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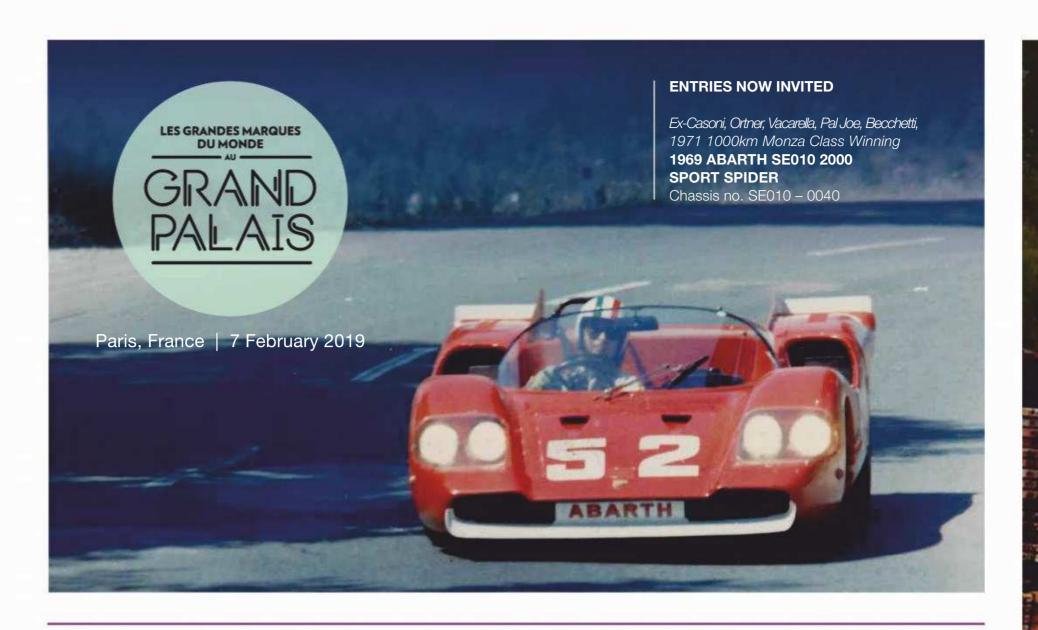




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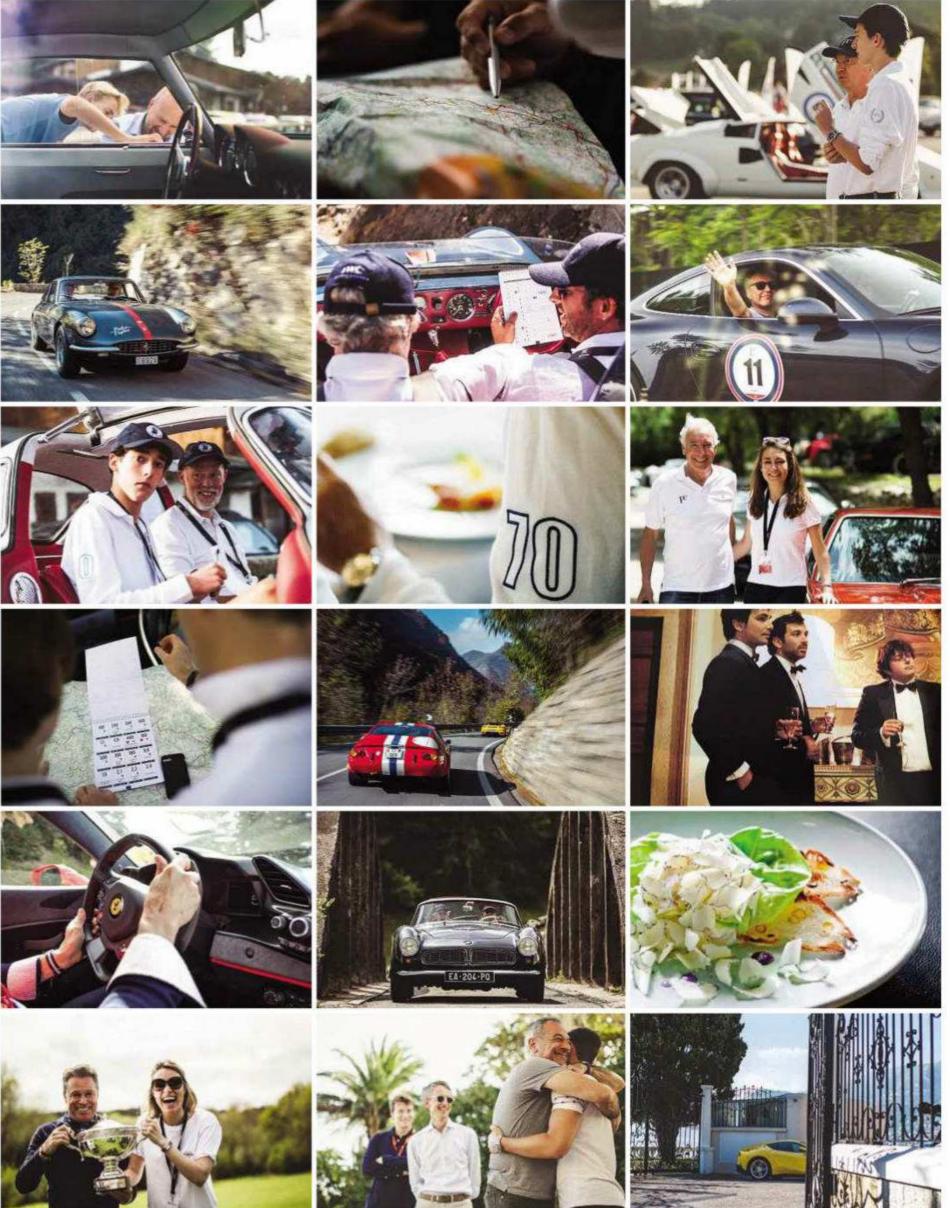
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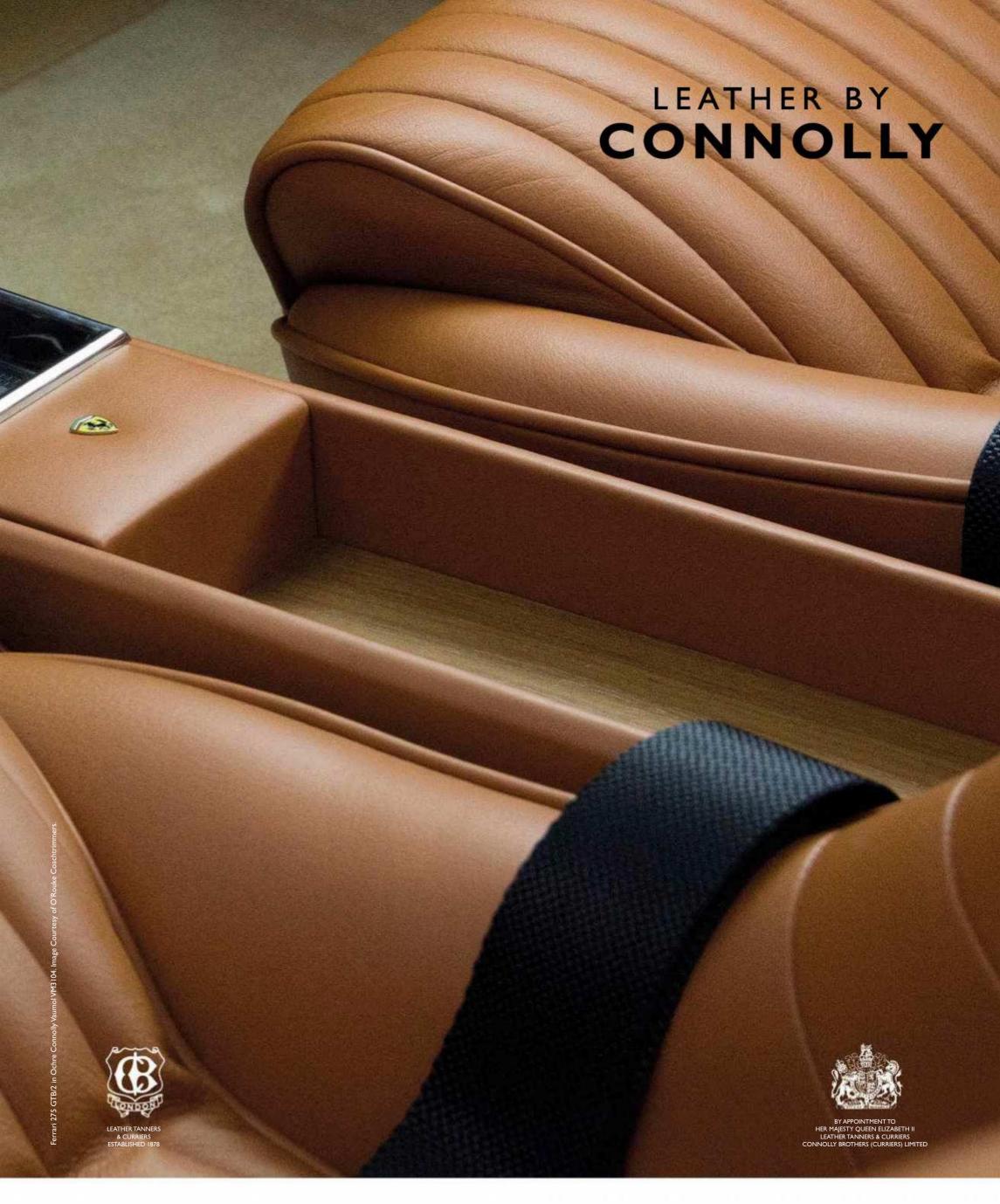




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CALIBER RM 033

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EDITOR'S WELCOME

Size is everything

I CAN FORGIVE you if you are having a bit of a Bobby Ewing moment right now, waking up in the shower, rubbing your head and wondering what has happened to the size of your copy of *Octane* magazine. Again.

Well, please allow me to elaborate.

It's fair to say that not every reader embraced last year's change of size for *Octane*. While it's true that some adored the new format – 'airport friendly' and 'classic yet modern' were a couple of comments that kept cropping up – others felt that the new size diluted the long, indulgent read that they relished luxuriating in.

Well, to those people we say 'We have listened' and, having now used up all the paper we pre-ordered in the smaller size, from this issue *Octane* returns to the format that you will all be more familiar – and hopefully happy – with. If this leaves an unsightly 13-issue wide dip on your bookshelf, sorry. Personally, I am considering fashioning a plinth, or folding some card to even up the peaks and troughs.

So, with the humble pie scoffed, what a great issue to mark our return to form(at). Our cover story, on the uniquely challenging restoration of an ex-Le Mans McLaren F1 Long Tail, is not just a fascinating tale beautifully photographed and presented. For me it epitomises what sets

Octane apart from other magazines. Only we have that level of access to that calibre of car, and long may it continue.

There are plenty of other reminders in this edition of what makes this magazine unique and helps retain its freshness. First there is the Angell Bentley, a car that on the surface might seem like a relatively unremarkable $3\frac{1}{2}$ Litre. Yet this rather wonderful vintage beauty has such a rich history and oozes such astonishing originality that we fell in love with it instantly. And we are sure you will, too.

Similarly, every month we also strive to bring you something different from the wider world of transport. And this issue it is Martin Gurdon learning to drive *Colleen* the traction engine – well, strictly speaking, she's a steam tractor.



I will never tire of gazing at the photo on pages 114-115. At a blistering 4mph, it probably wasn't the trickiest Paul Harmer has ever taken.

James Elliott, editor in chief

FEATURING



MARK DIXON

'While I've been privileged to drive several McLarens this year, there was one car I couldn't get my backside into – the F1 GTR Long Tail that's on our cover. But having followed its restoration for the last two years and seen the incredible job that McLaren has done, I can quite understand why!'

Read its story on pages 60-76.



JOHN SIMISTER

'Two red cars this month, both uniquely special, each a universe away from the other. The one-off Siata semi-racer was Bertone's very own car, but today lacks surfaces touched by the great man. The unrestored, 15,500-mile 1937 Bentley, in contrast, is an unbelievable piece of tactile time travel.' Grace on pages 78-86, pace on 118-126.

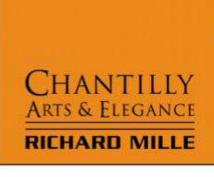


MARTIN GURDON

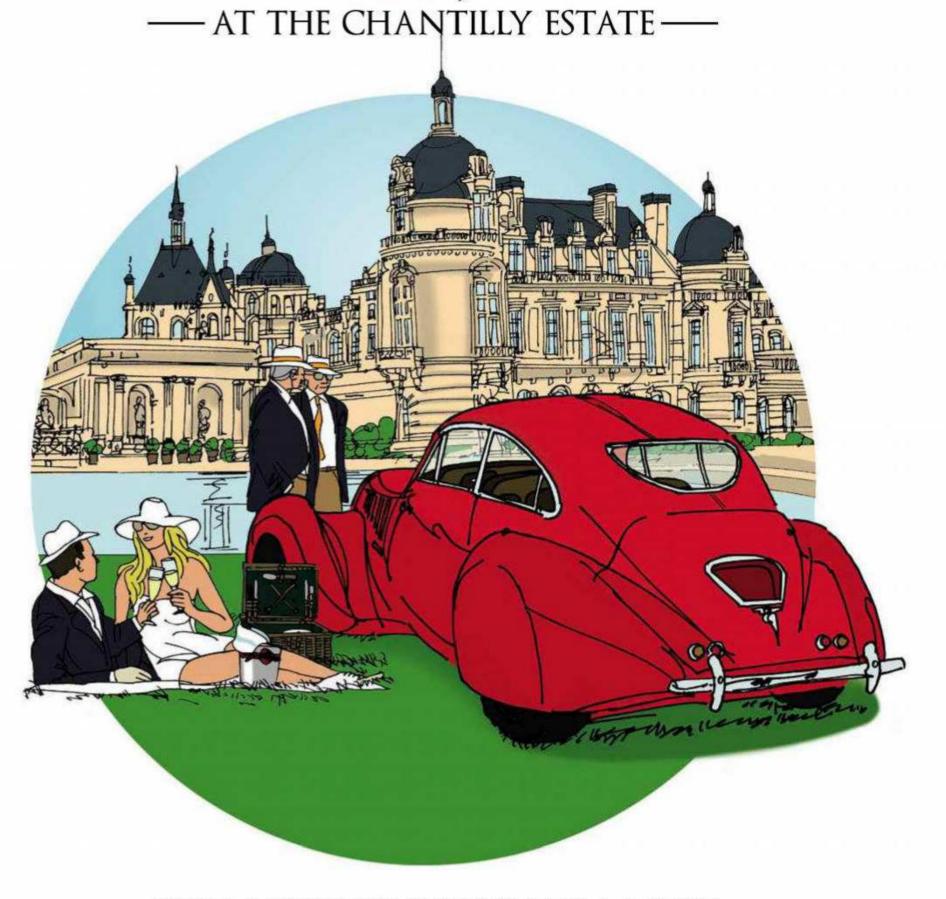
'Colleen the traction engine was the first steam-driven vehicle I'd had any control over since trundling a Mamod toy steam-roller up and down the pavement in the 1970s.

Colleen was rampant, contrary, demanding and dangerous to know. It took about 50 yards for me to be completely in her thrall.'

Get steamed-up on pages 110-116.



