago' *Mark Dixon*

'Just exhumed my Austin-Healey 3000 from its winter storage. Where does the oil, air and coolant disappear to? I checked the levels before garaging it!' Martyn Goddard

'My plan to gently reintroduce the Jensen to daily-driver and long-haul status rather fell apart this month' James Elliott

'A mystery breakdown put my Porsche 944 off the road for three months. I'll reveal more next time. Hopefully...' *Glen Waddington*



Hamburg · Berlin



Talbot Lago T26 Grand Sport, 1954, 4.5 litre twin cam engine, pre-selector, sun roof (!), concours condition, just 19 examples produced.



Alfa Romeo 6C 2500 SS Villa d'Éste Convertible, 1949/50, RHD, completely restored to absolute perfection. One-Off !



Iso Grifo GL 365, 1968, power steering, air condition, fully restored by Roberto Negri, matching numbers engine and original colour combination.



Alfa Romeo 6C 2500 SS Pininfarina Convertible, 1949, RHD, restored and well documented. FIVA Passport, Mille Miglia eligible.



Alfa Romeo 6C 2500 s Touring Berlinetta, 1947, RHD, alloy body, Mille Miglia participant in 2007.



Lagonda V12 Drophead Coupé, RHD, 1938, full history, restored, once part of the Schlumpf Collection.



Talbot-Lago T26 Record Convertible, 1947, RHD, coachwork by Figoni&Falaschi, Wilson Pre-Selector.



Aston Martin DB 5, 1964, RHD, Webasto sun roof, huge documentation, restored to concours condition.

AC Ace Roadster, 1959, white, black interior, rare LHD. Aston Martin DB 6 MK 2, 1970, LHD (ex RHD). Aston Martin V8 Vantage Zagato, 1987, RHD, untouched. Facel Vega HK 500, choice of 2, both manual! Jaguar E SI 3.8 l Flatfloor Roadster, 1962, LHD. Lamborghini 400 GT 2+2, 1967, matching numbers.



Mercedes-Benz 300 S Roadster, 1953, extensively restored, floor shift, air condition, matching engine.

MB 170 S Convertible A, 1950, LHD, green, cream leather. MB 190 SL Roadster, 1961, hardtop, restored, concours. MB 280 SE 3.5 Coupe, 1969, LHD, well equipped. MB 280 SE 3.5 Convertible, 1971, silver, original engine. MB 300 S Coupe, grey metallic, dark red hide, restored. MB 300 Sc Roadster, 1957, dark blue, just 53 made.



Porsche 356 C 2000 GS Carrera 2, 1964, matching numbers, original color combination, just 126 made.

MB 300 SL Roadster, 1960, black, 2 owners, hardtop. MB 540 K Convertible A, 1939, 5 Speed, 770 K Brakes. MB 540 K Spezialroadster, 1937, imperial red, restored. MB 770 K Convertible D, 1931, Type "Großer Mercedes". Monteverdi High Speed 375 L, 1970, restored, rare. Porsche 911 T Targa, 1972, ivory, just one owner!

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WORDS DALE DRINNON



JEAN-PIERRE WIMILLE

Had he lived, this French racing hero and wartime SOE agent would have launched a mid-engined sports car

HE'S JUSTLY VENERATED by the French as a sporting and national hero, but Jean-Pierre Wimille's achievements as a driver deserve to be held in greater esteem by the rest of the world. If he had not crashed to his death in 1949 he would almost certainly have been the first Formula 1 world champion, and his shortlived but prescient mid-engined sports coupé could have made his name as well-known as Porsche's.

Born in Paris in 1908 to one of France's first motoring and aviation journalists, Jean-Pierre initially seemed little inclined to become a racing driver. Instead he joined the navy at 18 'to see the world'. The world turned out to extend no further than Morocco, where France was aiding Spain in the Rif War. Serving as a driver, he spent his time tearing around the desert tracks as fast as he could – and the speed bug bit.

On his return to France he acquired a Bugatti T37A and entered it in the '30 French Grand Prix, only for its supercharger to fail on the second lap. With a friend, Wimille then bought a secondhand Lorraine-Dietrich B13 Coupé and entered the 1931 Monte Carlo Rally. Ironically, given his high-speed desert driving experience, he was pipped at the post in the final trial along the Monaco sands.

The young tyro soon gained a reputation as a fast, reckless competitor, but a spectacular

crash in an Alfa Romeo Monza, while leading on the last lap of the rain-soaked 1932 Grand Prix de Comminges, was the wake-up call that curbed his impetuosity. The crash left him with a scarred lip; this, he claimed, made him look like Humphrey Bogart and more attractive to women.

In 1934 Wimille's motor-racing hero Robert Benoist, then working for Bugatti, offered him a place in the Grand Prix team. But with Benz and Auto Union on the rise, Bugatti decided instead to concentrate on sports cars and the Le Mans 24 Hours. Wimille and Benoist won the 1937 race in record time, driving the streamlined Type 57G 'Tank', and Wimille won again in 1939 partnered by Bugatti engineer Pierre Veyron. (In 2013 the names of Wimille and Veyron were again linked, in the Bugatti Veyron Grand Sport Vitesse 'Wimille Edition'.)

Soon after Le Mans, Wimille made a 'guest' appearance with the 59B monoposto at the Bugatti Owners' Club's Prescott hillclimb near Cheltenham, accompanied by Ettore's son Jean. Weeks later Jean Bugatti was killed in a testing accident, and Europe was at war.

Wimille immediately enlisted in the Armeé de l'Air. French capitulation put paid to any action in the skies but action of a different kind was about to be engaged on the ground. Or, rather, the underground:

'HIS WIFE WAS CAPTURED IN A RAID BUT WIMILLE, DODGING BULLETS, MANAGED TO EVADE CAPTURE BY HIDING SUBMERGED IN A STREAM'

Churchill, promising to 'set Europe ablaze', had initiated the Special Operations Executive to organise resistance in occupied France. Benoist, an SOE operative, recruited his Le Mans co-pilot to the cause.

Under constant threat of discovery by the Nazi secret police, Wimille and his wife Christiane ('Cric') were key players in the 'Clergyman' network, flitting from safe house to safe house until their luck finally ran out shortly after the D-Day landings. Cric was captured in a raid but Wimille, dodging bullets, managed to evade capture by hiding submerged in a stream. Cric later made a daring escape but Benoist, captured separately, was eventually executed.

Wimille survived the war by the skin of his teeth. Then, in September 1945 and starting from the back of the grid in the Bugatti 59B he had driven at Prescott, he won the main event at Europe's very first post-war race meeting, the 'Coupe des Prisonniers' held to honour Benoist and returning prisoners of war. It was Bugatti's last victory. Wimille was at his peak and moved to the all-conquering Alfa Romeo team as its star driver.

Having tested the GP Auto Union before the war, Wimille was convinced that the midengined layout was the future of sporting cars. So in 1942, with friend Pierre Leygonie and Bugatti engineer Louis Viel, he designed a radical, centre-seated, panoramic-screened, streamlined sports coupé. The prototype was shown in 1946 to great interest, followed by several more refined versions, but it was not to be. Between Alfa drives, Wimille also raced a Simca-Gordini. In January 1949, practising for the Buenos Aires Grand Prix, he inexplicably, and fatally, crashed. Without Wimille's driving force the project also died.

Among the mourners at Wimille's funeral were the Duke and Duchess of Windsor and fellow Gordini driver, and soon-to-be Grand Prix legend, Juan Manuel Fangio. However, Wimille's 20-year-old pregnant mistress, bohemian Rive Gauche chanteuse Juliette Greco, was not invited.



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THE BRITISH PASSPORT

Soon the UK will issue blue passports again, but will they have the imperial gravitas of 'Old Blue'?

IT'S ONLY A linen-textured, cardboardcovered booklet in a shade of dark blue verging on black, but for millions of British citizens over a certain age it has an emotional heft out of all proportion to its physical presence. Somehow we convinced ourselves that the entreaty on the inside cover, requiring '... in the name of Her Majesty, all those whom it may concern to allow the bearer to pass freely without let or hindrance...' actually carried weight in the modern world, and that a gunboat would swiftly be dispatched if a border minion had the temerity to hinder. If only!

After 30 years of the smaller and flimsier burgundy EU passport, an imminent Brexit has lifted the spirits of the older, nostalgiaprone generation with the announcement that the blue passport will be making a comeback – albeit, and controversially at the time of writing, to be printed by a Franco-Dutch company. *Sacré bleu*!

If one ignores Bible references to letters of passage, the invention of the modern notion of a passport is credited to Henry V, and is referred to in a 1414 Act of Parliament. Henry, incidentally, spent a lot of his time charging around France asserting the property rights of the English, passports or not. Until Charles II arrived on the throne in 1630, all passports had to be signed by the monarch, but presumably writer's cramp resulted in the King's enlistment of the services of the Secretary of State to relieve him of this burden. A record exists of every British passport issued since 1794.

The rapid expansion of the railways in the 19th Century, and the huge increase in travellers, resulted in a pragmatic attitude to border crossing and it was decided just to let it happen with the minimum of interference. Prior to World War One, travel throughout Europe was, in effect, passport-free. The war changed all that and in 1915 the first British passport with attached photograph and the bearer's signature arrived, comprising a simple fold-out sheet between cardboard covers. The British were nevertheless indignant at having to provide proof of identity when venturing onto the Continent and, yet worse, having to supply intimate details such as height and eye colour.

The League of Nations was responsible for forging a post-war agreement on a standardised passport format. The first page of its report stated that the League saw passports as a temporary measure and that it anticipated a rapid return to pre-war conditions. It also stipulated that all passports should be in two languages, one of which should be French – which explains the Gallic subtitles.

Britain introduced its much-loved 'Old Blue' in 1920 with a substantial 32 pages, reduced to 30 in 1972. With the onset of mass tourism the British Visitors' Passport, a single sheet of card folded into three pages, was introduced in 1961. Valid for one year, it was obtainable from any post office (at a time when you could easily find one within walking distance) on production of a birth certificate and a photograph.

'THE BRITISH WERE INDIGNANT AT HAVING TO PROVIDE PROOF OF IDENTITY WHEN VENTURING ONTO THE CONTINENT'

Also available from the post office was a day-trip passport, or more accurately a threeday-trip if you moved fast enough, that consisted of just one sheet of paper with photo attached.

For decades Britain had the most 'powerful' passport, as measured by the number of countries that would let Brits in without a visa. However, we have now slipped to eighth, with Germany taking over top spot. The gap is not great, though, and Germans can access only three more countries (176) than our own globetrotters (173).

An irritation when I proffered my old passport, above, was that the handwritten entries looked to be the work of an arthritic geriatric, rather than the wonderfully modulated script of the clerks of yore. Let's hope that the Government's scribes are practising their handwriting in anticipation of the return of the Blue. Even if, as many contend, the 'Old Blue' was actually black.



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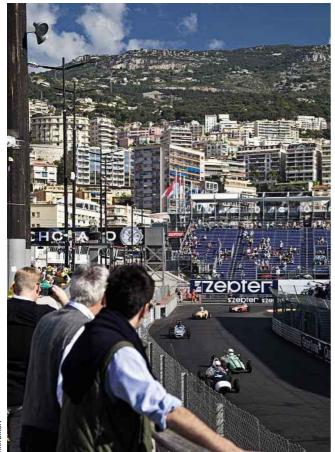
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MONACO

The little principality with a big heart

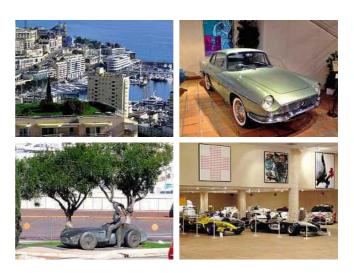
WHEN A CAR enthusiast travels by road, certain direction signs cause a tingle in the spine. Brooklands, Goodwood and Donington, perhaps. They might get the same sensation at Le Mans, Talladega, Daytona or Bathurst – or possibly the tingliest sign of all: Monaco.

The Principality of Monaco, incorporating the town of Monte Carlo, is the second-smallest country in the world. But its wealthy core of customers ensures it's hugely important to motorsport and to the industries of luxury cars and boats.

At the turn of the year, motorsport begins with the Monte Carlo Rally. The very thought takes you back to the days when crews in beanie hats set off from starting points all over Europe, to do battle on the snowy cols. The cars on the modern event are astonishingly fast, but there is also the Historic Monte Carlo Rally for the diehards and traditionalists. Don't look for beanies there, though.

Those disillusioned by today's Monaco Grand Prix, with its wide cars, narrow roads and little opportunity of seeing any overtaking, will relish the biennial Grand Prix Historique de Monaco. The Principality becomes less crowded and less formal, and the excitement takes on a different edge. The cars are narrower and of wildly varying sizes, ages and speeds, so the racing is full of incident.

A walk around the circuit soon brings back memories for older



Clockwise from left Historic GP cars suit the street circuit; the high-net-worth harbour; Princess Grace's Floride; F1 cars; Fangio statue.

enthusiasts. There's the hill where Nigel Mansell hit a wet centre line and crashed, making us think that his bad luck would never let him win a Grand Prix. Look across the harbour and the track can be seen winding around to the tunnel and out again into sunshine, where drivers such as Alberto Ascari and Paul Hawkins plunged into the water. It may be a tight, apparently unexciting circuit nowadays, with a backdrop of high-rises where ornate splendour once stood, but it still has a magic. Just stand, remember and smile contentedly.

You could start your day at the Royal Palace for the changing of the guard. A stroll down the back steps of the palace then brings you to a thriving shopping centre, where every woman has a distant gaze and a dog in her shopping bag. At the end of the main shopping mall is the Collection de Voitures de SAS le Prince, also advertised less grandly as the Monaco Top Cars Collection. It features cars collected by Prince Rainier III over a 30-year period.

A ϵ 6.50 admission fee admits you into what looks at first to be a sterile place, resembling a showroom for very expensive classic cars. However, as the visitor progresses up and down the various levels of this immaculate building, he or she will soon become immersed in the history and will find favourites among the 100 or so cars on display. Some are simply rare, some are special for other reasons, such as the 1959 Renault Floride given by the factory to Princess Grace. Then there's the impeccable metallic pale blue Sunbeam Alpine used in the film *To Catch a Thief*, and a strikingly simple 1911 Super cyclecar, a French machine of a type made for only two years. An imposing Bellanger, beloved of Paris taxi drivers, was from another shortlived marque; its factory was later used by Rosengart and Peugeot. Exhibits range from a Citroën 2CV to a Hispano-Suiza, from a Bugatti to Formula 1 cars, and all are in pristine condition. The attached shop is worth a visit, too.

Once back outside, look down the hill to see statues of Juan Manuel Fangio with his Mercedes-Benz W196, and of the enigmatic William Grover-Williams who won Monaco's inaugural 1929 Grand Prix.

Perhaps because it's so compact and dense, Monte Carlo has an atmosphere all its own, its streets haunted by the spirits of the drivers who battled this tight little street circuit. It's a great place for a day out. Oh, and there are boats, too. Lots of them.

Monaco Top Cars Collection, les Terrasses de Fontvieille, 98000 Monaco.

1977 Porsche 935/77 #930 770 0903 One of only 13 Factory built 935/77. Supplied to Kremer and raced extensively by them. History includes Le Mans, Daytona etc. Restored to a high standard.

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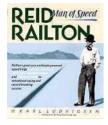
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Reid Railton Man of Speed

Book of the month

KARL LUDVIGSEN, Evro Publishing, £150, ISBN 978 1 910505 25 0



It's impossible to look at contemporary photos of the lean, bespectacled Reid Railton, with his thinning hair and diffident expression, and not think of those backroom boffins depicted in classic British black-and-white

movies such as *The Dam Busters*. Railton was so very much the archetype of the genius engineer for whom the conventions of everyday life had little meaning – his daughter Sally Railton Joslin recalls him turning up to her wedding in 1958 with slits cut into the toes of his formal shoes 'to relieve the pressure'. When she queried this, he said that noone would be looking at his shoes, but did concede to covering the openings with insulation tape...

Trouble is, you could scarcely pack Railton's life and achievements into a single film (and which explains why this book comprises two substantial volumes and a slipcase). Most of us are familiar with the famous shot of the Napier-Railton recordbreaker, all four wheels in mid-air as it hits a bump on the Brooklands banking; and many will have heard of those big straight-eight Railton cars of the late 1930s. Fewer, perhaps, will know that he was extensively involved with high-speed boats – not just Malcolm Campbell's *Blue Bird* series and John Cobb's *Crusader* (top), but also the engines used in Fairmile motor launches during World War Two or that he was a consultant to Hudson in the USA, and likely influenced the design of its 'stepdown' cars of the late 1940s. And then there was Railton's own sports car marque, the Arab; his early work with Parry Thomas on the massive Leyland Eight, and much, much more.

But the pursuit of speed and efficiency meant that record-breakers dominated his life. From being made chief engineer at Thomson & Taylor, through designing cars for Campbell (below), John Cobb and Goldie Gardner – and the speed record boats, of course – it's an amazing story, brilliantly compiled in unparalleled depth by historian Ludvigsen with the support and archival help of Railton's daughter Sally. There are hundreds of superb images, beautifully reproduced, and together the two volumes run to almost 1300 large-format pages. If these words are starting to sound a little breathless – well, that's the effect this amazing work will have on you, too. MD





Enzo Ferrari

LUCA DAL MONTE, David Bull, \$35, ISBN 978 1 935007 28 9

What can there be left to say about Enzo Ferrari? An awful lot, it turns out. Luca Dal Monte's 954-page biography is the product of more than a decade of research and, while it does not reveal a different Enzo, it paints a clearer picture of a complicated man than any book before it. Dal Monte's determination to record the details - all of them - makes this a major achievement: a full account of a life made up, like all lives, not of several major events but of a million tiny moments. СВ



Buying & Maintaining A Modern Traditional Morgan

DAVID WELLINGS, Crowood, \$25, ISBN 978 1 78500 377 6

No need to be confused by the 'modern traditional' phrase - this is Morgan, after all. The title refers to the post-1977 cars, when the older Morgans were modernised with such high-tech features as a stainless steel bulkhead. There was more, of course, but you get the point. This softback is jam-packed with info, useful close-up photos and advice for anyone who wants to buy one of these models, including maintenance, improvements and specifications. JE



Collector's book



Thanks to the narrow focus

and veteran journalist and

PR master Gordon Bruce's

to get their teeth into here,

the fourth in Porter Press'

Exceptional Cars series.

of this book - just three cars -

technical background, there is

a huge amount for enthusiasts

Preceded by Iso Bizzarrini,

Ford GT40 and Jaguar XK120,

format and is all the better for

this book follows a familiar

it, the many panels on the

likes of Phil Remington and

Dave MacDonald breaking

In fact, you are nearly 50

pages into the slender book

before it even starts to focus

on the three key chassis -

up the main copy nicely.

The First Three Shelby Cobras

GORDON BRUCE, Porter Press International, £30, ISBN 978 1 907085 55 0

> the prototype CSX2000, first production car CSX2001 and the first works racer CSX2002 – that it is dedicated to.

It is a well-told and wellillustrated story, and some of the archive, complemented by nice studio work, is wonderful, though even more of it would have been welcome.

The landscape format suits it well and at £30 it is pretty good value for a hardback, even one of barely 130 pages. JE





Automobile Year

Various editors, 1953 to date, value today £15-40 each (but see text)

What made Automobile YearFormula 1 fix, but a set ofunique as a motoring annualAutomobile Year is still aon its 1953 launch was thatvery valuable reference tool.it gave equal weight to itsIf you're lucky, you mightcoverage of standard roadpick up a complete set forcars and to motorsport in all£500-1000 at an auction,

£500-1000 at an auction, and that would be a bargain because the first three issues can cost £250-600 *each*. More typically, £2500-3500 is the dealer price for a set in nice condition. **Ben Horton**





Europe

JULIAN PARISH, Veloce, £9.99, ISBN 978 1 787113 03 9

This latest edition of Julian Parish's guide to touring Europe is essential reading for classic car owners. It is created with them in mind in all sorts of thoughtful ways: even the size of the 146-page paperback means it will fit into a classic car glovebox. The content starts with practical considerations such as the general law, a guide to signposts and more, and then moves on to specifics about more than 50 countries that will ensure you stay out of trouble. If you want to know where to visit, though, you need Parish's other books. JE

Jaguar E-type Factory and Private Competition Cars

its forms - and it collated

photographers of the time.

Originally published

German editions, it reverted

languages after a few years,

and is now available only in

its dwindling fortunes as

readers have defected to

French. That's a reflection of

more specialist publications

such as Autocourse for their

work from all the great

in English, French and

to just the first two

PETER GRIFFITHS, Veloce, £40, ISBN 978 1 787111 86 8



It's inevitable that, in a book such as this, there'll be plenty of photos of famous racing E-types. You know, the likes of CUT 7 and the Lindner-Nocker low-drag Lightweight. You'll even

see Stirling Moss (in a Ferrari) leading Roy Salvadori's well-known E-type BUY 1 – and that's a car that provides a clue to the bulk of this book.

You see, BUY 1 was an E-type modified by Coombs, so it ran with a glassfibre roof in place of its soft-top, wire wheels swapped for Dunlop racers, no chrome surrounds to its headlamps, and so forth. Thus it became more competitive and Jaguar took note. The works Lightweights followed. But you didn't have to have a works car to be competitive in an E-type – and they didn't compete only in the early 1960s, either.

Throughout the 244 pages of this mediumformat book there are photographs of pretty much every E-type that ever raced, whether as a works car or in private hands. But where it truly takes its leave from the scores of coffee-table tomes that have charted the E-type's racing career already is as the 1960s give way to the 1970s, and we gain an insight into the world of Modsports. It was an era when an E-type could be bought for $\pm 1000 -$ it was simply a secondhand sports car, after all. The monocoque would be lightened, panels replaced with glassfibre, wheelarches flared to cover ever-wider wheels: not pretty, but exciting.

There's then a lengthy appendix, detailing all the racing E-types by registration number. So it's an excellent reference source if you want to know the history and specification of what you might see racing at Goodwood and the like. But it really comes into its own when identifying all the Modsports cars, which ran without plates.