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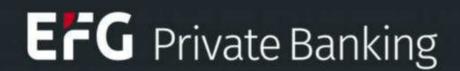
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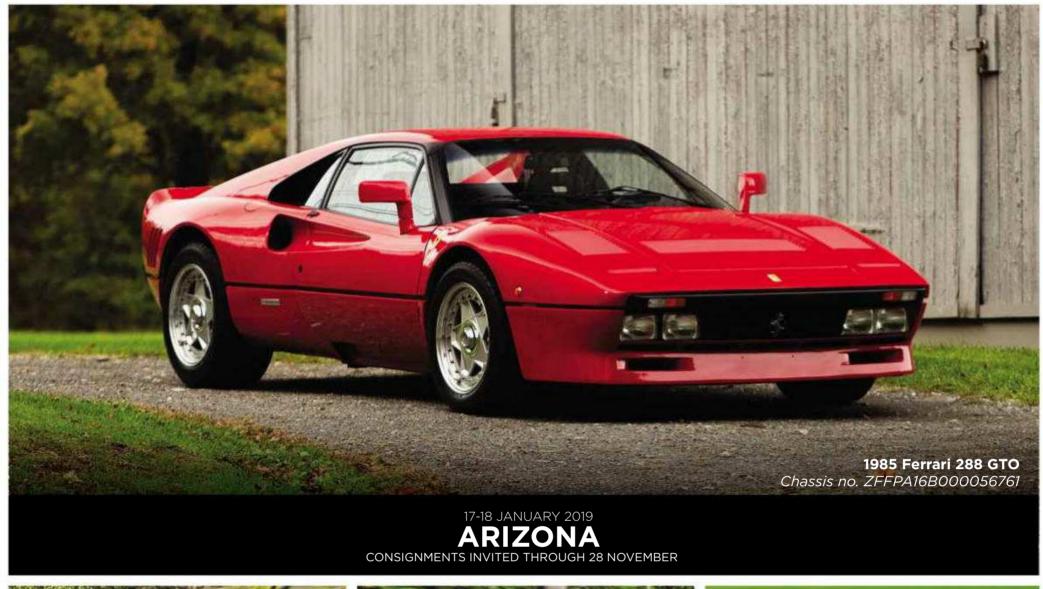


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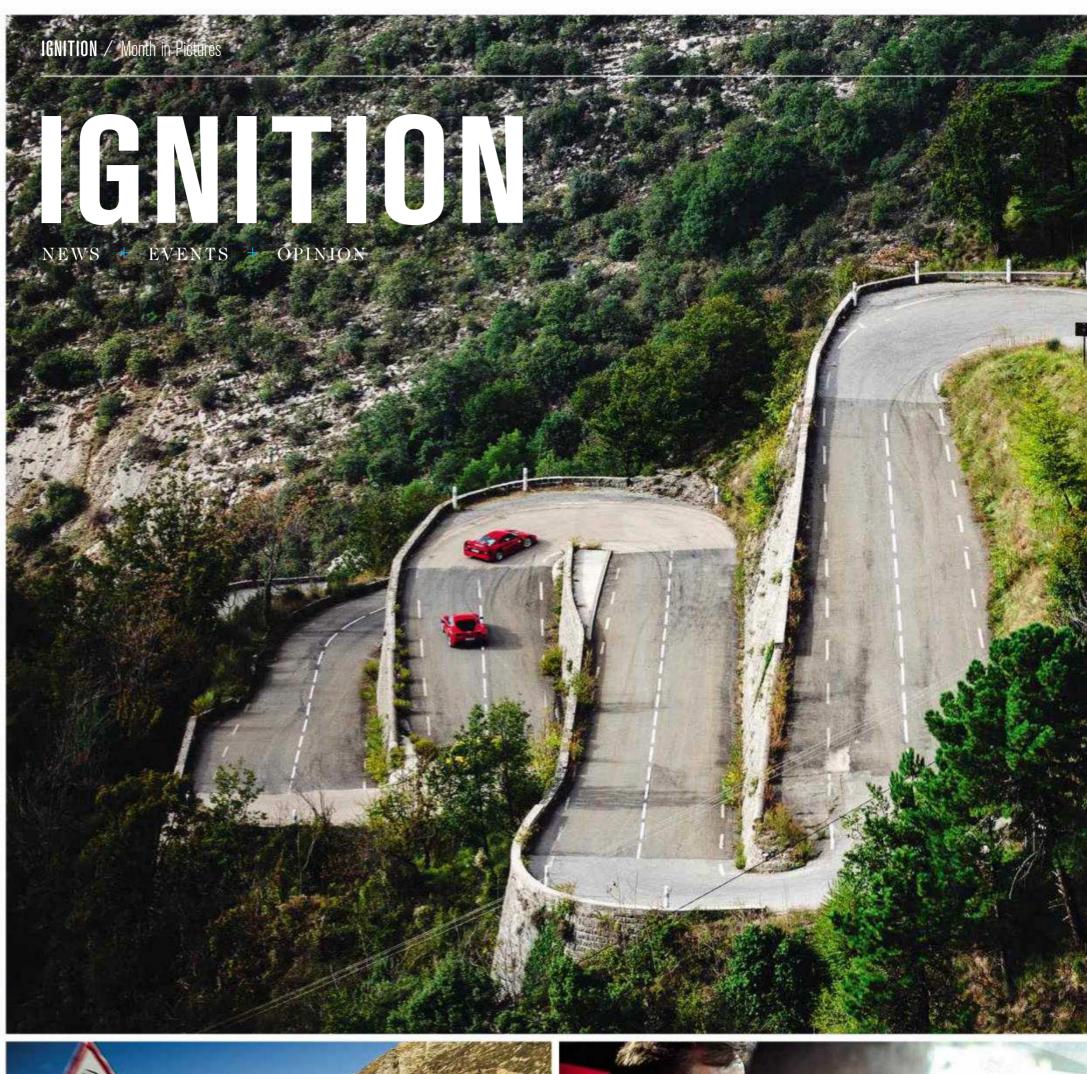






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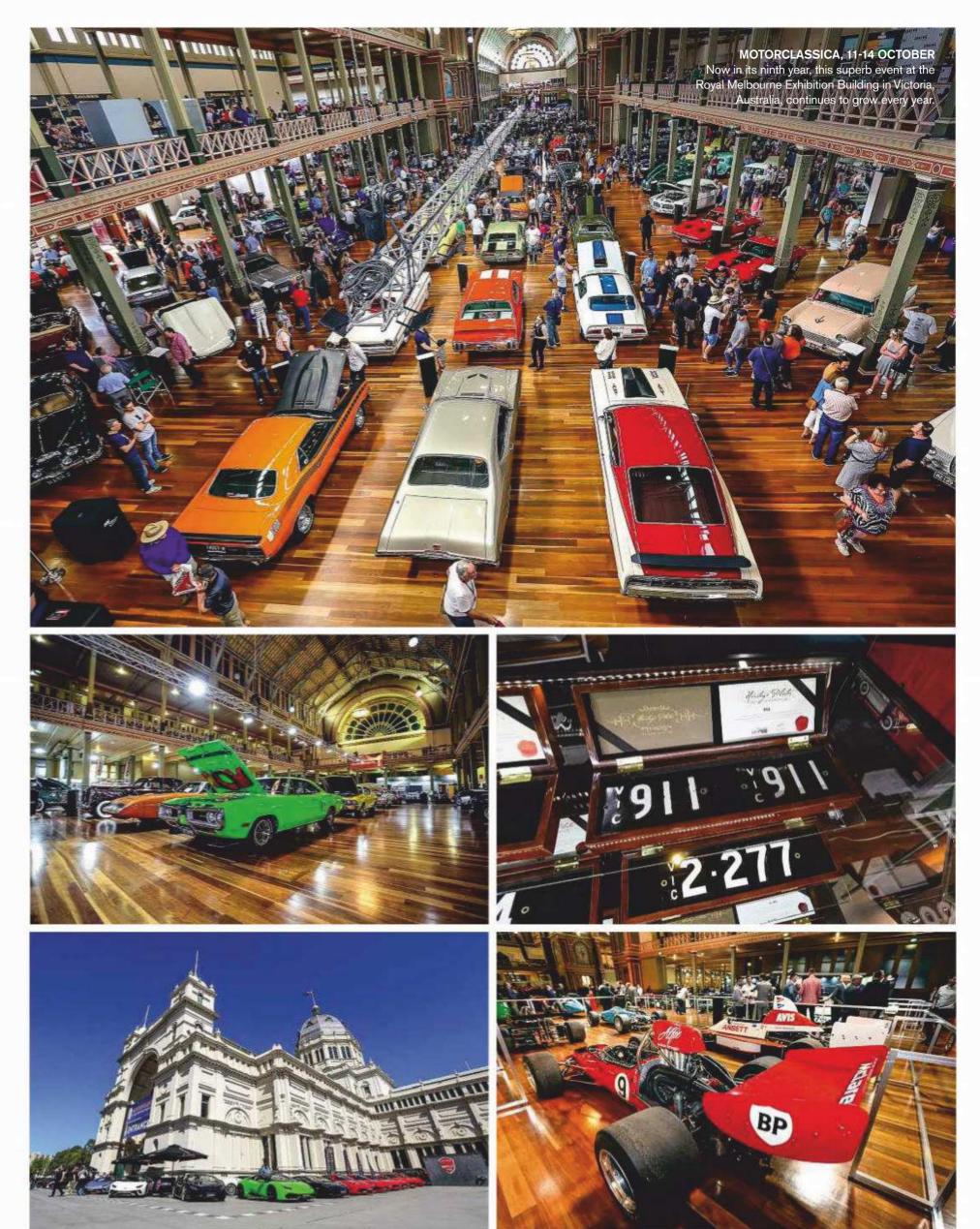




























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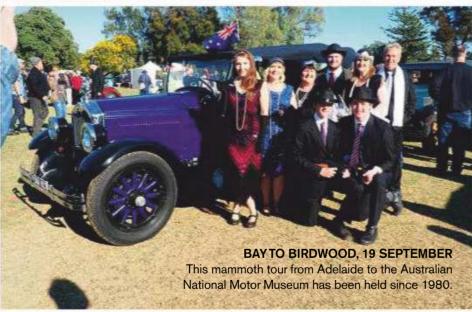
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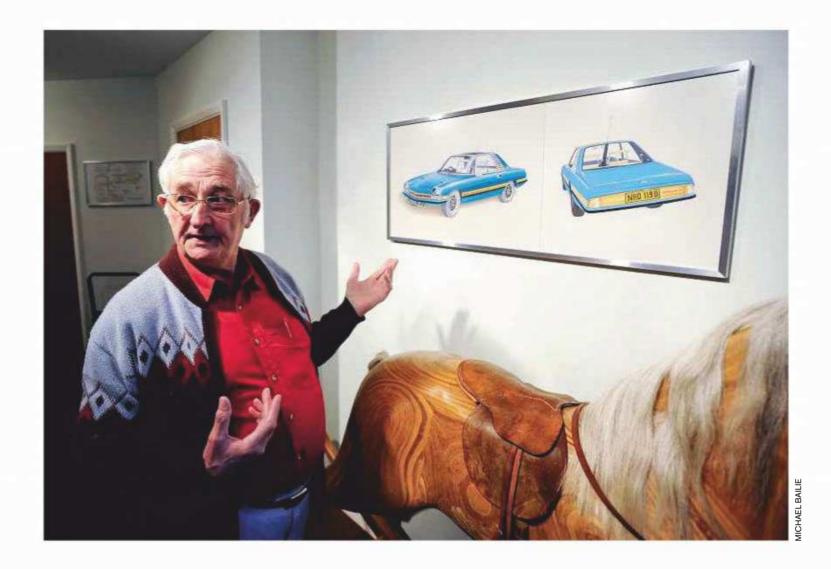
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Design treasure trove donated

Late Lotus legend Ron Hickman's papers and sketches given to museum

Words James Elliott

A HISTORICALLY IMPORTANT collection of sketches, drawings and photographs has been given to the National Motor Museum at Beaulieu by the widow of Lotus design legend Ron Hickman. Helen Hickman's generous decision to donate the collection comes seven years after the death of the designer and inventor (pictured above) at the age of 78.

The items span his career in vehicle design, unsurprisingly with a strong emphasis on his time at Lotus. Most of the 100 sketches and drawings are originals, along with numerous reference photographs, documents and copies of sketches. On top of that there are around 60 box files packed with correspondence about his autobiography and other matters, as well as a complete project showing his proposed redesign of the Caterham Seven.

Having started with Ford in 1954 and helped craft the clays for the 105E Anglia, Hickman will best be remembered in the automotive sphere for his work on the trio of Lotuses in which he was instrumental – the Elan, Elan +2 and Europa – as well as contributing to Peter Kirwan-Taylor's innovative glassfibre monocoque Elite.

However, the South African-born designer made his name – and his substantial fortune – when he invented what would become the Black & Decker Workmate. Mass-produced from 1973, the foldable workbench shifted more than 10-million units in its first decade and was soon to be seen hanging from virtually every garage wall. According to the latest figures, some 30 million have now been sold.

Financially secure, Hickman retired to Jersey in the Channel Islands and indulged his passion for classic cars, in particular imposing V16 Cadillacs. He owned, and regularly drove around the island, a spectacular 1931 Sport Phaeton by Fleetwood.

Andrea Bishop, National Motor Museum Trust director of collections, said: 'We extend grateful thanks to Mrs Hickman for this generous and important donation. Ron Hickman's significant contribution to automotive design adds a fascinating insight into the development of Lotus cars to our motoring archive. We are looking forward to exploring this large collection and sharing some of its content on our website next year.'

NEWS FEED

A posse of rare Pegasos; McLaren F1 is officially historic; Bicester Heritage's huge hotel; Ian Callum to be honoured at London Classic Car Show; Skoda restores an ancestor



Flying into Brussels on the wings of Pegaso

An extraordinary array of 13 Pegasos went on display at the Autoworld Museum in Brussels on 10 November and will remain on show until 9 December. The Spanish supercars, curated by marque aficionado Mario Laguna, came from across Europe and represent almost the entire ENASA production from 1951 to 1956. Among them is the most elusive Pegaso of all: a 1955 Z-103 with a bespoke Serra body and the only one of the entire 84-car production with a Z-104 V8 engine, a less-sophisticated version of the quad-cam Z-102. This is its first public appearance in 63 years.

Other rarities include the 1954 Z-102 Touring Superleggera from Cité de l'Autombile in its first outing after a seven-year long restoration, plus an ex-works 1954 Z-102 ENASA Spider with twin-supercharged engine. They have been joined by an old favourite, the sensational 1953 Thrill concept with a body by Carrozzeria Touring.

The opening ceremony was attended by fans from across the globe as well as relatives of Wifredo Ricart, the mastermind of the Z-102.



Callum to excel at ExCeL

The career of Jaguar design director Ian Callum is to be celebrated at the fifth London Classic Car Show, which returns to ExCeL on 14-17 February 2019. The show will feature some of Callum's career-defining cars such as the Aston Martin DB9, Jaguar's I-Pace, F-type and XK, and Ford's RS200 rally car, plus a question-and-answer session with the man himself. Tickets on sale at thelondonclassiccarshow.co.uk.

How genuine is your F1?

McLaren has joined the trend to official verification of its past products with its F1 Certification programme, launched as the company unveiled its restored F1 (our cover car), chassis #25R, at the Concours of Elegance at Hampton Court. The certificate confirms conformity with the original F1 specification and any McLaren-sanctioned upgrades. Owners also get a bespoke book documenting their car's history.



DBS 59 celebrates DBR1

Aston Martin is building a limited run of 24 DBS 59 specials to commemorate the DBR1's victory at Le Mans in 1959 – piloted by Roy Salvadori and Carroll Shelby – plus its triumph in that year's World Sports Car Championship. Commissioned by Aston Martin Cambridge and built by 'Q by Aston Martin', the cars will be based on the 715bhp, 211mph DBS Superleggera and will come in authentic-looking paint with interior fabrics inspired by the DBR1's seat material.

Aston Martin has also announced plans to build a third hypercar called, yes, Project 3. The mid-engined coupé will be powered by a turbocharged petrol-electric hybrid engine and will be limited to 500 examples, which will be available from late 2021 according to Aston.



Rapid Skoda on show

The sole surviving 1908 Laurin & Klement BSC sports car has gone on display in the Skoda museum at Mladá Boleslav in the Czech Republic. Powered by a water-cooled, in-line two-cylinder engine of 1399cc, it contains 'overwhelmingly original' components, although the car has just emerged from a thorough two-year restoration. The museum acquired this sporting Skoda ancestor in 2016.

Maseratis consumed by fire

Hundreds of brand-new Maseratis were reportedly destroyed after a blaze struck the Italian port of Savona in recent freak weather. The fire broke out after floods engulfed the storage area, salt water apparently short-circuiting some car batteries. This caused single-car fires which soon spread.



Green Hell-for-leather

Porsche and Manthey-Racing set a new record on the Nürburgring-Nordschleife when a Porsche GT2 RS MR lapped the 12.8-mile circuit in 6min 40.3sec on 25 October. Specially set up for the 'Ring and with Lars Kern driving, this GT2 is now the fastest-ever road-legal car around the circuit.