It's an aspect of E-type lore that hasn't been covered in such detail elsewhere, and you're paying for information, rather than style. Which makes this book rather good value for money. **GW**



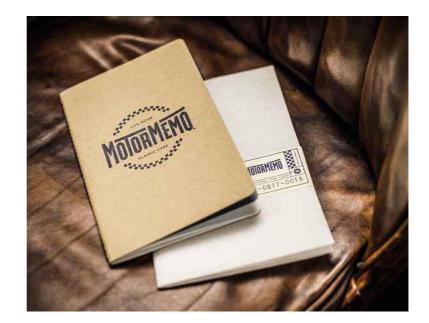
MASERATI 4CL TOY BY DOMO

Evidently owned by a series of very careful drivers, this rare remote-control Maserati, made by Domo of Turin, is in remarkable condition for a 69-year-old plaything and ready for its next appreciative keeper. **POA. pullmangallery.com**

VENTOUX SHIRT BY T-LAB

France's scarily unpredictable 'windy mountain' is among the toughest climbs in cycling. Been there and done that we certainly have not, but we'll take the T-shirt nonetheless. £27. t-lab.eu





31

MOTORMEMO LOG BOOK

This vintage-style book is broadly divided into sections for notes on history and maintenance, and there's enough space that it should serve (assuming you remember to write in it) as a complete and ongoing record of your classic's life. €39. motormemo.com

SCALEXTRIC SANREMO RALLY LANCIA STRATOS

Scalextric has issued some great historic cars in recent times, but we're particularly taken with this one, a 1:32-scale likeness of the Stratos that won the 1978 Sanremo Rally in the hands of Markku Alén and co-driver Ilkka Kivimäki. £40.99. scalextric.com





RIGHT TURN, FRANÇOIS! By Mark Fairhurst

This limited-edition poster by Mark Fairhurst has us assessing both our available wall space and the amount of room in our garage. Is there a car more amusing at low speeds than the 2CV? From £65. zeitgeistimages.co.uk

ABBEY ROAD CUFFLINKS

A fun tribute to the world's most famous recording studio, and cheap enough that you needn't be a rock star to pay for them. £18. abbeyroad.com





MONTEGRAPPA 'LO SPIRITO DI STELLA' PEN

There are few things finer than messing about on the water, and this limited-edition pen, with its boat-deck-inspired teak barrel, was created to raise money for a charity offering sailing experiences to those with disabilities. €975. montegrappa.com



AUDIO RESEARCH REF 160M Monoblock Power Amplifier

You'd have to be seriously committed to audio quality to fork out thirty grand, but the Ref 160M promises absolute transparency of sound, a characteristic hinted at in the physical design of the amp, which features a see-through front panel revealing the four glowing KT150 output tubes. £28,998 (pair). absolutesounds.com

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON

Models shown are available from Grand Prix Models, +44 (0) 1295 278070, www.grandprixmodels.com

1:18 scale

1972 Ferrari 365 GT4 2+2

By KK Scale Price £88.95 Material Diecast

Ferrari's three-box contemporary of the Daytona has never captured collectors' imaginations in anything like the same way as its fastback relation – but it makes for a handsome model, particularly when finished in a period light metallic blue, as here.

Chinese maker KK Scale specialises in large-scale 'kerbside' (no opening panels) replicas, and it's done a

very fine job of capturing Leonardo Fioravanti's understated lines, which are complemented by subtle brightwork and a plain black interior – just the spec you can imagine a Milanese industrialist choosing back in '72.

Considering that the price is no more than you might pay for a decent 1:43-scale model, this big Ferrari must count as something of a bargain.



2017 Bugatti Chiron Looksmart £146.50 Looksmart has done a fantastic job of the *Bleu Royal* carbonfibre finish seen on Bugatti's 2017 Geneva show car.



1950 Talbot-Lago T26C Jade Miniatures £205.55 Expensive but very nicely detailed handbuilt, available in various race and driver combinations.



1951 Porsche 356 Spark £51.95 Finished in a great period colour, Spark's model encapsulates the toy-like appeal of the real car.

1967 Triumph TR5

Schuco £93.95

It perhaps sits a little high but we love

the black/red combo of this TR5, and

the white seat piping is a nice touch...

1938 Alfa Romeo 8C 2900B Truescale Miniatures £105.95 A lovely model of Alfa's Le Mans racer, with superb detail and ultra-fine wire wheels that justify its price tag.



1968 Triumph TR6 Minichamps £34.95 ...but it's almost three times the price of this TR6. The 'orange' paint looks more like '70s Saffron Yellow to us. **Classic models**

WORDS: ANDREW RALSTON IMAGE: BAMFORDS AUCTIONEERS LTD



'Chrysler Airflow' Convertible by Tri-ang Minic

Wooden trucks, pedal cars, prams and motor vehicles in tinplate, plastic or diecast metal – practically every variety of wheeled toy was made at some point by the giant Lines Brothers' Tri-ang company.

The Minic range dates from 1935 onwards and consisted of more than 70 tinplate models powered by clockwork motors. Subjects such as the London double-deck bus, fire engine, taxi and '£100 Ford' all had such an unmistakably British feel that the American Chrysler Airflow doesn't quite seem to fit. However, right-hand-drive versions of the car were in fact assembled at Kew, and its streamlined styling made it look so different from other cars of the period that toy makers couldn't resist it: Dinky Toys also made a model of it at around the same time, in diecast metal and to a smaller scale.

A Tri-ang advertisement in the Meccano Magazine for June 1935 showed a model described as a 'streamlined closed car', about five inches long, with a body pressed out of tinplate and bearing a clear resemblance to the Chrysler Airflow. Inside were two wooden bench seats and a clockwork motor. The following year it was joined by a streamlined sports car, featuring a windscreen frame and folded hood.

The full-size Airflow was a sales disaster but the reverse was true of the Minic replicas – the sports car version lasted until the early '50s. Pre-war issues initially had white tyres, superseded by black in the later 1930s. Post-war, the wheel centres were diecast rather than tinplate, and finally plastic.

Even today, these Minics remain relatively affordable on the collectors' market and sell at auction for £40-80.

MHD AGT



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www.MHDWatches.com

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Super 8



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www.t-lab.eu



Rolex Explorer I 1016 **£8,500**



Heuer Autaiva Heritage Calibre 2 2017 **£3,150**



udor Submariner 198 **£4,000**

£5,000



Rolex GMT Master II 1997 **£7,500**



Audemars Piguet Royal Oak Offshore 2014 **£15,000**



We buy and sell luxury watches

maunderwatches.co.uk 01483 576335 VINTAGE WATCHES

PORSCHE DESIGN Chronograph 1

After the 911, Butzi turned his hand to designing timepieces

THIS YEAR MARKS the 55th birthday of the 911, brainchild of Ferdinand Alexander 'Butzi' Porsche, who passed away in 2012. The grandson of the car company's founder, Ferdinand, or 'FA' as he was affectionately known by his colleagues, was arguably the first car designer to apply Bauhaus philosophy to automotive design, extolling the virtues of form that followed function. So radical was his thinking that the architecture of the 911 – sleek and graceful in silhouette but methodically purpose-built – remains relatively unchanged to this day.

A true nonconformist, FA Porsche believed in the principles of 'pure form', design that dismissed decoration in favour of ergonomics. This modernist approach wasn't limited to the bodywork of roadsters – like the Bauhaus artists before him, FA believed that design should reflect a wider lifestyle choice. In 1972, he left the car business to set up his Porsche Design Studio, choosing a wristwatch as his company's first release.

Like the 911, The Porsche Design Chronograph 1 (known as the Chrono 1, or simply PD01) was revolutionary in both look and concept thanks to its matt-black chromed steel case and bracelet. The coating was the handiwork of Swiss military watchmaker Orfina, pioneer of the PVD technology applied to military-spec equipment such as the blades of helicopters to reduce friction and increase resistance to oxidisation. It was the world's first all-black steel watch and its austere, functional design echoed the speed and fury of the track as well as the interiors of racing icons such as the 917 and the 911 Carrera RSR; its face black to match the look of the cars' speedometer and revcounter.

The Chrono 1 still looks contemporary – like the 911, it can only really be improved via technical advancement. As for its combatready design and Teutonic efficiency, the chronograph is the embodiment of what FA Porsche modestly called an 'obvious' object: ie, one that had been developed to match the legacy, purpose and ambition of his family's brand.

CHYMETRE 500

By the early 1980s, the Chrono 1 was powered by the Lemania 5100 movement, opening up the timepiece to military contracts with special editions made for NATO and the British Royal Navy. Tom Cruise's Pete 'Maverick' Mitchell wears the wristwatch in *Top Gun*, as does Martin Shaw as Doyle in *The Professionals* – proof that this vintage piece has enough kudos to last a lifetime as one of the gamechangers in watchmaking history. Alexandra Zagalsky



PRECIOUS REVIVAL

There has been a resurgence of the pocket watch this year, with brands such as IWC and Montblanc presenting contemporary updates. You could also step back in time with a 50mm Cartier pocket watch with yellow gold Roman chapter ring and a manual wound movement housed in a precious Lapis Lazuli case, dating back to the 1970s. This particular example is available for £8428.55 at 1 stdibs.

MARKET WATCH



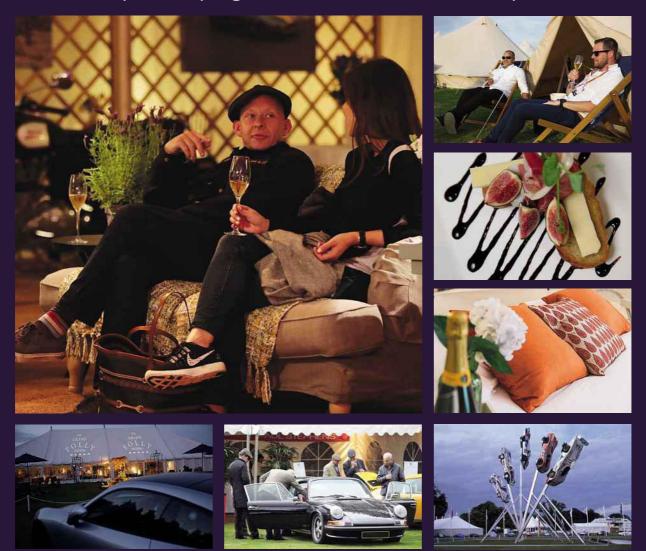
TANGERINE DREAM

Coral dials are exceedingly rare, so an 18k yellow-gold 35.5mm Rolex Day-Date with bright orange dial is the find of a lifetime. Last winter, one sold at Phillips for CHF68,750. A similar model is known to collectors as a Rolex 'Gulda', acquiring the moniker after eccentric Austrian pianist and composer Friederich Gulda, who often wore his sunshine-bright gold Day-Date on stage.



ON TSAR'S TIME

Fabergé first presented its Visionnaire I in 2015. Limited to 15 models worldwide, the watch's design takes its cues from the famous jewel-encrusted eggs the heritage brand once crafted for Russian Tsars. A black version has been earmarked as the highlight of Fellow's May 2018 sale, with a guide of £70,000-100,000. Water-resistant to 30 metres, the watch features an intricately segmented dial. Celebrate the Festival of Speed's silver jubilee and make your stay a golden one at The Grand Folly Hotel.



Live well, eat well and sleep well.

This year's Festival of Speed is unmissable. Celebrate its 25th anniversary and continue the celebrations at The Grand Folly Hotel's champagne and gin bar, in one of our two restaurants or by enjoying our nightly live entertainment. Then settle down for a comfortable night in one of our luxury bedrooms in your own 5m Bell Tent.

The Grand Folly Hotel is an unconventional, luxury pop-up hotel specially created for visitors of Festival of Speed (open 10th-16th July) and Goodwood Revival (open 5th - 10th September), located just one mile away from Goodwood.

Book online or contact Reservations for bespoke packages available for Goodwood events.



Halnaker, West Sussex, England + +44 (0) 1243 538858 + stay@thegrandfollyhotel.com www.thegrandfollyhotel.com THE CLASSICS - RE-ISSUES

OMEGA SEAMASTER 1948 LIMITED EDITIONS

After 70 years, the mainstay is still going strong

THE SEAMASTER line was Omega's first family of watches and over the past seven decades there have been countless iterations of this post-war classic, itself a derivative of the Omega timepieces developed for the British Ministry of Defence in the early 1940s.

Omega is celebrating the 70th anniversary of this military mainstay with a pair of commemorative pieces: a centre seconds watch on a blue-grey leather strap, and a small seconds edition with subdial at 6 o'clock, which comes on a brown leather strap as seen on the right.

The watches, which premiered at Baselworld watch fair in March and are due for release in October, stay true to the original design and are directly inspired by two 1948 models with dauphine hands, faceted makers and domed silvered dials.

The modern re-issues are equipped COSC-certified with Omega's calibres with friction-beating coaxial escapements for extreme accuracy and resistance to magnetic forces. An extra nice touch is the laser-engraved design on the crystal casebacks that recalls the watch's military roots. It shows a 70th anniversary logo, a Chris-Craft boat (the powerboat that served the US military during WW2) and a Gloster Meteor aircraft - the first jet plane to enter service with the RAF, and the only Allied jet to serve in WW2.





TUDOR 1926

Tudor's 1926 is not a reissue, but a new line of watches that are distinctly retro-looking. The pattern on the dial and jubilee-style bracelet add to the old-school appeal of these unisex timepieces, which come in a host of sizes (26, 36, 38 and 41mm) and dial colours: black, silvered, opaline and diamond set. You can bet there'll be more, too, not least because the cost of this collection is very attractive, starting at £1250. Tudor is targeting millennials with these entry-level watches, equipped with ETA workhorse movements like many of the watches from Tudor's popular Black Bay line.

From £1250



RE-ISSUES

VACHERON CONSTANTIN FIFTYSIX COLLECTION

The FiftySix's design is drawn from the Vacheron vintage reference 6073 from 1956. That timepiece was cutting-edge, with a waterresistant case and one of the manufacture's first self-winding mechanisms. There are some smart design cues that pay tribute to this horological icon – its box-type crystal rising above the bezel and the lugs representing the branches of the Maltese Cross, the Vacheron Constantin emblem. Three 40mm-diameter models are available in various steel or gold versions.

From £10,500



ROLEX GMT-MASTER II

Rolex recently unveiled three new GMT-Master Il timepieces, including a solid 18k Everose gold version with a black and brown 'root beer' Cerachrom bezel (£26,950), the first time that the model has been cast in rose gold. Even so, the ultra-luxe version was upstaged by Rolex's more affordable release: the Oystersteel

GMT-Master II with red and blue 'Pepsi' bezel (\pounds 6800), previously available only in white

gold. If you're prepared to compromise, consider a third new model: the GMT-Master II Rolesor, a two-tone version in Oystersteel and Everose also with a root beer dial, at $\pounds10,350$.

Winning teams test at Portimão Circuit.

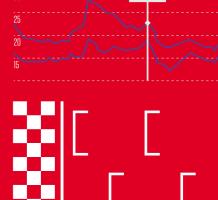
What's your kind of team?

Portimão Circuit is one of the most challenging racing tracks in the world, demanding extra skills from both driver and machine. If you add the amazing all year round weather, it isn't hard to find out why it is the perfect testing platform for many racing teams. And why most of these teams become championship winners.

FIA/FIM HOMOLOGATED RACING TRACK GO-KART TRACK OFF-ROAD TRACK







23:78 Speed test





20°

Chrono

EDITED BY FELIX BISCHOF AND ALEXANDRA ZAGALSKY



PILOT WATCHES

BREITLING NAVITIMER 8 SUPER 8 B20 **AUTOMATIC 50**

New boss plays on historic ties with aviation

WITH NEW CEO Georges Kern at the helm of Breitling, things are changing for the Swiss house. The new boss, who previously held the top job at IWC, has pledged to make more of the brand's rich ties with aviation, focusing on pilot watches and on-board instruments from the 1930s and '40s.

This mighty 50mm 'Super 8' watch, with notched bidirectional and rotating bezel, is a nod to one such vintage piece that would originally have been strapped to the thighs of WW2 bomber pilots. Unusually, the prominent screwlocked crown is positioned on the left side of the case - it was

designed this way to allow for easy adjustment during a flight. While the Super 8 is not a chronograph, a red triangular pointer on the inside flange of the rotating bezel can be used along with the hands to monitor elapsed time.

The watch has divided opinion because of its large size and absence of a stopwatch, but it's certainly a brave move on Breitling's part. It signals a new chapter in the brand's rich history of aviation timepieces, and this alone makes it quite the landmark release. The Super 8 is available in titanium with a green dial, or steel with black dial.



PATEK PHILIPPE 5524R-001 IN ROSE GOLD

A key event at this year's Baselworld watch fair was the surprising use of Patek Philippe's Instagram account. The brand launched both its first self-winding travel watch for ladies and the new 5524 Calatrava Pilot Travel Time on social media - the times are changing even for traditional brands. First released in 2015 in white gold with blue dial, this 42mm edition comes in a warm rose-gold case and brown sunburst dial with black gradation.



ZENITH PILOT TYPE 20 EXTRA SPECIAL IN

Inspired by its own archive, Zenith presented its bronze Heritage Pilot Extra Special Chrono in 2017. This year, it has followed up with a

40mm all-blue iteration with fluted crown. A dusty matt-blue face with SuperLuminova Arabic numerals is matched by a blue leather oily nubuck strap with contrasting stitching and protective rubber lining for comfort. Fitted with Zenith's El Primero 4069 Calibre, the Zenith

Pilot has a power reserve of 50 hours.



IWC BIG PILOT'S WATCH ANNUAL CALENDAR

Released to celebrate IWC's anniversary and limited to 150 models, its newest addition features a large, 46.2mm stainless steel case, blue lacquer-finish dial and rhodium-plated hands. Fitted with an exhibition caseback displaying movement and the Jubilee medallion inlaid rotor, the watch also boasts an annual calendar complication. Keeping track of month, date and day of the week in US-format, it requires one annual adjustment each February.



We put you in the Driver's Seat...

A selection of our inventory cannot be found in our advertisements or on our website. Many times buyers and sellers prefer discrete transactions away from the media hype and publicity auction sales often create. We presently have an impressive selection of vintage race and sports cars which are eligible for the world's top events. If you wish to sell or trade your classic, or if you are looking for a specific model, chances are that we know where to find it or already have a buyer. We are your reliable partner for buying, selling, or trading your classic automobiles.

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FERRARI CURRENTLY AVAILABLE: 1952 2255 Vignale Berlinetta 250 LM - Coming soon. 250 PF Cabriolet II 275 GTB/4 • 330 GTS 365 GT4/BB • 512 BBi

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NEW WATCHES

ULYSSE NARDIN FREAKS OUT

Who really needs hands or a crown on their watch?

LE FREAK ISN'T so much 'chic' as curiously futuristic. Ulysse Nardin's avant-garde timepiece, first released in 2001, is a pioneering example of hightech horology. It flipped the mechanics of the watch inside out by doing away with the hands and the crown, and instead using the movement – a flying tourbillon – to display time. As this complex movement rotates on its own axis, it actually displays the time as it 'makes' it, hence the Freak name.

The watchmaker recently extended this family of timepieces with a quartet of super-light titanium models called the Freak Out collection. The traditional anchor and anchor wheel have been replaced with two silicon impulse wheels at the centre of the dial, ensuring force is always released in the direction of the balance rotation and minimising friction. A 'Freak' lock at 6 o'clock releases the rotating bezel, for the adjustment of hours and minutes.

The quartet – two blue-dial versions, a black-dial edition with a gold gear train, and a full black PVD model – have been issued with a restyled case and bezel based on the design of the Ulysse Nardin InnoVision 2 Concept, an experimental timepiece that sold for \$1 million last year.





TAG HEUER MONACO BAMFORD

George Bamford has been customising luxury watches in his own unique rock 'n' roll style since 2003 – creating special editions for clients who want a more personalised take on classic models. On the Bamford website, you can 'build your own' version by adding coloured minute-markers, hands, and even dial coatings. Last year, Bamford was officially welcomed into the LVMH fold: TAG Heuer's CEO, Jean-Claude Biver, signed him up as the marque's official customisation partner. The fruit of this union is this black Monaco with featherweight carbon case and aqua-blue highlights, Bamford's signature colour.

£6600



NEW WATCHES

GYROGRAFF DRIVE 48MM

The dials on three new GyroGraffs suggest that the wearer is 'driving time' by featuring two hands on a steering wheel, so it's like looking into an arty, horological version of Gran Turismo. These automotive-inspired dials – which show the inside of a classic car, contemporary motor or F1 racer – take over 50 hours to create via micro-painting and Grand Feu enamelling, in which enamel powder is fired layer by layer in a kiln at soaring temperatures to achieve a rich patina and pattern. The GyroGraffs house intricate features: a three-dimensional moonphase indicator and a double-axis tourbillon.



BLANCPAIN VILLERET QUANTIÈME COMPLET

Blancpain is expert at ensuring that highly sophisticated complications are subtly displayed and easy to read, and, despite its restrained appearance, this watch does a hell of a lot. There's a complete calendar with GMT function, date window and moonphase, while its in-house movement is also supremely anti-magnetic and precise thanks to the inclusion of a new silicon balance spring. Most ingenious are the tiny under-lug correctors that can be pushed with a fingertip to alter the watch's indications – a smart innovation that dispenses with the finicky tool that is usually required to make such adjustments

£11,640

PETER BRADFIELD LTD



1931 Invicta SType Tourer by Carbodies

S 44 is an original SType with a fascinating history, including Brooklands and having been in the same hands for over 50 years! A rare opportunity to acquire a world class car.



1936 Lagonda LG 45 Rapide Replica

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1997 Ferrari 550 Maranello finished in Grigio Titanio with contrasting Burgundy hide interior. This is an exceptional example of a motor car that most Ferrari enthusiasts consider as "A Keeper". The coachwork is completely unblemished and the sumptuous Burgundy interior shows no signs of wear. It has covered only 31,000 miles from new and has been owned by a serious enthusiast who has looked after the car without regard to cost. With the car is a well stamped up service history by both Ferrari Main dealers and Ferrari specialists showing regular and correct maintenance with cam belt services done on time, the most recent of which has been carried out only 800 miles ago in 2016. Also there is a large history file with invoices detailing works previously carried out. From the history file and the current unblemished condition it is obvious the car has been well looked after and will undoubtedly provide many years of exiting motoring. These cars are al Grand Tourer, ideally suited for long continental trips and providing an effortless motoring experience. They have seen a steady increase in value over the past five years, mainly due to the fact that they are such a good car to drive rather than a pointless hype of market trends and are predicted to continue to steadily rise. Very sensibly priced for one in this exceptional condition at £125,000.



This exceptional matching numbers Aston Martin DB MkIII saloon has been in the ownership of AMOC Member, David Price in Canada for the past 33 years during which time he has completely restored the car to a standard where he has been highly placed in several concours events, winning his class on more than one occasion. The restoration was completed 11 years ago in 2007 and the car still remains in superb condition. Finished in Aston Racing Green with pale grey hide interior piped in green and complimented with Grey Wilton carpet and a perfect headlining in West of England cloth, the car is beautiful to behold. Sitting on perfect chrome wire wheels and fitted with overdrive, the car provides a very rewarding driving experience and is capable of covering long distances in great comfort. The MkIII was only produced between late 1957 and early 1959 with a total of 459 saloons, 5 fixed head coupes and 85 drop head coupes being built. The car comes with a beautiful engine bay, all original tools, invoices dating back to before it was exported to Canada together with a parts catalogue and instruction manual and memorabilia from various concours events. We will service this car on behalf of the next owner but judging by the manner in which it currently drives it will be a mere formality. Realistically priced for one in this condition at £300,000.