More than an officers' mess

Bicester Heritage is to build a huge hotel on the 425-acre former air base. The proposed 344-room building, to feature a four-storey atrium, restaurant and bar, courtyard, gym, swimming pool and spa, has gained unanimous planning approval. It's part of an 'integrated growth strategy' for the region, and will be one of the 15 largest hotels in the UK outside London. Bicester Heritage MD Dan Geoghegan said: 'The hotel will be at the vanguard of a new lifestyle-driven master plan to provide a motoring experience worthy of the modern era.'



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New rally company takes on the world

Co-driver and organiser Fred Gallagher launches Rally The Globe

A MAJOR NEW PLAYER has launched into the world of historic endurance rallying with a renowned expert heading up the team and an ambitious programme of events across the planet. The news comes hot on the heels of the HERO takeover of the ERA and has been created by Rally The Globe, a not-for-profit members' club set-up by rally director Fred Gallagher and chairman Graham Goodwin. It plans to offer both endurance events – highly competitive and with 'significant off-road sections' – plus motoring adventures with far fewer off-road sections and a gentler pace.

Catering for all pre-1976 cars, the new organisation launched with the announcement of a major round-the-world rally to take place in two years' time. Events already confirmed

include the Carrera Iberia in October 2019 and the Southern Cross Safari the following February. The former will be the outfit's inaugural event and will seek out the finest driving roads in Spain and Portugal as well as stops at race circuits.

The Southern Cross Safari will focus on East Africa and the route will take in both the Maasai Mara and Serengeti National Reserves before finishing on the shores of the Indian Ocean.

The epic round-the-world challenge will take place in three stages over a total of 70 days between May 2020 and June 2021. The sections will cover London to Casablanca, New York to Anchorage and then Vladivostok to London. People can opt to take part in the entire rally or just one or two stages.

Fred Gallagher, who co-drove for Juha Kankkunen, Ari Vatanen and Björn Waldegård among others, said: 'It's an ambitious and exceptional programme that really underlines our philosophy of providing those possessing a true spirit of adventure with memorable drives through parts of the world that they probably wouldn't otherwise ever see or savour.

'We pride ourselves not only in finding some of the greatest driving roads on Earth but also in seeking out both quirky and astonishing places along the route for our crews to relish inbetween their competitive tests.'

Further notables on the team include John Spiller, who oversaw the Subaru rally team in the Colin McRae era, as well as a host of other specialists. rallytheglobe.com



WHY WE LOVE...

Bangernomics

Our interesting old cars often consume a hefty chunk of our disposable income. Sometimes this means there's less left over to fund the daily driver. The on-trend way to lowish-cost motoring is the reinvention of hire purchase that is the PCP, but it locks you into unavoidably regular payments and you never have the frisson of pleasure that comes from actually owning the car that you use the most.

Modern cars, which to us means anything under 20 years old, can be amazingly reliable

and durable. Most manufacturers had beaten the rust curse by the century's turn, and modern materials and oils have ensured that engines stay fit far beyond 100,000 miles. Such cars die not because they are time-expired but because people want something newer.

So there are fantastic bargains to be had, such as editor Elliott's 2002-reg Volvo C70 motorway muncher just bought for £420. It has a five-cylinder turbo motor, lovely leather, a great wireless and no obvious faults beyond a light wheelarch crustiness. The 'Bangernomics' tag was invented by journalist James Ruppert nearly three decades ago, but today's bangers are better than ever. And so much more interesting than an Audi A4 on a PCP.

John Simister



INVITATION TO CONSIGN

Fiskens will once again present a collection of the worlds greatest historic automobiles on our stand at Salon Retromobile, 6th-10th February 2019. Important early consignments include – the Ex-Equipe Endeavour, Aston Martin DB4GT 'Lightweight' – driven by Stirling Moss & Jack Sears. With limited spaces avaliable, we welcome your call to discuss how you can be part of our success. Please contact Gregor, Rory or Robert





US greats, Japanese rarities

LA's Petersen Museum celebrates both in new exhibitions

Words James Elliott

TWO MAJOR NEW exhibitions have opened at the Petersen Museum in Los Angeles, one celebrating local car culture, the other cars from the other side of the world.

Continuing a year of honouring Japanese motoring, the museum has gathered 19 watershed performance cars from the land of the rising sun. Among the rarities placed throughout the museum are Infiniti Prototypes 9 and 10, a brace of Toyota 2000GTs, the sole 1998 Nissan R390 GT1, a 1978 Dome Zero, a 1969 Mazda Cosmo Sport 100S, two MkIV Toyota Supras and the Mazda RX-7 FD concept. The new additions include expositions entitled *The Roots of Monozukuri* and *Fine Tuning*, which showcase everything from Nissan's first V12-powered racer, the R382 of 1969, to a 1974 Mazda RX-3 built by DNA Garage, as well as a group of Japanese supercars.

Rather closer to home is the Legends of Los Angeles: Southern California Race Cars and Their Builders exhibit. Versatile local, albeit Arkansasborn, legend Parnelli Jones was honoured at the opening of a collection which highlights 12 race cars chosen to epitomise California's rich racing heritage and engineering innovation.

Cars on show include the 1924 Miller 122, the 1929 Ford 22 Jr Model A Roadster, Max Balchowsky's 1963 'Old Yeller' Mark IX, Dan Gurney's British-devised 1966 AAR Eagle and the 1975 Edmunds Tamale Wagon.

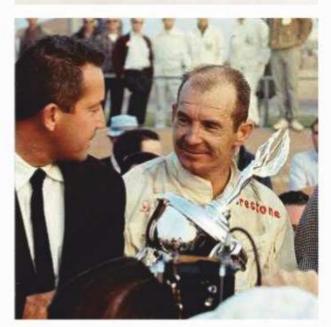
In a further development, the museum has embarked on a massive programme to digitise a million pictures from the Petersen Publishing

From top

Max Balchowsky's 'Old Yeller' Mark IX; Nissan's one-off R390 GT1 from 1998; Parnelli Jones gets another trophy.

Archive, which consists of 10 million negatives and transparencies from 1940 to 1980. Joining forces with the Motor Trend Group and backed by a grant from the Specialty Equipment Market Association (SEMA), Source Interlink Media (SIM) conducted an initial digitisation effort of 500,000 images. SEMA's interest in the archive and subsequent generosity have allowed the Petersen Museum to hire three full-time staff members to accelerate the process.







HOW TO...

Have too many cars

Most of us have an urge to collect things, even if we don't admit it. Given the opportunity – the low-cost use of a barn or a hangar, for example – we might all accumulate a variety of pleasing classics for as long as funds allowed. But in reality there may be pressures to limit the accumulation of wheeled metal.

Your life partner might point out that time is even more precious than money, and that every extra car soaks up more of it. The classic car that 'needs nothing done to it' is a myth; even the highest-end cars from dealers and auction houses usually have something that needs improving. Arguing otherwise is futile, and inventiveness becomes necessary.

If a domestic limit to car numbers is imposed, one way to get round it is to insist that an upward rise in the inventory is temporary, pending the sale of another car, but the market isn't quite right at the moment and it would be better to wait until the spring. By then, the new acquisition might not be noticed any more.

It's possible to elevate this sale procrastination into a complex dynamic of asset movements, mostly inward, by convincing others that a new arrival has been bought purely to sell on at a profit. Of course the 'profit' bit won't include the time you will spend making the car able to justify the higher price you hope to get, but it won't matter because you're intending to keep it anyway. And if it's immobilised by the work you're doing, or having done, then so much the better because there's no point in trying to sell a car potentially worth much more once it works again. Which may well never happen.

As the fleet grows you will need new places to store them. The ones that work best can stay at home, with overspill in the office car park. If MOT'd and taxed, they can be dotted around roads near your house or billeted in the empty garages or barns of relatives. After this, it gets expensive because you'll need proper paid-for storage, the drier the better.

It's surprising how many cars are in such storage that their owners haven't driven, or even seen, for years. At which point you wonder: shall I stop at, say, five cars and actually keep on top of them all?

John Simister

ARTCURIAL //Motorcars



1931 Bugatti Type 51 Grand Prix, chassis #51128 6th overall at the 1932 Monaco Grand Prix with Marcel Lehoux, ex-Maurice Trintignant



1953 Maserati A6GCS Spyder par Fantuzzi #2053



1966 Serenissima Spyder Le Mans

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MAN & MACHINE

The Great Escaper

Jayesh Patel's prototype V8 Benz evaded its maker's crusher

Words and photography Paul Hardiman

IN THE 1960s, Jayesh Patel's father had a Mercedes in this 903 Blau colour, with a white steering wheel, which led Jayesh to this car after an internet hunt. And when he discovered its unique history, he couldn't resist.

It's a pre-production V8 prototype that somehow escaped destruction at Stuttgart, and has documentation from the factory to prove it. Originally a straight-six, the W111 coupé was re-engined in 1968 with the new fuel-injected aluminium M116 V8 by the factory's experimental department. At one time it had air suspension, too. After 2000km of development it was sold on in 1971, a year after the production 280SE 3.5 appeared.

It came to the UK with an owner who kept it for 35 years. 'His company was just around the corner from where our family businesses have been for 40 years, in Southwark,' says Jayesh.

'The Mercedes 3.5 Coupé has always been a passion of mine,' he continues. 'Aside from doing my bit for the environment by not buying new cars – ever since I had a 997 and had the inevitable problem with the IMS bearing – my main motivation is that they're so beautiful. The 280s were a lot of money but I found a 300SE with a 3.5 engine, in Regency Red. That's where my car collection started, five years ago, and it grew from there.

'After that I bought an E-type in Scotland from John Cleland, and we drove it home. That's what I swapped for this. It was at Greenside Cars in Norfolk, though Graeme Hunt had had it earlier. It was restored in 2007.

'Its history is fascinating. It came off the line 50 years ago as a right-hand-drive 280SE, then went to the experimental department where they put in the V8, a new gearbox, different axles and the shallower grille. The engine number includes V for *Versuch*, or experimental. Actual production of the 3.5 started in 1969.

'It must have got sold through luck and connections. Mr Gower, the first owner in the UK, had a business associate who dealt with the factory.' The history file even includes a receipt from the Graf Zeppelin Hotel in Stuttgart, where the new owner stayed before driving the 3.5 home. 'Its history reads like a Who's Who of Mercedes people, from Haynes to Edwards and S&S Motors. Unbelievably, in the '70s it was looked after by the same company in SE1 who serviced our fleet of vans.

'We've taken it to Goodwood, to M-B Club events where it's recognised, and to the Regent Street Motor Show. I love classic cars for their design, their history and the driving pleasure they give, but what I increasingly enjoy most about classic car life is meeting so many great people who share my passion.'

Jayesh, who lives in a fascinating eco house, is an inveterate collector whose classics include a BMW 3.0 CSA, a Corvette C3, a Renault 5 Turbo 2, a Delta Integrale, a Continental R and a 964 Ruf Turbo. Plus – as Spen King intended – a Range Rover as his daily driver. 'The internet is an awful thing,' he admits with a rueful grin. But you suspect that this Mercedes-Benz, which reminds him of his dad's car, is a keeper.



IN THIS MONTH: JANUARY 1969

The birth of Michael Schumacher

A seven-time Formula 1 World Champion. That's the title that Michael Schumacher can still claim, and a title that might never be broken.

He was born in Hürth, Germany, on 3 January 1969: 50 years ago this month. That his father Rolf ran a karting track is probably why young 'Schumi' started karting at just four years old. He proved rather good at it, too.

As with some other elite drivers, his experience of karting stood him in good stead for his future F1 career. By 1984 he was German karting champion, by 1987 European champion. Winning the German F3 championship in 1990 saw him ready for F1 with the Jordan team in 1991. He was seventh-quickest in qualifying on his debut; after just one race he was tempted away by Benetton, with which team he won his first race. Schumacher went on to finish third in the championship in his very first season.

He controversially won the 1994 championship by one point, much to the dismay of Damon Hill, but Schumacher's obvious talent and ruthless ambition were always apparent. After another championship win in 1995, Ferrari enticed him away for the 1996 season. The Scuderia's lack of championship wins for two decades was about to change as the team was rebuilt around Schumacher. Another controversial incident, this time with Canadian Jacques Villeneuve in 1997, led to a disqualification, but the next year he finished the championship right behind Mika Häkkinen and the dominant McLaren team.

In 2000 he became Ferrari's first F1 World Champion for 21 years and the *tifosi* took him to their hearts, even if other countries' fans didn't. Six more F1 World Championship titles followed, and after retirement in 2006 he returned to racing with Mercedes from 2010 to 2012 – albeit without great success.

His life-threatening skiing accident in 2014 now seems, in many people's minds, to define him. It's better to remember him for his absolute talent and dedication – and for quite a lot of controversy.

Neil Godwin-Stubbert

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COMING UP

Plenty to be done whether you crack out the sheepskin or jet off to warmer climes

28 November – 2 December

Classic Sebring

Hot on the heels of Classic Daytona comes this event at Sebring, where the racing cars will be joined by a large display of vintage aircraft.

hsrrace.com

7-9 December

Retro Classics Bavaria

The organisers of Retro Classics Stuttgart bring their brand of entertainment two hours east to the exhibition centre in Nuremberg. Expect themed displays, a large club presence, good grub, and many opportunities to lighten the wallet: cars, parts and automobilia will all be on offer. retro-classics-bayaria.de

8-11 December

Le Jog

HERO's Land's End to John O'Groats Reliability Trial sees crews drive through the night on notoriously tricky regularity sections, usually in weather that is much less than helpful. It's one of the toughest rallies Europe has to offer – but one of the most satisfying, too.

heroevents.eu

26 December

Romsey Boxing Day Classic Car & Bike Meet

More than 600 cars and 250 motorbikes fill Romsey's town centre on Boxing Day morning to help raise money for Prostate Cancer UK.

romsey-classiccarandbikemeet. co.uk

1 January

Brooklands New Year's Day Gathering

Classic car owners and enthusiasts wrap up warm and head to Brooklands to kick off 2019. Pre-89 cars will assemble on the circuit's famous banking, and the museum will be open all day, too

 so it's worth going along even if the weather is less than friendly.
 brooklandsmuseum.com



Bicester Heritage Sunday Scramble, 6 January. Image: Bicester Heritage

6 January

Bicester Heritage Sunday Scramble

An opportunity 'to clear the head and the engine' after the Christmas period – and, of course, to explore the workshops and showrooms at Bicester Heritage.

bicesterheritage.co.uk

10-13 January

Autosport International

There's something for fans of just about every motorsport discipline at Birmingham's NEC, and tyre-smoking action on the UK's largest indoor racetrack, too. A big celebration marking 50 years of Formula 5000 is on the cards for 2019 too.

autosportinternational.com

10-13 January

InterClassics Maastricht

Some 35,000 visitors are expected to attend the 26th edition of the Dutch show. Lancia is the featured marque this time around. interclassicsmaastricht.nl

12 January

Historic Rally Car Register Open Day

The HRCR descends on the British Motor Museum at Gaydon for a free event aimed at would-be rallyists. Championship organisers, competitors and specialists will all be on hand to provide advice and encouragement.

hrcr.co.uk

23-27 January

Cavallino Classic

This Palm Beach event is chiefly known as a top-drawer gathering of Ferraris, but it also features a concours open to other marques and good Historic racing at Palm Beach International Raceway. cavallinoclassic.com

27 January – 1 February

The Winter Trial

As ever, the precise route for the Winter Trial is being kept secret until shortly before the off, but we know it will begin in Eastern Europe and that snow is expected right from the start. Also in keeping with tradition is a pair of night drives to really test those in the Trial class.

thewintertrial.nl

30 January - 6 February

Rallye Monte-Carlo Historique

Crews set out from cities across Europe to gather in the French département of Drôme, and that's where the real fun begins. Over five days competitors will tackle regularity sections and 1000m-plus peaks as they slither towards Monaco's Port Hercule. acm.mc



Rallye Monte-Carlo Historique, 30 January – 6 February. Image: ACM



Bremen Classic Motorshow 1-3 February Image: Jan Rathke

1-3 February

Bremen Classic Motor Show

Drawing 45,000 visitors and some 650 exhibitors, the Bremen show is an inclusive affair, with all eras and most marques represented. This time around there will be special displays of classic estate cars and American motorcycles. classicmotorshow.de

6-10 February

Rétromobile

Citroën is set to take centre-stage at Rétromobile as the marque celebrates its centenary, so you can expect a party atmosphere inside the Paris Expo – along with the customarily outstanding assortment of classic cars and mountains of automobilia.

retromobile.com

14-17 February

London Classic Car Show and Historic Motorsport International

Plans for 2019 include a fun tribute to the cars of *The Italian Job*, and aero-engined specials will be in action on the Grand Avenue runway inside London's ExCeL. Tickets cover entry to both the Classic Car Show and Historic Motorsport International. thelondonclassiccarshow.co.uk

22-24 February

ClassicAuto Madrid

First held in 2010, ClassicAuto has grown from an industry event into a bustling show as popular with enthusiasts as it is with the trade. classicautomadrid.com

22-24 February

Race Retro

Historic racing cars, historic motorcycles and modern central heating will again delight visitors to Stoneleigh Park in Warwickshire – but with Group B machines in action on the live rally stage, you won't want to stay indoors all day. raceretro.com

28 February - 2 March

WinteRace

A field of 70 pre-1977 cars, a 400km route through the Dolomites and some of Europe's most beautiful mountain scenery, plus snow, snow and more snow. winterace.it

1-3 March

Antwerp Classic Salon

Lamborghini and Mini are getting the VIP treatment, but the displays will be as diverse as ever with more than 50 car clubs from Belgium and the Netherlands. antwerpclassicsalon.be

7-10 March

Amelia Island Concours d'Elegance

World-class classics will gather in Florida and, as always, there will be some wonderfully strange machinery. Among the classes to look forward to is one dedicated to custom-bodied VW Beetles. ameliaconcours.org



London Classic Car Show, 14-17 February. Image: London Classic Car Show



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JAY LENO

The Collector

hat I'm about to tell you is a good example of why you should never give up on a project. Back in the early '80s a friend of mine had a sports car he wanted to get rid of. It was a 1967 Lamborghini Miura. It had been pretty well thrashed and the engine needed a bit of work. Fortunately it had never been crashed, just used hard and put away wet. It was an extremely early car with wind-up windows and a wooden steering wheel.