1955 Aston Martin DB2/4 finished in Burgundy with contrasting Tan hide interior. Undoubtedly one of the best DB2/4's that we have encountered for many years. This car was purchased by the current owner through Four Ashes Garage in January 2010 and at the time was in the process of being rebuilt for a previous owner. The complete restoration by Four Ashes took a further year and the result is a car specifically built to be able to be competitive in Class A1 of AMOC racing yet be civilised as a fast road car for European touring. The restoration included a full engine rebuild to with a new Vetus cylinder block, a MkIII crankshaft and a gas flowed cylinder head with DB3S cams. Having now driven this car I can confirm that it is quite exceptional in performance and yet docile in traffic when required. The cosmetic finish of the car is quite exemplary including the engine bay and the price we are asking on behalf of the owner is very reasonable for a DB2/4 in such fine condition. Please enquire for more details.



This beautiful Ferrari 355 Berlinetta with manual transmission has been in the same ownership for the last 11 years where it has formed part of a private collection of various Ferrari models and other Supercars. It has been extremely well maintained and comes with a complete set of books in the original leather bound Ferrari wallet and has remained in excellent unmolested condition. The original tool kit is also with the car in its original leather case. Finished in Tour de France Blue with the light tan Connolly hide interior considered to be one of the best colour combinations. The F355 Berlinetta is a masterful piece of engineering and its impressive power and torque was achieved by huge development over its predecessors and adopting a new five-valve cylinder head resulting in an engine that produces 380 BHP and has blistering performance. This particular car is cosmetically unblemished and fabulous to drive and very sensibly priced for one in this condition at £72,500.

Please visit our website at www.runnymedemotorcompany.com

NARKET NEWS



Staluppi cars dominate in US

Top buys from Palm Beach and a raft of UK regional sales

BARRETT-JACKSON'S HUGE annual Palm Beach Auction on 12-15 April saw a total of 692 vehicles sold for a total of \$38.3 million. This included the no-reserve auction of the John Staluppi 'Cars of Dreams' collection, the top-seller of which was a 1959 DeSoto Adventurer Convertible for \$330,000. In fact eight of the top ten cars in the auction came from Staluppi's collection. The only car in the sale to surpass the Staluppi cars was a 2012 Lexus LFA Nürburgring Edition – with only 1600 miles – that sold for significantly more at \$770,000.

Almost six months into 2018, it seems as though UK auction buyers continue to be more discerning than ever. On the whole, the UK market is still feeling very cautious. During research for *Octane's* 2018 classic car price guide, the message from the trade was that most prices are holding steady, but the market is generally quiet.

H&H Classics' April auction ended with a sale rate of 52%, with few outstanding results. Interestingly, a 1934 Austin 10/4 Tourer made £18,281, while a 1931 Ford Model A Deluxe Roadster sold for £15,750 – both considerably above their estimates.

There is excitement around slightly more unusual older cars – those that might not necessarily have had broad appeal in the past – as well as the emerging modern classics. This is a market that Anglia Car Auctions' 14 April auction proved is alive and well, with sales of £2.1m. A Lister-converted Jaguar XJ-S 6.0-litre manual sold there for £37,100, and the ex-Ronnie McCartney Jaguar Mk2 rally car for £48,760.

Barons' Spring Classic on 21 April was topped by a 1965 Mercedes 230SL Pagoda at \pounds 51,700, but it was a 1930 Nash 494 Straight Eight Sedan that exceeded expectations at \pounds 44,000.

Brightwells' 11 April sale had traditional cars such as the Alvis Speed 20 SA Vanden Plas Sports Tourer for £79,520, but also showcased modern classics, notably no longer relegated o their own dedicated auctions. We loved the restoration project four-door Bristol 405, sold for £7840.

TOP 10 PRICES April 2018

£1,093,000 (\$1,540,000) 1962 Mercedes-Benz 300SL Roadster RM Sotheby's, Fort Lauderdale, USA. 6-7 April

£847,000 (\$1,193,500)

1962 Mercedes-Benz 300SL Roadster RM Sotheby's, Fort Lauderdale, USA. 6-7 April

£540,500 (\$770,000)

2012 Lexus LFA Nürburgring Edition Barrett-Jackson, Palm Beach, USA. 12-15 April

£300,000 (\$420,000)

1938 Mercedes-Benz 320 Cabriolet Worldwide Auctioneers, Arlington, USA. 21 April

£298,500 (\$418,000)

1971 Plymouth Hemi 'Cuda Worldwide Auctioneers, Arlington, USA. 21 April

£265,500 (\$374,000)

1932 Packard Twin Six Individual Custom Sport Phaeton RM Sotheby's, Fort Lauderdale, USA. 6-7 April

£263,500 (\$368,500)

2006 Ford GT Mecum, Houston, USA 5-7 April

£261,500 (\$368,500)

1990 Lamborghini LM002 LM/American RM Sotheby's, Fort Lauderdale, USA. 6-7 April

£259,500 (\$365,750)

1949 Bentley B Special Speed 8 by Racing Green RM Sotheby's, Fort Lauderdale, USA. 6-7 April

£251,500 (\$352,000) 1965 Shelby GT350

Worldwide Auctioneers, Arlington, USA. 21 April



DAVE KINNEY'S CAR OF THE MONTH

1956 Continental MkII

Barrett-Jackson, Palm Beach, Florida April 12-15

A 2009 **RESTORATION** by respected shop Grey Hills, this Continental was said to be a frame-off labour-of-love that took multiple years. Finished in black inside and out, with extra touches that include mouton fur carpeting, its 368ci engine and three-speed auto transmission have both been rebuilt. Almost ten years after the restoration, it shows remarkably well. Close to perfect, in fact.

Introduced at the Paris auto show, the 1956-57 Continental MkII was Ford's attempt at a European-style automobile that was built in the United States. Priced at just over \$10,000, it was more than twice as expensive as many of its rivals, and indeed other cars from sister company Lincoln. (During the MkII's brief two-year run, Continental was its own division, with separate marketing from Lincoln or indeed other Ford and Mercury brands.) The only option offered was air-con, a \$595 accessory, and Ford is said to have lost something like \$1000 on each car. This was probably because the MkII was handbuilt. Just a handful over 3000 were made, most from the 1956 model year, and the list of first owners is awash with captains of industry, Hollywood stars and TV personalities.

Prices have been all over the place in the past decade, ranging everywhere from \$30,000 to more than \$100k. The difference is usually related to the age or the quality of the restoration. At which end is the better buy? The more expensive car, like this \$102,300 example, of course. The MkII is costly to restore, and a 'just good enough' car can be a world-class money pit. Spend more, get more.

Dave Kinney is an auction analyst, an expert on the US market scene and publishes the *Hagerty Price Guide*.

BARGAIN OF THE MONTH



1985 RENAULT ALPINE GTA RM Sotheby's, Florida

This 2.8-litre PRV V6-equipped example was said to have been sold new in Switzerland, and the second owner took it to Vancouver, Canada, in the 1990s. With 28,000km on the clock, this is a super-rare car in the USA, where the GTA wasn't officially imported when new. Given that, at \$18,700 it looked a superb buy.

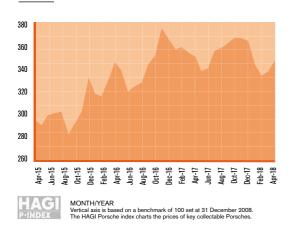
SURPRISE OF THE MONTH



1970 MASERATI GHIBLI 4.7 RM Sotheby's, Florida

This low-mileage, two-owner barnfind, a manual car in white with a saddle tan interior, has been sitting for 37 years and is in need of total restoration of all surfaces and systems. A few years ago it would have been a parts car, but it made \$121k and could be worth three times that when the work is done.

HAGI PORSCHE INDEX



PHYSICS AND COLLECTING cars have

more in common than you might think, as Porsche has demonstrated on its longterm trajectory through the marketplace. The laws of gravity and rotational force apply to both.

The HAGI P Porsche index gained 1.23% in March and a further 2.76% in April. Yet these single-digit contributions still leave the HAGI P shy of its standing six months ago at the end of October 2017. However, it's the longer-term view that is more informative.

Through three years from 2014 to the end of 2016, the HAGI P strongly outperformed other HAGI individual marque indices, as well as the overall market represented by the HAGI Top. The peak growth year for Porsche was 2014, when the HAGI P gained 32.06%. Yet by the end of 2017 gravity had clearly started to take effect. Porsche was still ahead of all the others in index-level terms but was being brought back down to Earth.

The legacy of soaring growth means that Porsche has gained 17.08% over the last three years. Yet four months into 2018 Porsche stands at an index level of 346.98, which is back almost exactly where it was in April 2016 before it peaked in November 2016 at a heady 374.15 – well out in front of other HAGI measures. In other words, two-year growth is zero, and year on year to April 2018 is marginally down (0.87%), while other measures are still posting single-digit gains.

Now gravity and rotational forces have again achieved equilibrium. After ten years Porsche is once more aligned with other sectors. There's the similarity and the difference. Visit historicautogroup.com for further analysis. **Dave Selby**







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1968 DB6 Manual, excellent condition car with matching numbers and comprehensive history



1967 DB6 Original factory Vantage Manual with high spec, matching numbers



2007 Vanquish S, Immaculate car with just 8,000 miles and full service history









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Ford fiesta in Holland

Bonhams, Hillegom, The Netherlands 23 June

WHAT IS BELIEVED to be the largest collection of Fords in the world is to be sold off lock, stock and barrel – and all at no reserve – in The Netherlands in the next month. The auction will offer the contents of Piet Den Hartogh's private museum, which showcases over 200 Ford and Lincoln cars and commercials as well as more than 50 motorcycles. The astonishing selection of vehicles ranges from the everyday such as Ford Model As, Bs and Cs to ambulances, fire engines and ice cream vans.

The all-day sale will actually take place at

the museum, which is close to Amsterdam, and the dispersal of the collection is a rather sad end for what Den Hartogh dedicated his adult life to building up. Having been inspired by the trucks used by his father Jacobus' haulage company, Den Hartogh bought his first Ford in 1956 and soon decided that he needed to amass all the prewar Fords, from a 1903 Model A to 1930s Prohibition favourites, and on to early postwar cars up to 1949, via camper vans to a Canadian police-issue snowmobile.

The collection was opened up to the public



in 1997 on the suggestion of Piet's wife and it has remained a family affair, being run by their daughter Greske for many years. Until the burden got too much; hence the sale.

You can find out more about the vehicles in the collection that fills three huge halls and 5000sq m at fordmuseum.nl, but some of the highlights are cars from every year between 1903 and 1908 and a large number of Model Ts from 1908 to 1927. The cars are generally unrestored and many are highly original, while all are said to be running (though you take your bets with museum cars).

Rupert Banner of Bonhams said: 'Each lot is offered without reserve, meaning that Ford enthusiasts and the wider collecting community, will be able to bid for a piece of the marque's history.'

bonhams.com

Return to Le Mans

Artcurial, Le Mans Classic 7 July



A GROUP IV Ferrari 365GTB/4 is to return to the scene of its finest hour when it is sold by Artcurial during the Le Mans Classic festival in July. Chassis 12467 famously came fifth overall at Le Mans in 1971, so you won't see it in the 1971 Steve McQueen movie, which used footage from the previous year. Even so, that year's event was notable for being the first to use the safer Indy-style rolling start and for the dominance of Porsche, with 917s occupying the first two places, 30 laps ahead of the 512Ms in third and fourth.

In fifth, first non-sports-prototype home and 83 laps behind the winners but winning the index of thermal efficiency, was the NART Daytona piloted by Bob Grossman and Luigi Chinetti Jr. It was the success of this car that opened Ferrari's eye to the Daytona's track potential, prompting it to prepare purpose-built racers.

Converted from a European-spec example, chassis 12467 was one of three development cars and after Le Mans went to the US, where it also ran at Daytona, Sebring and Watkins Glen. It stayed in the States, where it twice failed to sell at auction - at Pebble Beach in 2014 where it was bid to \$3.5 million, and at the Keno Brothers' Rolling Sculpture sale in New York, November 2015, when it reached \$4.9 million, just under its lower estimate. Artcurial might have better luck at La Sarthe, where it's estimated at €6.5-7.5 million. artcurial.com

QUICK GLANCE



TEMPTING TEST MULE

Bonhams Aston Martin Sale, Reading, UK 2 June This Aston Martin DBS is said to be the test mule for the fuel-injected V8 that replaced Tadek Marek's straight-six in the William Towns design. With the early 5.0-litre V8 proving unreliable, the first owner replaced it with a 5.3. It also has some factory-born idiosyncrasies such as the intakes on the bonnet and aluminium sills. Estimated at £130,000-180,000. bonhams.com



A QUESTION OF SCALE Osenat, Fontainebleau, France 16 June

This Bugatti Type 46 Coupé de Ville (est €350,000-400,000), isn't the most expensive car in the Feidt collection, but it's our star. It was created in the '70s, built over a decade by Jean-Pierre Varin and Gabriel Lebret to look like a shrunken 1932 Royale Coupé Napoleon. The result is gorgeous, but you won't find chassis 46065 in the factory records. osenat.com



GRAB A LIMITED ADDITION DVCA, Stalbridge, Dorset, UK 7 June When did you last see an Alfa 75, despite nearly

400,000 of them being sold? Only 3500 of them were the limited-edition T Spark and this right-handdrive 1992 manual example is number 3457 of those – close to the end of total 75 production. With a whopping 180,000 miles reported to be on the clock, it is estimated at £6000-8000. dvca.co.uk



JOIN THE JETSONS

Mecum, Portland, Oregon, USA 22-23 June If a dodgy hip or laziness makes getting out of the driver's seat tricky then this 413ci 1961 Chrysler 300G, with its swivelling seat to make getting to the kerb that 10% easier, is the car for you. First sold in North Dakota and equipped with factory air-con, it's had just two owners from new, and is thought to be one of only 340 hardtops left. mecum.com

ALSO LOOK OUT FOR...

'The success to me of the furniture,' says Thomas Molesworth expert Terry Winchell, 'is that it can go anywhere.' He has presumably never visited flat-pack suburbia, where Molesworth's cowboykitsch creations would stick out like a new gunslinger in the saloon. In its proper place, though, which is to say the American West, it has an undeniable charm.

Back in the 1930s and '40s, Molesworth was commissioned to kit out hotels and private homes in his signature style. Imagine an Old-West-themed version of a Tiki bar and you're pretty much there. It was good stuff, though – all made by hand, and designed with the flair of a man who was forced to abandon his studies at the Art Institute of Chicago. And it is seriously collectable, as evidenced by the hoard set to be sold by Sotheby's on 23 May in New York.

Our favourite lot is this fun radio made around 1942 and featuring a pair of Native American Yei-type figures. Not a great match for our lkea sideboard, but at \$20,000-30,000 there's no danger of it coming home with us, anyway.



AUCTION DIARY

26 May Mathewsons Thornton-le-Dale, UK 26 May Coys, London, UK 26 May Dan Kruse Classics Midland, USA 26-27 May Essex Classic Car Auctions Tolleshunt Knight, UK 27 May Shannons, Sydney, Australia 1-2 June Mecum, Las Vegas, USA 1-3 June Collector Car Productions Mississauga, Canada 2 June Classic Car Auctions Leamington Spa, UK 2 June Bonhams, Reading, UK 3 June Bonhams, Greenwich, USA 5 June H&H, Epsom, UK 5 June Barons, Esher, UK 7 June DVCA, Dorchester, UK 7-10 June Leake Auction, Tulsa, USA 8-9 June Mecum, Denver, USA 8-10 June Russo & Steele Newport Beach, USA 9 June Morris Leslie, Errol, UK 16 June Osenat, Fontainebleau, France 16 June Silver Auctions Coeur d'Alene, USA 16 June Anglia Car Auctions King's Lynn, UK 16 June Oldtimer Galerie Zurich, Switzerland 20-23 June Barrett-Jackson Uncasville, USA 22-23 June Mecum, Portland, USA 22-24 June **Twin Cities Auctions** St Paul, USA 23 June Bonhams Hillegom, Netherlands 23 June Dorotheum, Vösendorf, Austria 23-24 June RM Sotheby's, Hampton, USA



1965 Jensen C-V8 Convertible

£225,000. Classic Automobiles Worldwide Ltd, London, UK

RARITY CAN OFTEN be over-played in the classic car world, but every now and then something genuinely unique with the capacity to surprise can crop up. The one and only Jensen C-V8 Convertible – known by its factory designation of JM-EXP-108 – has come onto the market for the very first time.

Dealers were crying out for a convertible C-V8, so Jensen began working on the model in summer of 1964. Based on an extended C-V8 Mk2 chassis, this prototype was completed a year later.

It ended up for sale at the London-based Jensen distributor, Charles Follett. Government Foreign Secretary Lord Carrington took a liking to the Jensen, and purchased the one-off Convertible immediately. Teething issues surfaced, though, including a leaky hood, meaning it returned to the factory for some fine-tuning.

After further evaluation, it was decided that too much development was necessary to improve the convertible's lack of torsional stiffness, refinement and handling to make it viable for production. It was promptly returned to Lord Carrington, who continued to use it.

The issues didn't stop there, however, and it returned once again to the factory for an upgraded (Mk3) braking system, repaint and yet more hood adjustments. Letters in the history file show that Carrington expected these to be completed free of charge... Jensen did not.

Carrington traded up to an Interceptor in 1967, clearly not too jaded by the experience, and the C-V8 was quickly sold to an enthusiast who had expressed an interest in the car when it was originally offered for sale. It performed much more reliably for its second owner, and has remained in that family ever since. With the original Smoke Green paint and grey leather interior, it retains a character that simply cannot be reproduced. We hope it stays that way. classic-car-london.com





SHOWROOM BRIEFS



1971 Alfa Romeo GT Junior €43,000

This charming restored Junior 'Scalino' has a 130bhp 2.0-litre, GTA wheels, white front valance and no bumpers, giving it a real competition car feel. carcave.be



1995 Mercedes-Benz E320 Coupé. £22,895

One of the last W124 Coupés, and beautifully preserved after spending its life on Japan's salt-free roads. It has just been imported and shows 89,000km. It's also right-hand drive. **neweraimports.com**

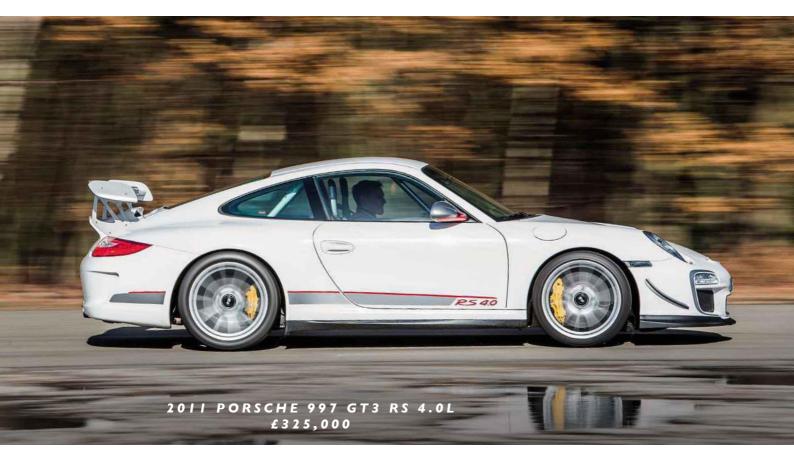


1959 Moretti 750 Tour du Monde. £24,950 Moretti made cute coupés in the 1950s before switching to Fiat-based cars and this unrestored Tour du Monde looks big fun. Imported in 1994, it is Guernsey registered. Ieriche.com



1978 Peugeot 504. €12,950 Just the thing for our potholeriddled roads? Supple suspension and legendary ruggedness aside, the 504 just has a classy feel, and this Dutch example still looks fresh from a Champagne Metallic repaint. erclassics.com

HENDON WAY MOTORS





1980 PORSCHE 930 TURBO COUPE £79,950



1969 JAGUAR E-TYPE SII ROADSTER 4.2LHD CONCOURS - **£124,950**



1973 FERRARI 365 GTB/4 DAYTONA 38,000 MILES - **£POA**



1997 AC COBRA MK IV SHORT NOSE II,000 MILES - £135,000



1967 FERRARI 275 GTB/4 £POA

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1932-34 Ford V8

Ford's V8 cars were fast when new and are very usable today

A V8 ENGINE was nothing new in the early 1930s, but one at an affordable price certainly was. Ford's nearest rivals charged over \$1000, the V8 Lincoln was \$4600, yet Henry Ford planned to sell his V8s at \$500. Ford himself preferred fourcylinder engines but chose an eight 'because Chevrolet is going to a six'. Experiments began with an X8 – two banks of four cylinders in cross form – but, once V8 engines from various luxury cars were evaluated, Ford accepted a 60° V formation.

The 221ci (3.6-litre) V8-equipped cars cost only \$50 more than the four-cylinder versions. Cheapest was the Deluxe roadster at \$460. Although all 1932 Fords tend to get called Model Bs, that name was only applied to the four-cylinder cars. The V8 was called the Model 18: the first eight-cylinder.

For 1933 and 1934, Ford cars were offered as Standard or Deluxe, each with four or eight cylinders and all known as the Model 40. Deluxe cars were identified by twin lights on the cowl and dual exterior horns. They ushered in the streamlined era of design and could be specified with dual wipers, heater and radio.

Among changes to the 1934 model were a flatter grille with thicker surround, a second bonnet handle, and straight (not curved) bonnet louvres. The Detroit Lubricator carburettor was replaced by a superior dual-downdraft Stromberg that increased output by 10bhp to 85bhp. In 1934, for the first time in four years Ford made a profit, while bank robber Clyde Barrow famously wrote to Henry Ford praising his V8s as getaway cars – although it's now believed that his letter was actually a forgery by Ford's PR department.

It's estimated that over half the surviving 1930s Fords have been hot-rodded – with parts so easily interchanged, substantial upgrades could be achieved with a socket set and perhaps a little welding. A great many Fords were destroyed on stock car tracks and in jalopy races but, thanks to the popularity of hot-rodding, aftermarket steel bodywork is widely available. It's possible to build a complete 1932 Ford solely from brand new parts; the situation is much the same for the Model 40.