The car also had a fascinating provenance. It had been bought new by the famous singer Dean Martin. The story goes that Martin bought it for his teenage son to drive to school. To the boy's credit he never hit anything, but apparently he went over some speed bumps way too enthusiastically, cracked the sump, the oil drained out and you can imagine the rest.

'IT'S NOT RAINING

IN FRONT, SO WHY IS

IT RAINING AT THE

BACK? THE FUEL LINE

My friend, a teacher at the time, picked up the car for next to nothing, hoping to repair it and put it back on the road. Reality set in when he realised it would cost more to fix than it was worth. In the early '80s there was no internet and parts for a 15-year-old handmade Italian sports car were not easy to find.

from the Miura that the V8 was put into.

sports car were not easy to find.
Crazy as it sounds today, there
was talk of swapping the V12 engine
for a Chevy small-block. Don't
laugh. It was actually done in at least
one case. Years later I even bought the blown V12 engine
shop, replaced

So the Miura sat in my friend's garage, depression set in and he gave me the car. It was the first Miura I had seen in person. I'd seen them in *Road & Track* and read of LJK Setright's epic journeys across Europe in *Car*, but they just didn't exist here. At least, not where I lived.

When we got it to my house, I did something I don't think anyone would contemplate doing to a Miura today: I started restoring it myself. Remember, this was before I had my workshop and we were doing this in my domestic garage. We got it running and did all the sanding and prep work before we gave it to a friend to paint. We chose Fly Yellow because of the way it looked on a Ferrari Daytona I had seen in a magazine.

When the Miura was finished, I took it on its maiden voyage on Mulholland Drive above Los Angeles. I was looking in the rear-view mirror at the window above the engine compartment, disappointed that it was beginning to rain. Then I looked through the windscreen and

thought: it's not raining at the front of the car, so why is it raining at the back? I realised the fuel line had popped off and was spraying the rear window with gasoline. I quickly pulled over, shut off the engine and raised the engine cover. And as I stood there at the ready with my ridiculous 12-year-old fire extinguisher, no bigger than a Coke can, I could hear gasoline dripping over the headers, making a hissing sound each time a drop landed. Luckily no fire started, so I fixed the fuel line and was on my way.

As the years passed there were other problems, things such as slave cylinders and the electric motors that raise the headlights. Then, in 1988, I had the chance to buy a Miura S for \$80,000, a far sturdier, better-built car than the P400, so my P400 got parked and somewhat neglected. Then my good friend Andrew Romanowski,

from the Lamborghini Club, stopped by. It's a support group, much like Alcoholics Anonymous: the club sits with you until the urge to sell your Lamborghini passes.

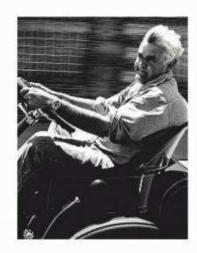
Noticing that the P400 had not moved since the last time he was there, he said, 'What's wrong with it?' Slave cylinder, I replied. He asked me, 'Is that a big deal?' No, I said, looking at the ground like a five-year-old who had failed to clean up his room. As soon as Andrew left we dragged the P400 over to the

shop, replaced the slave cylinder, put a new set of Michelins on it, changed all the fluids, checked the magnesium wheels to make sure they were still structurally sound. Then we waxed and polished the whole car. It was like that scene in *Rocky* where he takes off the girl's glasses and suddenly she's beautiful.

These early Miuras are different from the later cars. They're not as structurally sound as the newer ones, but they're also much lighter. And there's a rawness to them that I find appealing.

They're much better as a classic car than they ever were as a new car. By that I mean they're more fun to drive swiftly than they are to drive fast. You never power shift a Miura; double de-clutching and rev-matching is the way to go. It's a car that captivates all your senses. Luckily Andrew helped me regain mine.

So if you have an unfinished project sitting in your garage, walk away from it for a few weeks, get a fresh perspective on it. Then call my friend Andrew over to help shame you into finishing it.



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 huge collection of cars and bikes (www. jaylenosgarage.com). Jay was speaking with Jeremy Hart.



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A 1956 Speedster recently restored to concours standard (inspected and approved by Andy Prill) presented in the stunning combination of Stone Grey over Red Leather. Matching numbers and accompanied by books and tools.



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DEREK BELL

The Legend

his column is being lovingly put together on my birthday. It serves as a distraction from 'celebrating' being another year older. That said, friends and colleagues seem to be enjoying themselves immensely, informing me that I share the same date in history with great naval disasters and suchlike. One went so far as to tell me that my birthday coincides with the inauguration of Mount Rushmore; something about me being old enough to remember when folk first started chiselling out the four Presidents. Yeah, thanks very much for that.

Celebrating birthdays is great when you're a child, rather less so when you're not. I don't want to be reminded, largely because I am still fit, (hyper)active and doing most of the things I have done most of my life,

such as driving racing cars. The thing about age, though, is that sentimentality creeps up on you.

At the end of last month's thrilling episode, I mentioned that I was waiting for a flight to California ahead of Rennsport Reunion VI at Laguna Seca. I was exhausted long before I boarded the flight but will say, hand on heart, that I wouldn't have missed this event for anything. Much of that was because of the people I caught up with while there. I cannot tell you how much I

enjoyed not being manacled to a to-the-second itinerary. I could let my hair down, and did.

There are certain drivers who I see all the time at this kind of 'do', but here were others I hadn't spoken to since the '80s when I was racing in IMSA. In some instances, that's because they had gone off to do something unrelated to motorsport. In others, it was because they had been incarcerated, sometimes more than once. There's a reason why IMSA was often referred to as the International Marijuana Smugglers' Association.

It wasn't just wheelmen, either. I reminisced with three former crew chiefs, did a few laps aboard one of the Löwenbräu-liveried Porsche 962s in which I enjoyed great success in IMSA way back when, and then drove another example in two races with my old mate Kevin Doran overseeing everything. It really was like the good old days. I had a ball, although my wife Misti was a little surprised to arrive at the track only to discover that, contrary to what I had told her previously, I wasn't participating in a 'high-speed demo'.

Throughout the festivities, one name was never far from my thoughts: Al Holbert. He would have revelled in celebrating all things Porsche, had he not perished 30 years earlier to the day that Rennsport kicked off.

I have mentioned Al a few times in this column before. He was a five-time IMSA champion, Porsche Motorsport North America principal and also my former boss and team-mate. We won more than 20 races together, including the Le Mans and Daytona 24 Hours spanning two consecutive years. His impact on my life remains incalculable. Alongside Al and the brilliant Holbert Racing team, I savoured high-level success at a time in my life when most of my rivals had long since hung their helmets up. Then he was gone.

I will never forget the date: Friday, 30 September 1988.

We were at the track in Columbus, Ohio, ahead of a 500-mile IMSA race that weekend, and I was still smarting from Porsche's withdrawal of its works involvement in sportscar racing in favour of the IndyCar programme which Al was overseeing.

I couldn't understand the logic of such a switch, and was lamenting that Porsche had in effect orphaned the 962, which was no longer the fastest car out there. The likes of Nissan, Jaguar and so on were all

coming on strong, often beating us.

'IMSA WAS OFTEN

REFERRED TO AS

THE INTERNATIONAL

MARIJUANA

SMUGGLERS'

ASSOCIATION'

So Al took me aside and showed me a one-eighth scale model of a car he planned to build: a Porsche-engined sports prototype that he intended fielding himself as well as selling cars to privateer teams. He reasoned that it would cost around a tenth of what Porsche quoted for designing and developing a new model.

After this, he was determined to make it home to see his son Todd and watch a football match. Al was an experienced pilot but, shortly after taking off in his Piper, he got into trouble. He managed to steer the aircraft away from a row of houses before crashing fatally.

It wasn't the first time that a driver I knew well had died. It wasn't even the 20th. This was something else entirely, though. In my own way, I still feel the loss of a great friend and ally, but nevertheless I enjoyed toasting his memory at Rennsport. We all did.

Al Holbert may have passed on three decades ago, but the legacies of his many successes on both sides of the pit wall remain very much alive.



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).



STEPHEN BAYLEY

'WHAT NEXT FOR

ASTON? A LIMITED-

EDITION, COLOUR-

CODED WALTHER PPK

IN THE GLOVEBOX

OF YOUR DB11?'

The Aesthete

ne of the characteristics of our historical moment is inflation. For a long time, everything seemed to be getting simpler. Now everything is getting grander. In 1959 the smartest appliance you could own was a Sony television with an 8in screen. Now you are not even in the game unless you are staring contentedly at an idiot's lantern six feet across.

It is the same with job titles. Once there were 'commercial artists'. There were Abram Games and Saul Bass and Cedric Morris. The last set up The East Anglian School of Painting and Drawing and taught Lucien Freud, but was not too proud to do magnificent posters for BP. Then professional inflation forced commercial artists to evolve into 'graphic designers', who in turn ceded to 'branding consultants'. Did this mean anything different or better? Was it signal or noise?

So when I read that the excellent Marek Reichman of Aston Martin has declared 'We are not car stylists, we are design engineers', I paused for thought. Reichman is one of the very best of the current bunch, but I don't see what is wrong with 'styling'. Why be ashamed of giving emotional expression to dumb materials? Styling is the dress of thought. And in these brutal days, we need more of it.

God might roar with thighslapping hysteria when shown leaked motor industry forecasts, but the car will be with us in a recognisable form for as along as anyone dares imagine. That form needs huge steaming dollops of style if it is to have any meaning to users, or acquire anything like the cultural status of a '57 Thunderbird.

Yet when I look around at the motor industry, I see a pantomime lock-step gavotte of futility, searching for meaning outside the day job. Instead of encouraging commercial artists to dream in good proportions, they have sent for the branding consultants. Thus, Marek the Excellent has teamed up with Satan to do some Aston Martin brand extension. Satan never laughs at anybody's plans, but he has occasionally made the point that it is always best to stick-to-the-knitting.

I don't want Gordon Ramsay to design my suit. To be truthful, I wouldn't want Gordon Ramsay to cook my dinner, unless he was wearing one of the Met's spit masks. Nor am I really certain that I want an Aston Martinbranded apartment. I dare say there is a dwindling group

of gas-entrepreneur kleptomaniac oligarchs in Vladivostok who would, but snuggling up to them is not how culture advances in my view. What next for Aston? A limited-edition colour-coded Bond-era Walther PPK in a Bottega Veneta holster, tucked in the glovebox of your DB11 along with the spare bulbs?

Unsurprisingly, Rolls-Royce, presently on a vulgarity jag to shame Heliogabalus, has hit a rich seam of kitsch in this mysterious voodoo of annexing meaning by making connections beyond the motor-trade. Rolls-Royce customers were recently invited to admire a Fabergé egg in purple enamel on a base of white gold. Within, the Spirit of Ecstasy is hand-sculpted in frosted rock crystal and revealed by a lever-operated mechanism that parts the halves of the egg much as the Topless Miss World

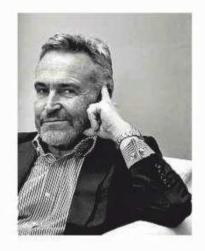
used to burst out of a glassfibre swan bobbing on a hotel lake. I am only surprised that Rolls-Royce-branded sickbags in faux unicorn hide are not included in this hideous 'bespoke personalisation' experience. The original Russian Fabergé eggs were commissioned by the Romanov family. And just look what happened to them.

Attachment to the past might be comforting in a precarious world. Indeed, Aston Martin has revived *Superleggera*, even if the cars now

have no connection with Carrozzeria Touring's lightweight construction. But attachment to the future is surely more compelling, and Aston has interesting plans here. Cue Divine laughter.

But look at Maserati. People old enough to remember the 250F and Birdcage no longer have their own teeth and Maserati has wisely resisted any temptation towards a period costume drama to tempt the dentally deficient. But the reason Maserati is not doing well commercially is simple: the cars are not beautiful enough. You could say that of Alfa Romeo, too. And, alas, of Jaguar, whose poor commercial performance can surely be attributed not to technical deficiencies but to lacklustre 'styling'.

Beauty is the job of the stylist. Ferrari's Flavio Manzoni taught me the expression '*Tentare non nuoce*': it doesn't hurt to try. When all the agonies of electrification, pollution, congestion and allocation of scarce resources have been managed, the car will remain primarily an aesthetic object. And I think it will need stylists as much as it needs design engineers or branding consultants.



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

'JAGUAR INVENTED

THE SPORTS SALOON

BY SHOVING ITS

POWERFUL 3.4 INTO

AN UNSUSPECTING

COMPACT FOUR-DOOR'

The Driver

very Anglophile classic car enthusiast loves a Jaguar. I know I do after 10 wonderful years with my XK140 fixed-head coupé. It has been a 'rolling restoration' but throughout I have loved its looks, that stonking engine and the way it performs. The big six-cylinder motor is quiet and refined and produces more than enough easy power to grab the attention of the period-correct 185x16 Michelin tyres.

Since the inception of his Swallow Sidecar Company in 1921, William Lyons always produced eye-catching vehicles. The first to be called 'Jaguar', a 2.5-litre saloon, was introduced in 1935; arguably, though, his most important was the XK120, launched at the Earls Court Motor Show in 1948. The XK's coachwork was intended just to show off the new XK engine, but with its stunning

looks it wowed the large crowds so much, and caused so many orders to be offered, that Jaguar had to press the car into production. It convinced Jaguar that sports cars were what it should manufacture, and this 120mph beauty put the Coventry company slap-bang into the top drawer.

'I wanted it like a child wanted candy!' exclaimed American actor Clark Gable when he first set eyes on an XK120, and he took delivery in 1949 of the first aluminium-

bodied roadster to reach America. Two years later he ordered another one. Other XK120-owning actors included Robert Mitchum and Humphrey Bogart, while later on Steve McQueen loved his XKSS – chassis number 713, now in the Petersen Museum. All this star coverage quickly fuelled the Jaguar legend in the US, the UK and throughout Europe, helped by Jaguar's domination – five wins, starting in 1951 – of the Le Mans 24 Hours in the 1950s.

The C-type was an evolution of the XK120, but the D-type was very different. It morphed into the most advanced Jaguar of the time, the incomparably beautiful E-type. Indeed, a Series 1 roadster is on permanent exhibition in New York's Museum of Modern Art, one of only six cars to receive this distinction.

With its monocoque tub and tubular front subframe, independent suspension, disc brakes all round and that lovely engine tuned to 265bhp (a 'gross' figure, admittedly), the E-type left roadgoing Ferraris of the day for dead, made Astons feel like lorries and blew

those dainty doors clean off any tail-happy Gullwing.

While building one of the fastest, most keenly priced and beautiful sports cars in the world, Jaguar continued to construct saloon cars. But not in the traditional sense: the most *amusing* Jaguar has to be the Mk2 3.8, in manual-with-overdrive form. Here was a sports saloon to really grab you by your tweed lapels. You could even say that Jaguar invented the category, by shoving its powerful 3.4-litre motor into the unsuspecting compact four-door Mk1. Jaguar then let it loose as an all-conquering saloon racer at the weekend, and a businessman's express on the soon-to-be-opened M1 motorway during the week.

So which is the best Jaguar? I'd suggest the XJ6. This elegant saloon really was the best car in the world when launched. As with the XK120 and E-type, it moved the

dynamic goal posts to the other end of the field.

The XJ6 was miles ahead of anything else in its refinement and performance delivery. It might not have been the fastest saloon when launched in '68 – Benz's 6.3 had grabbed that mantle – but it offered Rolls-Royce levels of NVH (noise, vibration, harshness) suppression at real-world prices that executives enjoyed immensely. That 'Grace, Space and Pace' slogan summed up the best-selling Jaguar of all time.

The most desirable XJ6 has to be the early short-wheelbase car on steel wheels with hubcaps, with that lovely early interior. A manual 4.2 with overdrive will be the sportiest but I think an automatic suits the car better, especially in today's traffic. We had a short-wheelbase Series 2 in the family for about 20 years, comprehensively improved with firmer damping, later 'pepperpot' alloys with wider rubber, and the previously lazy 4.2-litre engine tuned to a true 220bhp. My girlfriend's father's 6.3-litre 300SEL Merc proved impossible to catch, though. I chased her in the Jag when she was at the wheel of the big Merc; you gotta love a young girl who can handle 369lb ft of old-fashioned torque.

The XJ40 remake of the XJ6 idea had a long gestation period and a new AJ6 straight-six engine. I don't really like the looks, but the XJ12 version has to be an interesting sleeper. The best of the long XJ6 line? A post-2000, X308 XJR. It looks purposeful, and with its 370bhp V8 it's as amusing as the old 3.8 Mk2 while offering Merc E500 pace at a fraction of the price.



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*.

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TIM EARNSHAW

Petrolhead who built his own car, worked in the F1 paddock and now owns Windrush Car Storage

Interview and photography James Elliott



- 1. My most important business tools are my mobile phone and my notebook. I dread to think what I would do if I ever lost either of them.
- 2. For five years in the early 2000s I organised the logistics for Marlboro in paddock hospitality 'motorhomes' for Ferrari in F1 and Ducati in Moto GP. Most signs like this were destroyed, but I was given one as a memento of those days.
- 3. This photo was taken in Nottingham in 1945. My grandfather bought all these Army radio cars as a job lot during petrol rationing straight after the war, and parked them up. The radios took up the entire passenger seat area. When rationing ended he took them out, sold them, fitted seats and sold the vehicles. Look how neatly they are parked. That's where I get my obsessive attention to detail from.
- 4. In my mid-teens, I decided to build my own car, a 'Morgan' using a real bonnet and wings and MGB mechanicals. I spent nearly every afternoon in the workshop at school, doing everything from building the spaceframe onwards. I learned a huge amount about fabricating, wiring, painting and more, and I still have the car today. It was building the secure storage for that car that accidentally created my business.
- 5. I was brought up on a Cotswolds farm, learning to drive and mend an old S3 Land Rover when I was 10 or 11. When the gearbox went a couple of years later, I was lucky enough to have a workshop at school. With guidance I stripped the 'box, replaced the gear and put it back together. The sense of achievement was like a drug.
- 6. The S3 has gone but I still have a Land Rover: a 1949 S1, the first one registered to the British Army. I bought it five years ago before prices went crazy, and I'll never part with it. One day I was walking past a toy shop and saw this model, so I dashed in and bought it because it looked a bit like my Land Rover. Later I realised that it actually is a model of my Land Rover.
- 7. While I was working in motorsport I stored a few cars for other people on the farm. I went full-time in 2009 and now have storage for 200 in the Cotswolds and 150 in London. The split is 60:40 modern to classic. We're fastidious about details and gained ISO9001 status a few years back. The car and clients we look after are a pleasure to work with; the answer 'no' isn't in our vocabulary.
- 8. Marlboro had its own media hospitality at the Grands Prix. One of the photographers took this and gave it to me, and Loris Capirossi signed it. It reminds me of the fun times we had, but also what hard work it was being part of that world. It taught me everything about customer service, carried on in my own business.



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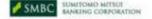
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THE COVER FEATURE in

Octane 186 about the Aston Martin V8 Vantage and its Zagato derivative really reminded of me my youth, and in particular the road test of the Vantage in the 25 April 1981 issue of *Motor*. At the time I was 14 years old and had posters of sports cars on my bedroom wall - Ferrari 512BB, Lamborghini Countach, Porsche 911 Turbo, they were all there – but the biggest picture, with pride of place in the centre, was of the Aston Martin V8 Vantage.

When I was 26, I had the means to buy a standard V8, but the car I viewed was not a good example and the four-figure insurance quote made my eyes water. Ultimately I did not buy it

because it was not the Vantage and I felt it would be like walking into my favourite bar and ordering a half-pint of their finest ale, when I wanted the full pint.

A few years later a contact from my work was involved in moving a number of cars to an auction and invited me to have a look at his stock. Exciting though it was to sit in a Ferrari F40, a Countach and a 427 Cobra, you can guess what caught my eye - a mint 1981 example of an Aston Martin Vantage. I needed to drive it. Eventually I was given the number of the owner and a deal was done that involved free transport for his car in return for me having 30 minutes of time with it before it went.

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 calf leather strap with an alligator grain finish.

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



Left

Would you pay £400,000 to live out your teenage fantasies with this Aston Martin V8 Vantage? Jerry Irving reckons that, if you can afford it, you won't regret it.

The biker's Brylcreem

Delwyn Mallett's Icon column on Brylcreem in Octane 186 reminded me of a tale that I overheard Frank Stroud tell one of his customers while I was browsing in Chaters Motoring Books when it was in Chiswick High Road back in the 1970s.

A motorcyclist pulls up to the side of the road (out on a hot date, no doubt, and suited up sans skid lid), removes the dipstick from the crankcase, wipes the contents into one hand and proceeds to comb the lubricant through his hair. Casually remounting his steed, he then tears off for a rendezvous with his lucky date.

One is left wondering if said date recognised this particular brand of pomade, and whether it still makes their heart race? Nick Kisch, Middlesex

Back in the mid-60s I was working in Kensington's Astwood Mews, two doors up from Nobby Spero's dealership, when Nobby asked me to fix a water leak on his Maserati 250F Grand Prix car. Next Saturday morning, I heard a loud shout from down the Mews: 'Where's that Rat?!' Being known as the Rat, I went down to Nobby's garage and found the Maser being warmed up.

passed them.

This was just one of the many car adventures we had back in those carefree days. I am very

Maserati around the Mews

I will remember my time with

and gearshift, the amount of effort

expected. I managed to find some

the car until the day I die. Yes, it

was intimidating – the size, the

noise, the weight of the clutch

actually required to make it go

fast – but it was everything I

relatively quiet backroads and

pushed it as hard as I dared; the

roar from the engine, the squeal

Handing back the car intact

was a combination of sadness that

my experience was over and relief

that I had caused no damage.

People to whom I have told the

story since have almost all said

I chose the wrong car: most say

Personally, though, I am happy

with my choice and would make

Given the £400k price tag of

the Vantage in your article and my wife's refusal to sell our house to

buy a 37-year-old car, I suspect

that will always remain my

one-and-only opportunity to

drive the car. For anyone with

that much money to spend on

a classic car, I would highly

recommend the big Aston.

Jerry Irving, Essex

I should have driven the F40.

the same again.

of the tyres and the brutal

acceleration were amazing.

'Rat, go to the top of the Mews, and when all's clear give me a wave.' Nobby then proceeded up the Mews in the Maser, where I duly waved it out onto the street. Nobby drove down to Gloucester Road, turned right up to the Cromwell Road, right again, and then completed the circuit to reappear at Astwood Mews. The Maser was hurriedly parked and the garage doors closed, but there was no sign of any police - or a water leak. I often wonder what drivers on the Cromwell Road must have thought as the Maser

lucky to have been involved with



cars and motorsport since I started with karts in the late '50s, then rebuilt a Martin Norton 500cc race car and numerous Lotuses. At one time I had a Ford Squire with a Willment 1172cc engine and a three-speed Ballamy overdrive and two gearlevers – great fun!

I and James Henderson built the first Rawlson sports car in 1959, which we drove to Monza and on to Reims for the French GP with only sidelights and a basic map. William Towns, myself and coachbuilder Harry New also built an aluminium-bodied Sprite – the first Towns-styled body – and we started to manufacture nerf bars for Minis out of ex-submarine conduit. They sold very well at the time.

I could go on forever and at 77 I am so lucky still to be involved in the industry.

Mike Rawlings, Stirling, Scotland

From bird to insect

As both a classic car owner and a military aviation enthusiast, I really appreciated your *Icon* column in *Octane* 185 about the Fieseler Fi 156 *Storch*. The brilliant career of this excellent STOL aircraft didn't end with the fall of the Third Reich.

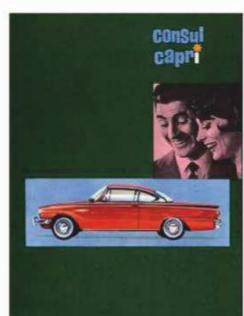
During the war, Germans delegated Storch production to the French firm Morane-Saulnier and, after the liberation, the M-S factory at Puteaux was entrusted with continuing production by the French Military Air Force. When the original wartime stocks of Argus air-cooled inverted V8

engines were depleted, the French company adapted the aircraft to fit radial engines such as the Renault 6Q, the Salmson 9AB and the American Jacobs R-755.

Under the new denomination of Morane-Saulnier MS500 *Criquet* ('cricket'), the aircraft served for a long time with French authorities and saw much action during the wars in Indochina and in Algeria, sometimes modified with a MAC34T machine gun set to fire out of a cockpit side window. Morane-Saulnier also substituted the wooden wings with a metal airframe, to strengthen and adapt the aircraft to the harsh climate of the tropics.

A total of 925 Criquets were built by M-S until 1965, and the Czechoslovakian firm Mraz and Romania's ICAR also produced the Storch for a brief period.

In November 1946, two Swiss Aviation Storchs took part in the search and rescue operation for an American military C-53



Skytrooper transport aircraft that had crashed on the Gauli glacier. Captain Victor Hug and Major Pista Hitz managed to land the two ski-equipped Storchs directly on the snow-covered glacier, before carrying the injured C-53 crew along with high-ranking passengers to safety in a total of eight flights. This bold rescue much improved the then-strained diplomatic relations between Switzerland and the USA. Francesco Bellia, Milan, Italy

Capri wasn't pants

Unlike Mr Rushforth (*Letters*, issue 186), I was delighted to learn that Stephen Bayley regards the 1962 Ford Capri as art (*Octane* 185). My father taught me to drive in his two-door 1.5-litre Consul Classic, which was much the same as the Capri though with more rear headroom. Understandably, I vainly aspired to a £900 Capri GT with its Weber, free-flow exhaust, 83.5bhp and standard-fit heater.

It has to be remembered that this was at a time when we still had steam-hauled trains and real austerity was not long past. As Stephen Bayley intimated, BMC badge-engineered lookalikes were ubiquitous, while the Capri, with its exotic styling, promised a more interesting future.

Stephen's article prompted me to exhume Capri sales brochures [below] from my mouldering archive, and studying them has vindicated my affection for the model. Art or not, it is still an intriguing design and a refreshing contrast with today's tediously generic automotive fashion. Richard Hardy, Isle of Wight



Best Lotus ever?

Having made the first of numerous business visits to Hethel in early 1972, being twice a major customer of Lotus Engineering and a contracted project manager to Lotus Cars over the next 20 years, and a close follower of its fortunes since, I consider myself better-qualified than most non-employees to pass opinion on its cars. However, the front cover banner Best Ever Lotus that heralded John Simister's article about the Elise in Octane 185 left me wondering if I knew its products as well as I thought.

Was the Elise best packaged? Best styled? Best engineered? Best developed? Best tested? Best sourced? Best tooled? Best manufactured? Best exported?

No. Collectively those plaudits all belong to another - the M100 Elan – and for one reason above all, that then-owner General Motors stumped up Hethel's first-ever realistic new model budget. It also justified engineering director Colin Spooner and test driver John Miles's strategy of front-wheel drive on the basis that customers would probably have been reared on hot hatches. At the Elan's 1990 launch, it was described by Autocar as 'the quickest point-to-point car available'.

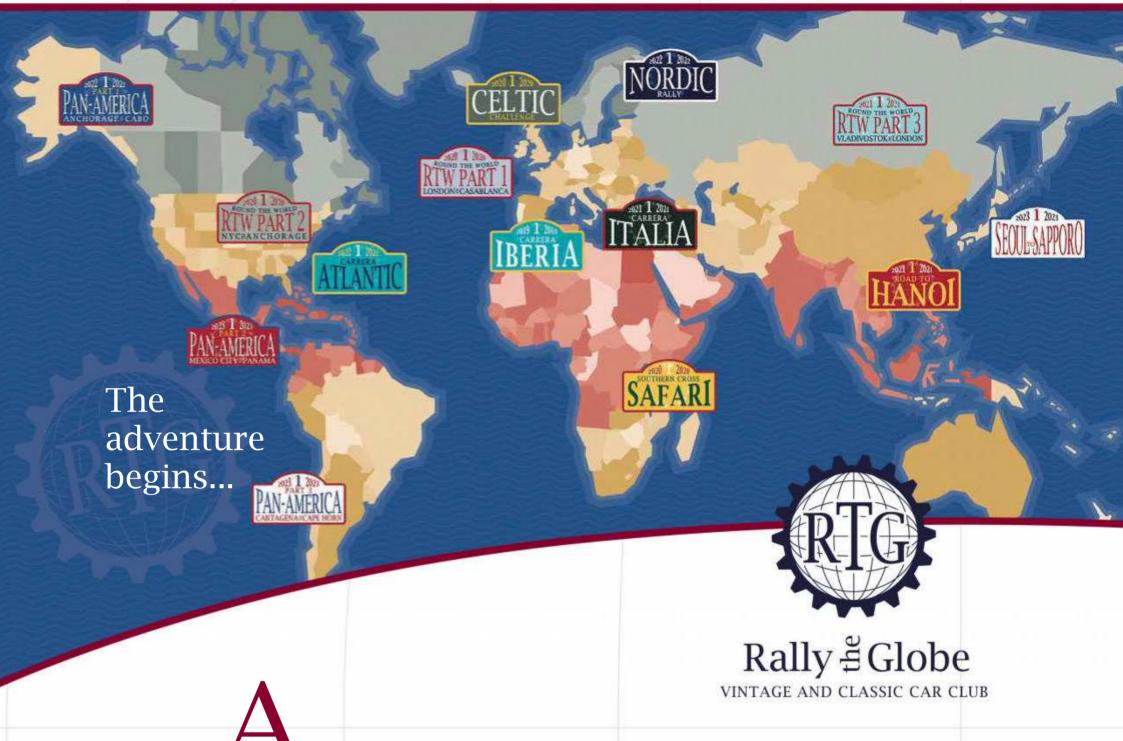
Former Lotus designer Julian Thomson is right about one thing, though. It is time for a new Elise. That 23 years have passed since Lotus developed a genuinely new roadster says much about the disappointments of Proton ownership. Maybe new owner Geely's coffers can match those of GM and resurrect the rich heritage of Hethel's roadsters. Barrie Wills, Warwickshire