The famous flathead V8 would stay in production with various changes until 1953. Although early engines suffered cracked blocks along with piston and bearing failures – a result of being rushed into production – a flathead should still prove capable of pushing an old Ford to 70mph and beyond. Similarly, just because the cars are more than 80 years old doesn't mean that a good one shouldn't corner well and drive more than adequately on modern roads. Happily, the various pedals and controls are conventional to modern eyes.

As with most classic cars, originality is prized, but perhaps more so with these because it's a rare 80-year-old Ford that hasn't been rebuilt at least once. Cars don't come on the market all that often, tending to change hands between collectors. Opentop two-door roadsters and wood-bodied station wagons are the most desirable. **Mike Renaut**

THE LOWDOWN

WHAT TO PAY

Searching for V8s, we found a 1932 Deluxe Fordor sedan 'older restoration' at \$36,000, a \$45,500 Deluxe Phaeton, and a completely original five-window for \$50,000. A concours 1932 Deluxe roadster was \$79,000. We found only one 1933, a running four-door sedan with decent paint and interior for \$22,500. A fully restored 1934 cabriolet was \$59,500. A second, with a 12-volt conversion, was \$65,500 in a private sale. One in original condition, other than a later Mercury flathead and wheels, was \$75,000, as was another fully restored in 2017. Proving just how critical body style is, a complete, unrestored and drivable four-door '34 sedan was only \$6500.

LOOK OUT FOR ...

Four- and eight-cylinder cars were identical beyond powerplant and badging, so check the serial number on the chassis frame near the clutch pedal for an 'AB' or '18' prefix (C indicates Canadian built) on a 1932. For 1933 and '34 the VIN is also on the left front pillar and again starts 18- or B.

Overheating flatheads are largely a thing of the past and you should expect one to last 40,000 miles between overhauls; less if it's driven hard. Regular maintenance and lubrication are essential.

Construction was usually an all-steel shell, sometimes with wooden internal framing. Both rot. Uneven door gaps point to worn hinges at best, a twisted body/frame at worst. Bodies do flex; examine the front roof pillars above and below the 'screen corners and the panel below the bootlid on coupes.

Check frames carefully; they are flexible enough that early 1932 cars required dealerinstalled strengthening plates above the rear axle.

Ford built these cars in 33 countries and foreign cars can differ greatly from their American counterparts in bodywork design, and often came with smaller engines.



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X60 TH



2018 3 Wheeler unregistered



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50th Anniversarv Plus 8 build slot with automatic transmission



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1963 Jaguar E-Type Low Drag POA A beautiful E-type Low Drag completely recommissioned for the 2017 race season. Ready to



1956 Jaguar XK140 FHC

go!

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Finished in Jaguar British Racing Green, this XK140 is fitted with a full roll cage, competition bucket seats and comprehensive race preparation.



1973 Lynx D-type – 57 SAL £295,000 CKL are thrilled to offer 57 SAL, Lynx's 17th D-type order and the legendary Lynx D-type which claimed those National Endurance Speed Records at MIRA in 1987.



1983 Lynx Eventer £65,000 Remarkably low milage example in time-warp condition. Just 5,027 Miles from New. 1 previous owner.



1949 - Early Alloy "Prototype" XK120 POA This incredibly restored, early alloy XK120 has been finely and knowledgably finished by CKL to reach its award-winning concours standard.



1953 Jaguar XK120 Comp Spec £80,000 A fantastic opportunity to own this competition spec XK120 with a solid US racing history in events at Road America, Sebring and Watkins Glen.

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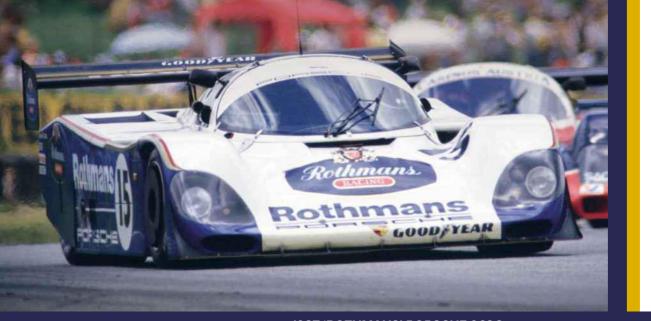
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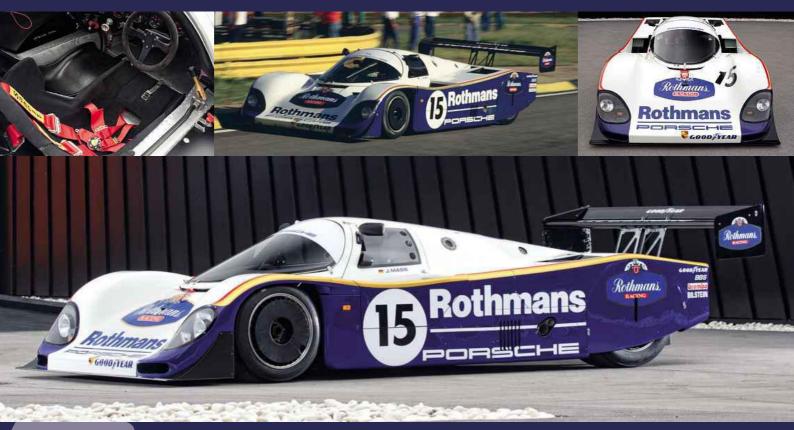
DUNCAN HAMILTON ROFGO





1987 'ROTHMANS' PORSCHE 962C

Le Mans in 1987. 1987 Norisring 200 'Money Race' winner. 1987 Kyalami 500km winner with Jochen Mass (Rothmans). Multiple podiums in 1987 World Sports Car Championship. Newly restored by Katana Ltd and race-ready. **POA**









1974 Ferrari Dino 246 GTS - orig. RHD, matching numbers, rare



1964 Jaguar E-Type Roadster Lightweight - hand crafted hommage



1970 Alfa Romeo GT 1750 - original RHD, Australian delivered, fully restored, extensive history



1991 Honda NSX - stunning Australian delivered Coupé, only 6,000 kms from new, as new condition

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1964 DB5 VANTAGE SALOON Silver Birch with Black hide. Benefiting from a significant overhaul in excess of £100,000 since 2016, this example is presented in outstanding condition and comes with an extensive service history. Supplied with 1-year Aston Martin Warranty.

£869,000



2013 V12 VANTAGE ROADSTER Morning Frost White with Spicy Red interior. Optional features include Aston Martin Works V12 Front Grille, red-tinted carbon fibre exterior, carbon interior facia trim pack, and reversing camera. 6-speed manual. 15.000 miles

£135.000



1979 AMV8 VOLANTE Original Windsor Red with Burgundy piped Magnolia hide colour specification. One of 849 examples. Equipped with a 5.3 litre 432bhp V8 and a power operated hood. Automatic. 47,513 miles. Supplied with 1-year Aston Martin Warranty.

£225,000



2015 RAPIDE S

Storm Black with Onyx Black interior. Features include twin-screen rear entertainment system, heated front and rear seats, front and rear parking sensors, and Bang and Olufsen BeoSound Audio. 8-speed Touchtronic III Automatic. 13,500 miles.





1996 V8 VANTAGE V600

Mendip Blue with Silver Grey interior. The last Vantage to be upgraded to V600 specification by Aston Martin Works and includes a superb replacement Supercharger boost gauge from a WW2 Spitfire. Supplied with 1-year Aston Martin Warranty.

£335,000



2015 VANQUISH COUPE Onyx Black with Obsidian Black interior. Features include launch control, reversing camera, alarm upgrade, Shadow Bronze Jewellery Pack and heated and ventilated front seats. 8-speed Touchtronic III Automatic. 12,050 miles.



2004 V12 VANQUISH (LHD)

Tungsten Silver Metallic with Charcoal interior. Only 10,000km. A German specification left-hand drive example in immaculate show condition. A 2016 Aston Martin Owner's Club Concours class winner. Supplied with 1-year Aston Martin Warranty.

£125,000



2017 VANTAGE GT8

Volcano Red with Pure Black Alcantara interior. 500 miles. Features include optional lightweight carbon fibre seats, carbon fibre front splitter and diffuser, Track Mode, alarm upgrade and exposed carbon fibre valances. Sportshift II 7-speed transmission.

PARTS

£225.000

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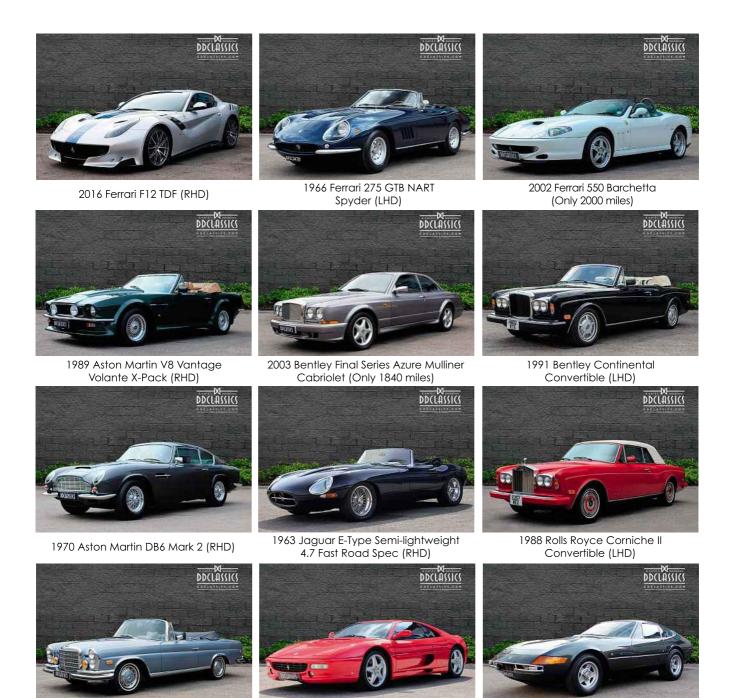
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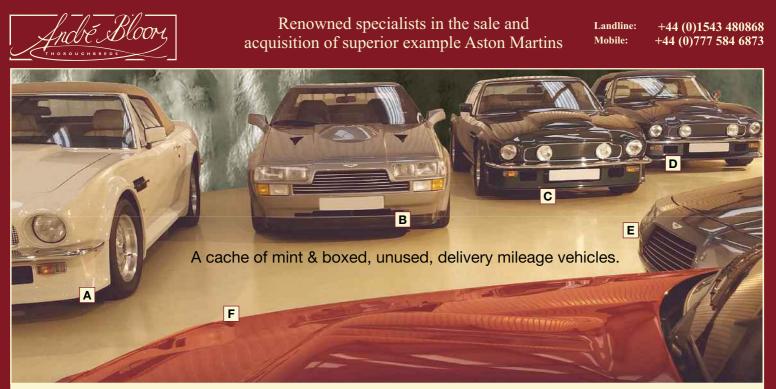
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A 1989 RHD 5 SPEED V8 VANTAGE VOLANTE. Cheltenham Beige. Magnolia piped Light Brown. 2,000 dry miles. Factory fitted Magnolia luggage.
 B 1986 RHD 5 SPEED V8 VANTAGE ZAGATO. Lightning Silver. Navy Blue. 266 delivery miles.

C 1990 RHD 5 SPEED V8 VANTAGE 580X. Balmoral Green. Tan piped Green. 242 delivery miles + 256 dry exercise miles (498 miles total).