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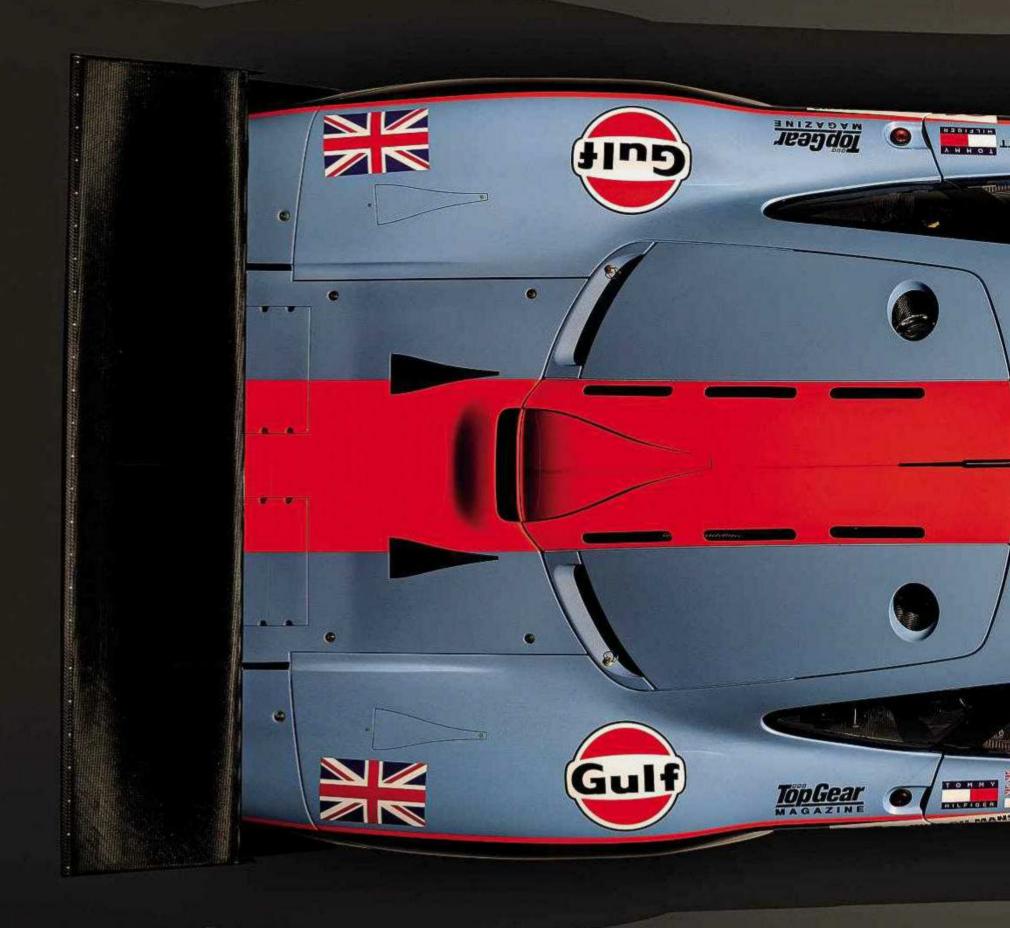
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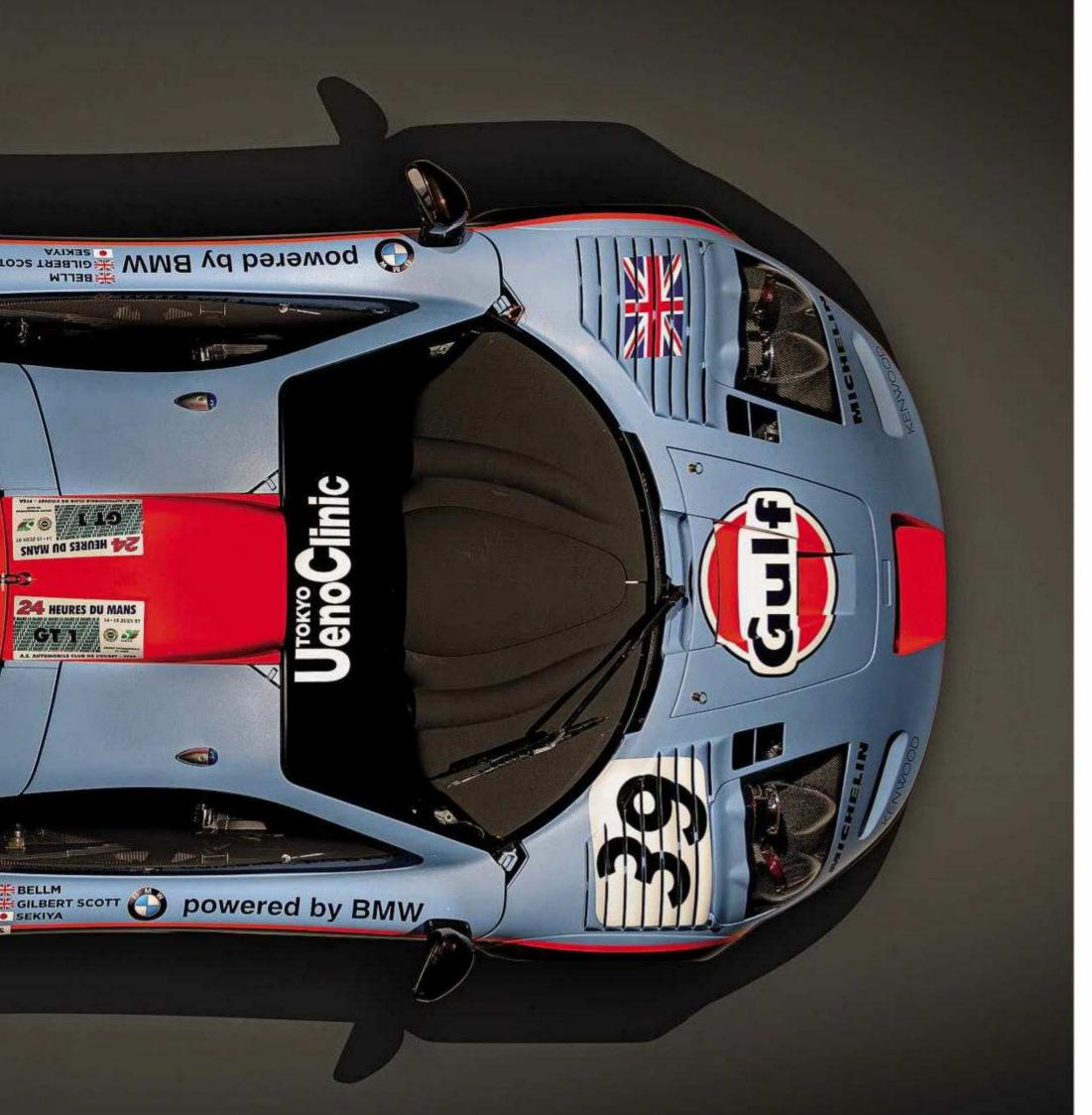






BETTERTHAN

Studio and action photography Tim Scott, www.fluidimages.co.uk Restoration photography Patrick Gosling / Tim Scott



NEW

Where do you take a McLaren F1 to be restored? Why, McLaren itself, of course. Mark Dixon finds out how a very special racing version with Le Mans history was rebuilt

he noise is almost indescribable. As the pale blue missile hurtles around the top of the test track banking, its snub nose seemingly aimed straight for the small group of spectators clustered behind the curving Armco, it's emitting a loud, menacing drone eerily reminiscent of a big-engined World War Two fighter. Then it flashes past, and the sound instantly morphs to an ear-splitting howl as quad exhausts batter us with the *storm und drang* of a Le Mans-spec 6.0-litre V12, before its rapidly fading fury is overlaid by the whine of straight-cut gears in a sequential manual 'box.

Temporarily half-deafened, we can only grin stupidly at each other. For the men from McLaren Special Operations, this final shakedown run is the culmination of two years' hard work, restoring an F1 GTR Long Tail to the exact specification in which it competed in the 1997 Le Mans 24 Hours. Chassis #25R is the first F1 to have been completely restored inhouse and it's the first F1 to be authenticated by McLaren's new Certification Programme – of which there's more in our news pages. This is a special moment, and a special car.

OF COURSE, any F1 is special – it's just that some are more special than others. Here's how its creator Gordon Murray remembered the F1 for *Octane* back in 2007, when we gathered three GTR racing versions for a cover feature.

'Beating the prototypes to win Le Mans in 1995 with a road car, synchromesh gearbox and all, remains one of my best memories. Winning that race, first time out, is in my opinion more difficult than winning back-to-back Formula 1 championships.'

Gordon was talking about the fairy-tale win for McLaren with a car that he had famously never intended to be used for racing. He deliberately designed the F1 only as a road car so that it would not be compromised and end up being neither fish nor fowl. However, as Gordon continued in our feature: 'What I didn't realise is that, because of my racing background, I subconsciously built all the good racing stuff into the design... so when we were bullied into turning our road car into a racing car by two very determined customers, we actually had very little to do.'

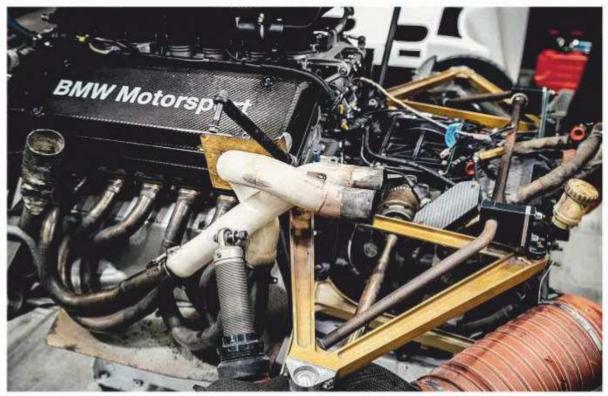
The result was that a minimally modified F1 took overall honours on McLaren's first attempt at Le Mans – the only manufacturer ever to have



This page, from top How it all started: project leader Russell Hancox compares a 1997 image of #25R with the car as delivered to McLaren Heritage; period Compaq laptop is used to map the F1's electrical system; carbonfibre tub stripped for inspection; BMW V12 in the car was a replacement, so the original unit - which came as part of a spares package - would be stripped and rebuilt.









This page, clockwise from left

from left
Like a giant Tamiya or Airfix
kit, F1's bodywork is laid
out for inspection; tub was
sound but needed much
cosmetic attention; body
panels were designed for
easy removal; Gulf livery is
just as it appeared at Le
Mans; fabulous paint job
was done in-house at
Special Operations.









McLAREN F1 RESTORATION





This page, clockwise from above
Fortunately, #25R's electrical system had not been badly disturbed during its years spent racing in Japan; McLaren's Pani Tsouris connects a period laptop, flanked by former GTC Competition technicians Gary Henderson (to rear) and Roger Merrett; reassembly of the newly painted car begins.



won, first time out. And now, 11 years later, we have another GTR on the front cover. This one, however, chassis #25R, is a 'Long Tail' F1. A full 25 inches longer than a regular GTR, the Long Tails were built for the 1997 racing season to remain competitive with the dastardly efforts of rival teams, who were taking what were, in effect, full-house racing cars and productionising them just enough to qualify as roadgoing cars for that year's inaugural FIA GT series.

Chassis #25R raced at Le Mans that year, along with five other GTRs, but was forced to retire due to a fractured oil-cooler pipe, which led to an engine fire. The pipe failed, it was discovered afterwards, because it had been stressed by vibration due to solid mountings. Scarily, the oil-cooler pipe of the F1 GTR that finished second overall in 1997 – chassis #20R, which is displayed at McLaren's Technology

Centre – was also found to have incipient stress cracks and could have failed at any time...

Just to compete at Le Mans is an honour in itself and, what's more, #25R did so in the iconic Gulf Oil colours of orange and blue, as one of three cars fielded that year by British team GTC Competition (it's rumoured that the previous year's dark-blue livery was discontinued because its metallic particles added too much weight). During its subsequent race career #25R wore various other liveries, but when the time came to restore the car there was never likely to be any argument about how it should be finished. Nor, indeed, about who should do the work.

IN 2016, McLaren started to look seriously at the heritage side of its business, under the umbrella of its Special Operations division. It had already rebuilt a couple of accident-damaged Main picture, facing page GTC Competition's former

team manager Michael Cane (red tie) confers with McLaren Heritage manager Thomas Reinhold (light blue jacket).

F1 road cars – former *Octane* contributor Rowan Atkinson's being the most famous example – but GTR #25R would become the first F1 to receive a total in-house restoration. Emanuele Collo, managing director of Kidston SA, explains how that came about.

'Our company has sold a dozen F1s over the last decade, and Simon Kidston himself owns chassis #007, so we're very familiar with the model, and we had recently appraised #25R on behalf of a client in the Far East, where the car had ended up after its racing career. It had not been used for several years, and the new owner







'WHEN THE TIME CAME TO RESTORE #25R, THERE WAS NEVER LIKELY TO BE ANY ARGUMENT ABOUT THE LIVERY'





'THE FRONT AND REAR CLAMSHELLS HAD SUFFERED THE SLINGS AND ARROWS OF OUTRAGEOUS RACING'

was unsure how far he should go in having it recommissioned.

'So we asked McLaren themselves to check the car over and give us their verdict. We chose the factory for two reasons – partly out of romance, the appeal of taking it back to where it was made, but also because we know the team there and respect their abilities. Then, quite early on in this process, the car was sold to another client of ours in Europe, who shared our vision of exactly restoring it to a particular moment in time – to Le Mans in 1997, with all the correct little details such as the marker lights, and of course that distinctive Gulf livery.'

As delivered to McLaren in early 2016 for assessment, #25R was finished in plain white – just as it had been outshopped by the factory back in 1998, having been mechanically overhauled after the Le Mans fire with a rebuilt engine and refreshed transmission. It was sold in 1999 to Japanese race team Hitotsuyama, which regularly contested the Japan Grand Touring Championship with it until 2003, and briefly again in 2005, latterly in the yellow-and-orange livery of motorcycle clothing company Yellow Corn. It's believed that #25R's final race at Mount Fuji in 2005 was also the last time an F1 appeared in international motorsport.

Stripped down for inspection, #25R proved to be a typical old race car: a working tool that had been well-used, had earned a few battlescars, and had been patched up over the years as required. The underside of the central tub had numerous scrapes and gouges, a replacement 'luggage locker' door on the offside flank suggested a side impact at some point, and the wheelarches had been heavily peppered with circuit debris to the extent that in places there were patches over

patches. But the tub was structurally sound, and the key question was to what lengths the restoration should be taken.

IN NOVEMBER 2016, *Octane* paid a visit to GTR Composites down on the South Coast, to whom McLaren had entrusted the tub for repair. GTR has been a world-leader in composite construction since the 1990s and its technician Steve Larder is better qualified than anyone to work on an F1 – because Steve joined McLaren in 1991 to make F1 tubs, which he did through to the end of production in 1998. 'These long-tail cars were the hardest to make,' recalled Steve,

Clockwise from left

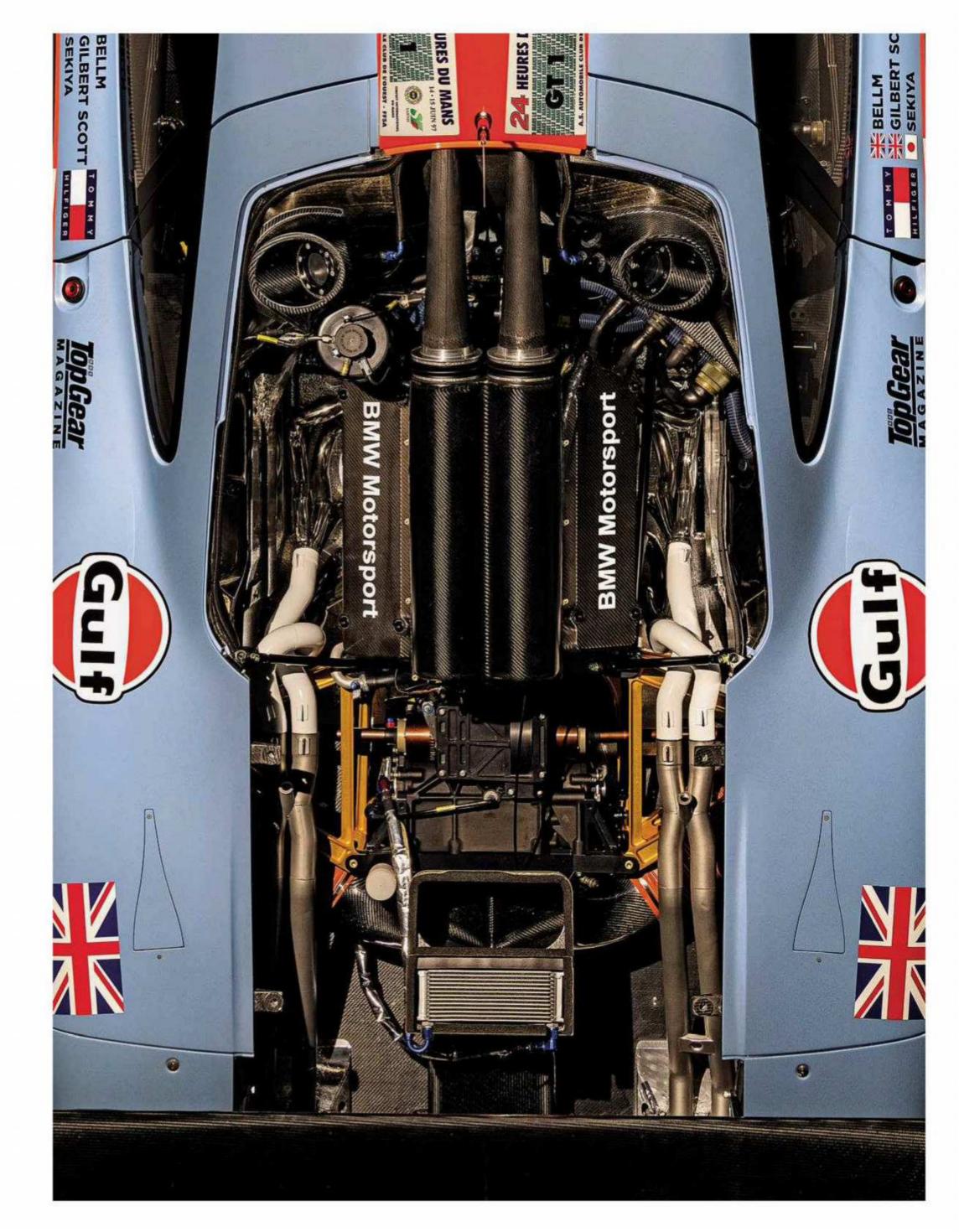
'Golfball' gearknob atop the sequential gearlever was an eBay find; 6.0-litre engine proved tricky to rebuild due to scarcity of parts; interior now restored to concours.