D 1989 RHD 5 SPEED V8 VANTAGE VOLANTE. Chichester Blue. Parchment piped Navy. 352 delivery miles. Factory fitted Navy Blue luggage. **E** 1988 LHD 5 SPEED V8 VANTAGE ZAGATO. Javelin Grey. Black. 15,500 Kms.

F 1990 RHD 5 SPEED V8 VANTAGE ZAGATO VOLANTE. Factory 6.3 Litre. Gladiator Red. Parchment piped Red. 1,335 dry miles.



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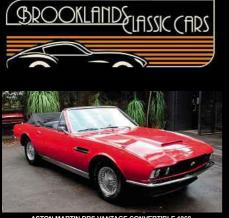


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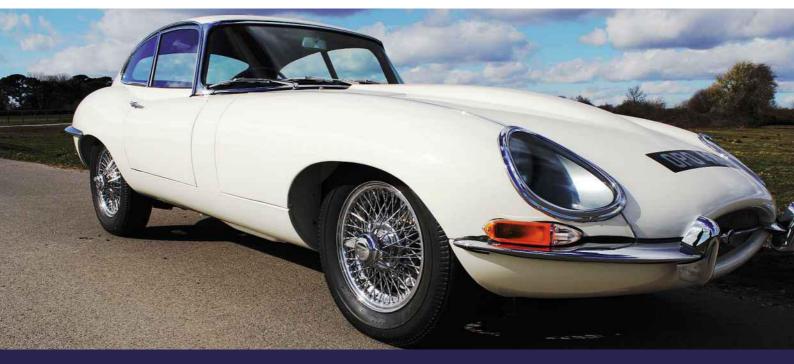
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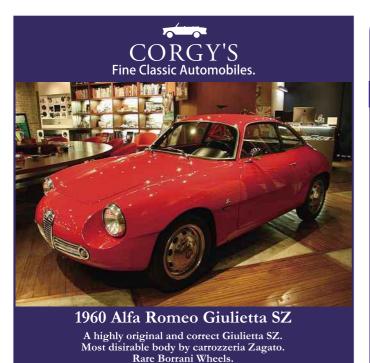
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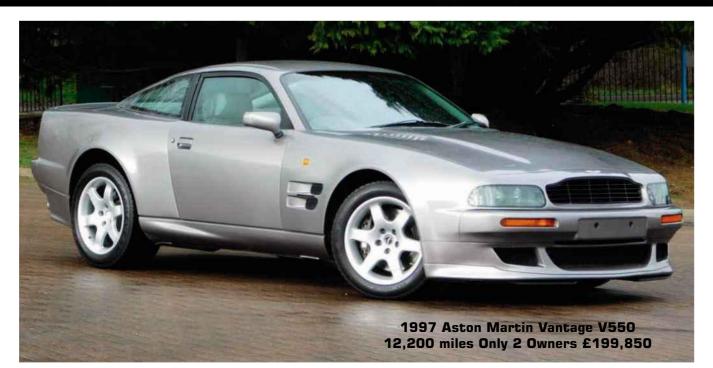
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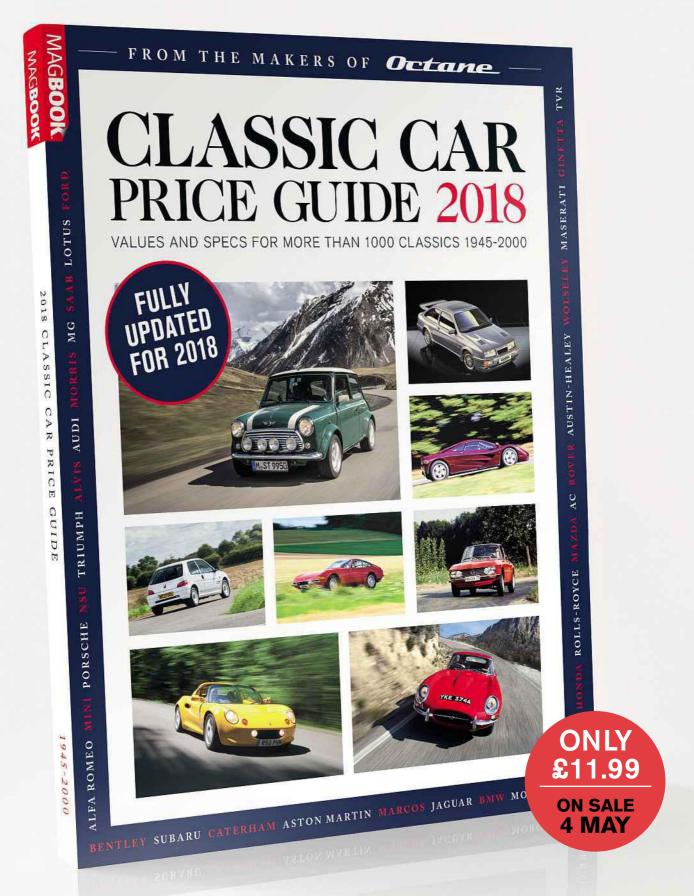
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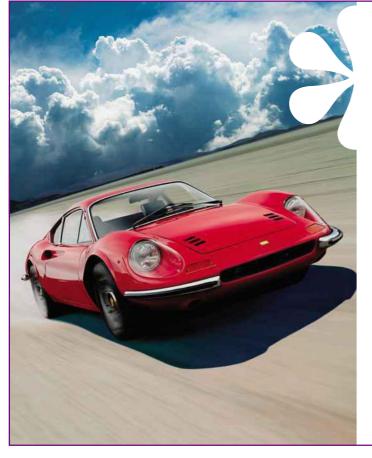


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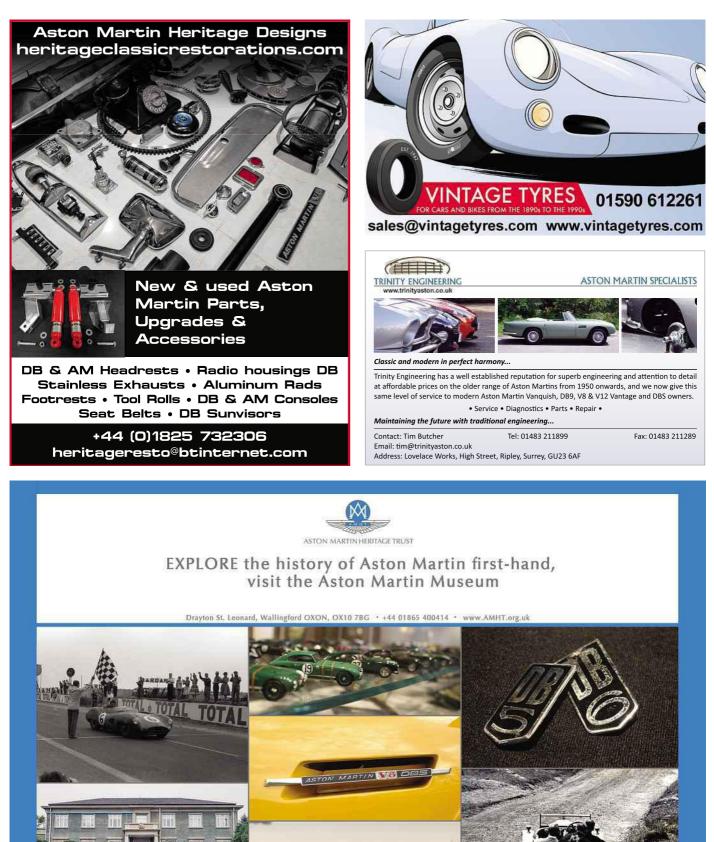
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Day in the life



TOBY MOODY

Whether at frozen lakes or Goodwood, this commentator thrives on the thrill of reporting all kinds of motorsport

I'VE BEEN FREELANCE since my 22nd birthday, so every day is different with racetrack commentaries, car launches, voice-overs... and lots of phone calls. So many phone calls that I've now put a chair at the end of the garden so I can talk away in peace while admiring the view over the fields.

If I'm at a racetrack, I try to make the mornings as stress-free as possible. The secret of that is to start 'race day' the night before, by doing notes and prep for the broadcast the next day. Turning up and winging it won't do the job. The 'old school' may well have managed late nights with bottles of red and four hours' sleep, but broadcasting with a hangover doesn't work. I've tried it and it's rubbish.

Taking time to watch the chaos of fans as they try to blag their way into the Mugello MotoGP paddock with the old 'I'm a friend of Valentino' line always amuses, while standing on the top of a motorhome at Jerez, hearing Pink Floyd's *Shine On You Crazy Diamond* over the PA as the sun peeks over the hill, gets you in the right spirit to portray just how brilliant these sporting days are.

For me, commentating isn't just about saying there's a red one in front of the blue one. It's about the experience of the weekend, not only for petrolheads but also for the viewer who drifts in and out, so I'm always trying to make a mental note of things to add to a broadcast. Being a 'scoop' journalist has never interested me, but talking to people and getting nuggets impossible to use on-air are all useful in building up a full picture of the paddock and the race.

This year I've commentated on some Scandinavian RallyCross, where the commentary box was an EasyUp tent overlooking a frozen lake at -12°C. It was huge fun but I always look forward to the Le Mans 24 Hours, where I've worked for a few years now as a commentator for the ACO on its world feed and as a host for manufacturers in their hospitality units.

At Le Mans you have to temper the enthusiasm and conserve your energy levels, as you need to be on top form whenever you're in the box. So trying to go to bed early Left

Spin! Spin! Spin! Toby, in white shirt, puts the action into instant words as Mark Webber looks on.

is a priority, in one of the new caravans that the ACO lays on by the TV area. It's a brilliant innovation because you save hours by not being stuck in traffic, and with the big hospitalities nearby there's a chance of a second breakfast with Aston or Porsche – I can't function without food in the morning.

This year I'm presenting at the Goodwood Festival of Speed again. That means long days, but it's all worth it for who and what you see. The thrill there is hearing from my producer: 'We need a five-minute piece, live, in under a minute's time, please, Toby.' To think of what to say about the nearest Porsche 956 or Audi Quattro is a buzz before hearing the 'Cue Toby!' in my ears. The TV guys almost have their own separate race alongside the racing on track.

The phone will surely ring during the day wherever I am in the world. It was pretty cool to be asked to work for Jenson Button this year as he races SuperGT in Japan. He has a YouTube channel that covers what's happening behind the scenes as well as the races, which are edited down to about 20 minutes each. It's opening up a wider horizon for fans to keep in touch with a genuinely cool dude. I popped out to Fuji for a preseason test and he was mobbed by fans every time he went outside the garage. So there were three security guys... at a test session!

There'll always be work for Shelsley Walsh during my day because I'm a director there. I've seen it grow from hosting three race weekends a year to seven, plus lots of other events that aren't against the clock. I did my first commentary at Shelsley and I have a soft spot for it in my motorsport world. It was my dream to see an Auto Union C-Type return to Shelsley, and I made it happen in 2016 when Hans-Joachim Stuck came and wowed us all.

I'm a complete BMW E30 M3 nut, since having a summer holiday job at Prodrive in 1990, where I worked on the Bastos M3. For a 17-year-old that was pretty special, and it made me fall in love with such a cool car. So it was clearly fate when I saw the right one advertised for sale in 1999. I bought it and used it to drive to Imola, Monza, Switzerland, Andorra and Spain.

I still have it, so on the odd sunny weekday I'll take it out without feeling guilty, as I was probably working at a circuit the weekend before. The M3 fuelled a love of classic and youngtimer cars that lasts to this day.



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