'because there was so much extra work to do at the back. In 1997 we were working 12-14-hour days, seven days a week for three months, to get those cars built.'

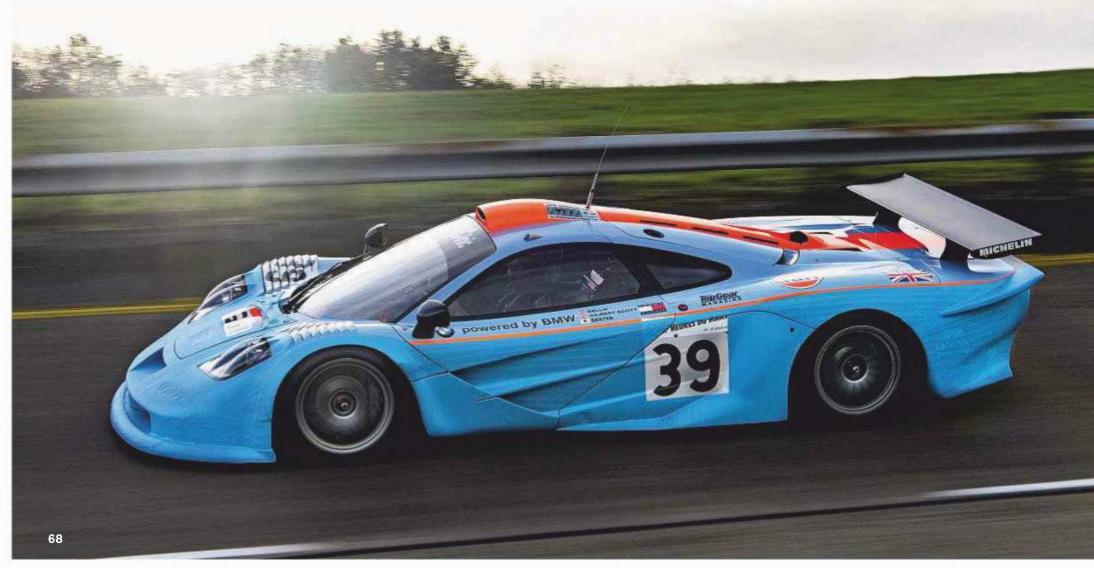
Chassis #25R's floorpan had suffered a lot of knocks and scrapes underneath, but evidence of its replacement with a new panel would have been visible from inside the car. So, instead, Steve and his team bonded a thin sheet of carbonfibre over the underside for cosmetic purposes, using a pink polyester glue (3M's product 9323, to be exact) as a kind of contact adhesive. 'The tubs were assembled with DP490, which is also a 3M product, but it's too heavy for this application, although it's a form of the same glue, coloured pink rather than black,' said Steve. 'It takes about four hours to cure at room temperature, and then we put some heat lamps on it to post-cure it for a couple of hours, with weights applied to keep it flat.'

The front and rear clamshells, which comprise the majority of an F1 Long Tail's exterior bodywork, had also suffered the slings and arrows of outrageous racing. So the decision was taken to retain the original clamshells for potential road use, but prepare a second set of new/old-stock clams for the car to be displayed in racing trim. Race- and road-spec clamshells are different: when a GTR is converted for road use, the suspension pick-up points are altered to give a taller ride height; however, because this creates an ugly gap between the wheels and the wheelarches, the road-spec clamshells' wheelarches are given 'downward flares' to compensate.











3elov

Long Tail bodywork added 25in to the GTR's length but without an additional weight penalty, and it proved more aerodynamic despite the improved downforce. Externally, the original, now road-spec clams have been brought up to scratch cosmetically, but they're not to the 100% concours level of the new/old-stock racing equivalents. Project leader for #25R's restoration, Russell Hancox, explains that many of the body panels had been internally strengthened during repairs by 'wet lay-up' of additional carbonfibre: 'We compared the original rear bumper with a new part from our stores, and it was almost twice the weight of the new one!'

Where body panels were replaced during the restoration, more than 80% were from McLaren's stock of original parts, rather than being remanufactured. Finding those parts was often something of a challenge, however: McLaren Automotive's rapid expansion in the 2000s, and a change in software many years ago for the parts inventory, meant that there was only a sketchy record of what was in the stores. 'I'd often go to the warehouse, open a cardboard box and be amazed at what I'd find inside,' admits Russell.

That upside of this situation was that Russell made some fantastic discoveries, not least the

parts to totally rebuild #25R's six-speed sequential gearbox with brand-new internals. 'I'm not sure we could do it again, because there was only one example of certain parts, but we could always remanufacture them from the original drawings, which we still hold,' he adds.

Rebuilding the engine was particularly challenging. As delivered from Japan, #25R was fitted with a replacement V12 that came as part of the deal. The original unit, the one that powered the car at Le Mans in 1997, was crated-up with a package of other spares, but its mechanical condition was unknown. Fortunately, BMW Motorsport came up trumps in helping to source scarce parts – scarce, because these engines were continually being developed for each season's racing, and the result was a minefield of component variations.

This is true of GTR parts generally, and Russell recalls having to back-pedal through dozens of technical updates to ensure that something was the correct spec for June 1997, when Le Mans was held, rather than, say, July or August. He went to inordinate lengths to make



sure that every detail was correct. The roof-top identification lights used at Le Mans, for example, were not McLaren parts. They looked like aircraft wing-tip lights – and so they proved to be. Russell found the housings, made by a company called Whelan, at an aircraft surplus store in the USA. The correct blue lenses came from another American warehouse, while the Kamei golf-ball gearknob was found on that great resource of car restorers everywhere, eBay.

The online auction site was also responsible for an amazing reunion between some of the original GTC race team and the restored #25R. 'Russ [Hancox] was searching for a copy of the 1997 book published by the ACO on that year's Le Mans, which we knew would contain team photos of #25R,' explains Thomas Reinhold, manager of McLaren Heritage. 'He found one

on eBay – and the person selling it was Michael Cane, GTC's team leader in 1997! We invited him and two of the team's race mechanics to visit the Technology Centre to see #25R under restoration – and so that we could pick their brains about some of the details. It was an emotional moment, especially when they heard the car fire up.'

ON A BLESSEDLY DRY November day at Millbrook proving ground, where #25R is making its second appearance for testing and fine-tuning since the restoration was finished, emotions are running high, too. Russell Hancox was up until midnight the day before, wrapping the exquisitely finished bodywork (painted inhouse by Special Ops' Mike Fuller) in protective blue tape to guard against stonechips during >

'THE ROOF-TOP IDENTIFICATION LIGHTS WERE FOUND AT AIRCRAFT SURPLUS STORES IN THE USA'



today's session. At the wheel will be Pani Tsouris, a senior F1 technician with more than 14 years' experience of the model.

Word to the wise: if you're anywhere near a McLaren F1 GTR when it fires up, stick your fingers in your ears first. The noise is shockingly loud: a race-car chainsaw rasp, not in the slightest bit musical but hugely impressive in its raw intent. As Pani eases the car away for some action photography, we can hear the *skirr-skirr-skirr* of the gearbox competing with, and then dominating, the exhaust note; Pani is having to keep the revs low while he tracks alongside the camera car, conscious that this no-compromise racer relies on constant airflow to keep its engine cool. Fans add complexity and weight, y'see.

Later, Pani confesses that #25R isn't easy to drive at low speeds with its Le Mans-spec engine mapping. 'Because this car has been restored to exact 1997 Le Mans specification, everything has been set-up precisely as it was for the race – the gearing, the fuelling, the steering lock, the ride height... And the '97 cars were hugely different from the 1995/96 versions, which were

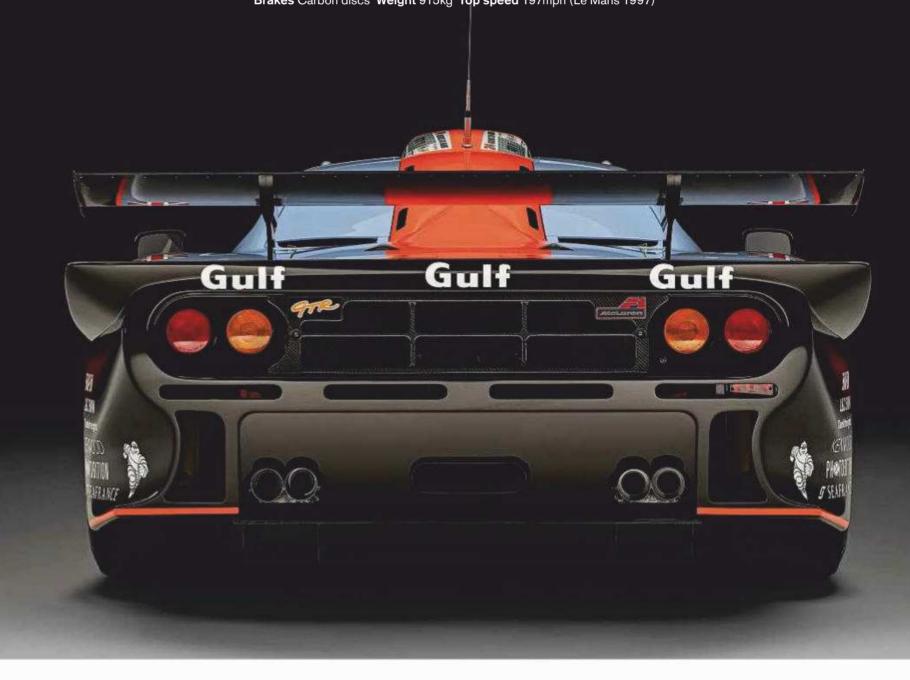
basically road cars with a few tweaks. Normally we'd re-map a GTR to make it more driveable on the road, but this one is just as it was on the grid in June 1997.'

And how *do* you map those 1990s electrical systems? Why, with a 1990s Compaq LTE 5400 laptop, of course. All 32MB RAM of it, complete with floppy disk drive. McLaren has half-a-dozen of them and it's fortunate in being able to call upon the services of the ex-TAG-McLaren computer engineer who wrote the original programs. The continued serviceability of these venerable computers is something that will have to be addressed before too long, but a solution will most definitely be found, for it is a problem that affects every 1990s race car manufacturer, not just McLaren.

Meanwhile, F1 Long Tail #25R is in perfect working order, and ready to be handed over by Kidston SA to its patient owner. It is, quite simply, an automotive jewel. 'The fit and finish really are above-and-beyond,' sums up Tom Reinhold. 'But we are McLaren, and we are Special Operations. It's what we do.'

1997 McLaren F1 GTR Long Tail

Engine 5990cc mid-mounted BMW V12, DOHC, 48-valve, naturally aspirated Power 600bhp @ 7300rpm Torque 506lb ft @ 4500rpm Transmission Six-speed sequential manual, transversely mounted, rear-wheel drive Steering Unassisted rack and pinion Suspension Front: double unequal-length wishbones, co-axial coil springs, alloy dampers, anti-roll bar. Rear: double unequal-length wishbones, co-axial coil springs, alloy dampers Brakes Carbon discs Weight 915kg Top speed 197mph (Le Mans 1997)









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Below

F1 GTR Long Tail chassis #27R, racing under the Team Lark McLaren banner at Le Mans in 1997, having recently won at Silverstone (in yellow and blue livery) that April – the first-ever win for a Long Tail.



DIETING CAN BE hard work but the effort can sometimes make a lot of financial sense. If you order the optional Clubsport Pack for the new McLaren 600LT – seen happily destroying a set of rear tyres in the photo opposite – it will cost you an additional £24,170 on top of the car's list price of £185,000, and it will save you a princely 9.3kg in weight. That's just under 1½ stone. A Weight Watchers programme, on the other hand, typically runs at about £20-30 per month; stick at it and you'll make the same saving in, let's say, three months. As our American friends say, you do the math.

Then again, no-one buys a supercar to be sensible, and it has to be said that the 600LT actually looks rather good value when you compare it with McLaren's slightly earlier 2018 release, the Senna – £185,000 versus £750,000, although both figures zoom skywards by the time you've penned a few ticks on the options list. And, by McLaren logic, the 600LT actually has a closer link with the seminal F1 GTR Long Tail you've just been reading about. The clue is in the name: no prizes for guessing what 'LT' stands for. The 600LT is the fourth iteration of the Long Tail story, says McLaren, and there'll shortly be a fifth – in appearance, if not name.

As recounted in the previous pages, the F1 GTR Long Tail was a 1997 creation, spawned as an urgent attempt to keep the F1 competitive in GT racing. The Long Tails were the final evolution of the F1 GTR and ten examples were built, chassis #19R through to #28R. Although never quite reprising the original F1 GTR's

stunning victory at Le Mans in 1995, the Long Tails were successful in their own right, chassis #20R and #26R finishing second and third respectively in the 1997 event, and other cars placing well in various GT series.

Towards the end of F1 production, the regular short-tail GTR wasn't too appealing a purchase now that its racing heyday was over, and McLaren struggled to sell the last couple of examples. Nick Mason described in *Octane* 51 how he was persuaded to do a swap, handing over his ex-Denny Hulme McLaren M15 in return for short-tail #10R. But Nick then had the bright idea of asking McLaren to convert it for road use, and at a stroke he transformed the value of these former race cars for later owners.

'A short-tail GTR is now worth \$20-30 million, depending on its race provenance,' says supercar specialist Tom Hartley Jr, 'whereas a normal F1 road car is valued at \$15-25 million. The GTR Long Tail, in contrast, is around \$15-17.5 million. That's because it's less user-friendly than a short-tail, which is basically a road car with a wing stuck on the back, whereas the Long Tail is a purpose-built, no-compromise race car.' And Tom should know, because in recent years he's sold two of the ten Long Tails made: chassis #19R, which was the original 1997 development car, and chassis #27R, pictured above.

After production of the F1 (road car) ended in 1998, nearly two decades would pass before McLaren revived the LT suffix, when it launched the 675LT in 2016, closely followed by the 675LT Spider. To describe them as Long Tails



'TO DESCRIBE THE 675LT AS A LONG TAIL WAS SOMETHING OF A STRETCH - NO PUN INTENDED'

was something of a stretch – no pun intended – since the cars were not notably extended at the rear in the way that the F1 GTR had been. Instead, they featured a 50% larger airbrake than the one found on the contemporary 650S – significant from an aerodynamic point of view but not visually arresting (see previous comment regarding puns), as you can judge for yourself from the picture at the top of this page.

McLaren revitalised the LT suffix to indicate a car that was more track-focused, with greater emphasis placed on aerodynamics and weight-saving, and the 675LT was a more hardcore evolution of the 650S, which itself was an upgraded development of the original MP4-12C that had brought McLaren to the masses, relatively speaking, on its launch in 2011. During the seven years since the MP4 12C appeared, McLaren has unleashed a barrage of new models with a bewildering array of

nomenclatures as it seeks to fill every possible marketing niche. The master strategy centres on three core levels of product – Sports, Super and Ultimate Series – which may, where appropriate, be further subdivided with LT (Long Tail), S (Sport) or C (Club) suffixes. So, for example, a 540C is the entry-level model in the Sports Series, while the new 600LT is the most extreme.

Extreme is relative, of course. In McLaren's pecking order, the 600LT at £185,000 is very much junior to the £750,000 Senna, which heads the Ultimate Series. Here's the thing, though. Having driven both of them flat-out on track – the 600LT at the Hungaroring, the Senna at Estoril – and then ridden shotgun with professional instructors who were *really* going flat-out, we'd have to say the thrills don't feel markedly different. Yes, the Senna has cleverer aerodynamic gizmos, it's objectively faster and it will brake even harder than the

600LT, but the buyer of the latter is not missing out. It's still a stupendously fast trackday car that can literally leave you breathless.

Astoundingly good though the 600LT is, it's been rather overshadowed by the announcement of yet another new car from McLaren. And, while the 600LT may be a Long Tail more in name than proportions, the forthcoming Speedtail, pictured below, is very much a spiritual successor to the 1990s F1. That's the F1 road car, however, rather than the GTR – despite its elongated looks. Slated for launch in 2020, the Speedtail will occupy the GT niche of McLaren's proposed trio of Ultimate Series models, while the Senna represents the track-focused end, and an as-yet unseen P1 replacement will sit somewhere in the middle by 2025.

Like the F1, the Speedtail features a centrally mounted driving position and three seats, and, like the F1, it's a clean-sheet design that owes nothing (twin-turbo V8 aside, although now electrically assisted to deliver 1036bhp) to what's gone before. Note the aerodynamic covers on the front wheels, and how they don't feature on the rears. Apparently, they wouldn't offer much tangible benefit at the back and so the rear wheels are left naked, creating an intriguing visual mis-match. That is so McLaren.

Like the F1, too, the Speedtail will carry a standard-setting hypercar price tag of £1.75m plus taxes – about double what the P1 cost new, five years ago. But remember, that's small change compared with the values of F1s today.

Which brings us neatly back to the original GTR Long Tail, and its status in the marketplace. Tom Hartley Jr reckons that – if you can find one – it's actually A Very Good Thing to buy right now. 'McLaren built only ten of them, and they're all very special cars; they've each done something more significant than driving to Sainsbury's and back. Of the three F1 variants – road car, short-tail GTR and Long Tail – I think it's the Long Tail that has the best potential.'





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riginality. What does it mean? We know that a car possessing it is prized far above a car that has undergone a total restoration, to a greater degree now than ever before. As is often said, a car is original only once. Once the originality is gone, history is wiped clean.

But one person's original is another person's messedabout-with. And when does patina descend into tattiness, timewarp into time-expired? If 'original' means 'as built', you can even question if any car is truly original for more than the first nanosecond of its existence as an entity. After that, molecule by molecule, things start to change.

In front of me now is a fascinating little book called, yes, *Originals*. It contains essays in praise of preserved cars, a running theme being the impossibility of total originality and attempts to define, or divine, what it realistically means. After all, as former Brooklands Museum guiding light Allan Winn observes in his contribution, as soon as a car is driven out of the notional darkened, air-conditioned cocoon in which no ultra-violet degradation has occurred, seals have stayed supple and fluids have magically remained fluid, the originality is compromised.

He likens it to a 100-year-old bottle of claret, a magnificent possession if kept in a cool, dark cellar, but with a mystique destroyed as soon as the bottle is opened for its intended purpose of drinking the contents. One just has to hope it still tastes good.

WITH THE SCENE set, please meet this 1937 Bentley 3½ Litre Vanden Plas Drophead Coupé. It has covered just 15,500 miles from new, has never been restored and works perfectly. Its astonishing assemblage of history includes its original order form and sales invoice, its original guarantee certificate in its original cardboard tube with a George V tuppenny postage stamp, and, obviously, its original purple-bound handbook.

And its original paint. Or is it? I'm examining the Bentley on the long driveway of owner Anthony Hodgson's ample former farmhouse, a full-size glassfibre replica of a Supermarine Spitfire in the background (he used to have a real one, which he flew aerobatically). And, blow me, the paint on the driver's-side rear wing is a bit on the brown side relative to its three very dark maroon companions. It's a bit more crazed, too. It must have had a repair sometime in the middle of the last century, with paint of a quality slightly lower than that originally used by Vanden Plas, the builder of the Bentley's ash-framed, aluminium-panelled body. File under 'patina', or 'life'.

This Bentley has, however, been restored – if you take that to mean 'returned with a light, sympathetic touch to an earlier, better state' and not 'made like new with lots of new bits'. Or you might prefer the way Anthony describes what has occurred. 'I've not restored it,' he says. 'I've just given it a bloody good 15,000-mile service.'

So, how did the Bentley manage to be used so little during its 81 years, and to last so well? The first of its three owners, one Robert S Hayward, Esq, of Galashiels in Scotland, ordered it on 7 September 1936. This must have pleased both Bentley and Vanden Plas greatly, because the chassis (number B135FC) had already been delivered to the bodybuilder on 6 May with a view to building this fourth of the four VdP-bodied drophead coupés (all slightly different) for stock. He paid £1100 for the chassis and £385 for the bodywork, to be finished in 'two shades of red' with red leather, and took delivery on 9 March 1937. Building a body for an aristocratic Bentley was not something to be rushed, it seems.

Infrequent use plus the intervention of war and petrol rationing meant that by 1954, when Mr Hayward entrusted Edinburgh Motor Engineering with its sale, the Bentley had covered only 11,000 miles. There it was spotted by W Randolph Angell, born in Massachusetts, settled in Scotland and hopelessly smitten with the pristine car. He couldn't afford it, had nowhere to keep it, and didn't even have a driving licence. But his heart overwhelmed his head entirely, spurred on by the pressure of competing interest from a South African collector, and on 7 May 1954 the Bentley became Angell's for £1350.

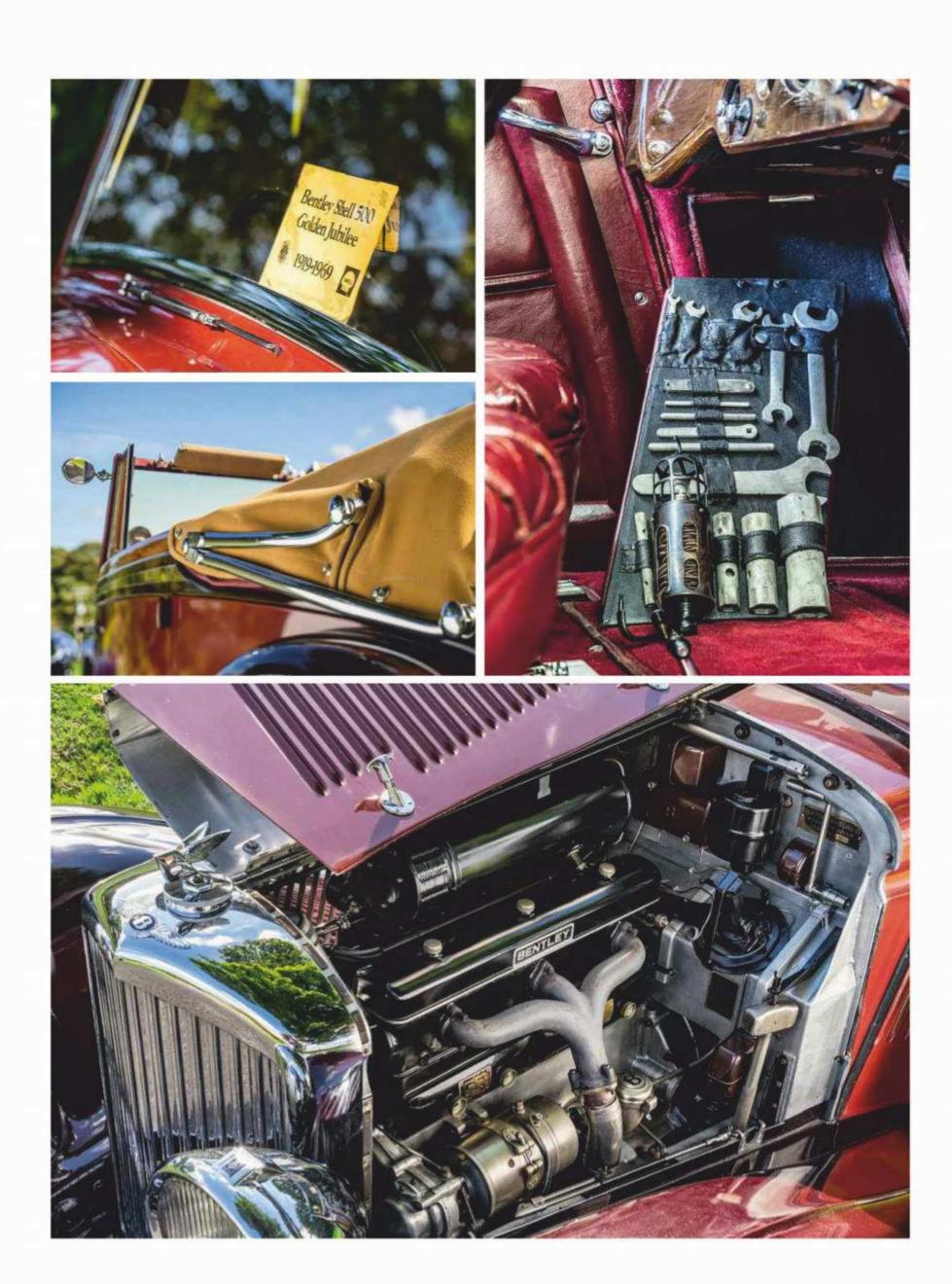
Among DLO 936's past papers is a receipt for seven driving lessons dated 8 June 1954, total cost £5 8s 6d. Mr Angell had to learn to drive before he could fully enjoy his Bentley, but in the end he didn't really drive it much. He kept it stored at the supplying dealer until that garage closed in 1973, then at his house. Some idea of its minimal use is given by MoT certificates from May 1970 and April 1980, with only 165 miles covered between them. And it seems that W Randolph's son, Randolph Worcester Angell, travelled in it only once: to the Bentley Shell 500 Golden Jubilee celebration at Oulton Park in 1969, recorded by a sticker still attached to the windscreen.

Following his father's passing, RW Angell put the Bentley up for sale at auction in 2013. It hadn't moved in over 30 years, perhaps for fear of damaging its ever more precious originality, but fortunately its lair was dry and dark. On seeing DLO 936, Anthony Hodgson was smitten just as his predecessor had been. He realised how significant the originality was, and how easily it could be ruined. So, purchase completed, he set about striking the ideal balance between preservation and function.

And pragmatism, reality even, sometimes have to take precedence. 'I've rewired it,' Anthony admits. 'It's all in the correct cotton look. I'd heard of a chap who used to start up his old vintage car, leave it running and go in for a cup of tea. One day he came back and it had burst into flames.'

Then there are the wheels, re-spoked and re-tyred but with the original hubs and rims, and a minimum of rechroming taking in the wheel spinners, the bumpers and the horns. All the other chrome is original, apart from a new, additional rear light unit: 'It only had one, which









is all it needed in 1937, but I think it needs two in this day and age. That was another £500...'

And the paint? 'It had gone chalky, as red tends to, so I T-Cut it. And did it again. Then I polished it. It took a day to do.' The result is a shine with a sheen rather than a mirror-glaze, just the sort of effect today's restorers try to achieve when refinishing a pre-war car. Here, it's VdP's original finish with just the right evidence of age – apart from that offside rear wing. And a couple of touch-ups by Anthony, and a repainted front apron in a brownishmaroon shade impressively close to the darker of the Bentley's original hues. It's actually a Porsche colour.

The long, heavy doors open and close with perfect precision, their gaps astonishingly tight and even. Beyond them, the interior is much as it was when the elder Mr Angell first admired it, the wood's varnish intact and shiny, the red seats, well, leathery. That is perhaps one of the most tangibly impressive aspects of the Bentley's reawakening. 'Decosol! Amazing stuff,' Anthony enthuses, referring to the bright orange, slightly gelatinous liquid that was the go-to upholstery cleaner of the 1970s, 'but you can't get it any more. I've got just one-and-a-half bottles left.'

Duly Decosolled, leather was fed with hide food until it was supple again. There are no cracks and hardly any crumpling. The same goes for the door trims. 'The door pockets creaked if I tried to move them,' Anthony reports of his revival efforts, 'so I had

to be very careful.' The carpets, too, are pristine.

Very slight marks of mould besmirch the inside faces of the instrument glasses, but Anthony didn't want to disturb the dials' integrity. The hood, though, is new; the original's fabric didn't survive.

And the mechanicals? 'I had to take the engine to bits after it had sat so long. I didn't dare run it. Ken Lea Lexpert on Derby Bentleys and Anthony's guru for the project wanted to put new pistons in. He said it would use a quart of oil every 200 miles if we didn't, but I kept the originals and just honed the cylinder bores. They have their numbers, one to six, and the serial numbers on the crowns. Two had been transposed, presumably from new, so they went 1-2-3-5-4-6. They've gone back in that way, of course, so I expect my name will be called when the next person takes the engine apart...'

Anthony spent £1500 on the engine, £1015 of which was to have a new crankshaft damper made by the Ristes Motor Company. The damping part of the spring-loaded 'Royce crankshaft damper' consists of wrapped layers of duck cotton, and it's very labour-intensive to recreate. But 12 parts that, surprisingly, are original are the valve springs, which brings us neatly to the relationship, in the 1930s, between Bentley, the cars' owners and the chauffeur-mechanics many of those owners employed.

In two of the Bentley's three toolkits, all complete and beautifully stowed, are spare valve springs and the tool with which to change them by the roadside, as you would. Today it seems extraordinary that such a thing would be deemed normal, especially with a Bentley whose handbook declares, in the chapter entitled 'The secret of successful running, that 'An owner would do well to instruct his driver as follows...' (cut to the Adjustments section) '... not to alter any adjustments unless really necessary'.

With the toolkits are cardboard tubes containing spare bulbs. Are they original too? Could be. Beyond these enchanting details, though, is the bigger picture of a car of great sophistication. 'It has mechanical memory seats,' Anthony points out, 'plus adjustable dampers and a sports mode for the exhaust.' An exhaust that he has had reproduced in stainless steel, it must be said, because the original had rotted out. Its fixings are the only nonoriginal nuts and bolts on the entire car.

The Bentley is now raised on Anthony's four-poster lift and I'm looking at the aforementioned high technology. The exhaust has a bypass valve that, when moved by a

> lever in the cabin, allows flow out of its side instead of through the rearmost silencer and tailpipe. And a pump in the gearbox pressurises the suspension dampers a to driverselectable degree when required, thus firming-up

astonishingly tight' the ride. Other underside intrigue includes the pipework for the one-shot, pedaloperated, chassis lubrication system and a gearboxdriven brake servo.

> Under here it's all dark brown, not black as you might expect. 'It was covered in half a century of oil,' Anthony says, 'and it took a day to get it all off. I touched up all the chips and marks with matching brown paint, then sprayed matt lacquer over it all to preserve it.' All but one of the gaiters over the leaf springs and balljoints are original. So, incidentally, is the fanbelt. 'It was solid when I took it off, but I soaked it in engine oil for two days until it was supple. It's fine now.'

> Anthony has swapped the final drive for a longer-legged one, and has replaced the clutch because Mr Angell had destroyed it – perhaps while learning to drive. The brakes retain their original linings, though. In all, our hero has spent at least 1500 hours bringing the Bentley back to life, spending around £20,000 in the process with various specialist suppliers. Fiennes Restoration, steeped in the breed, accounted for about £11,000 of that, the accumulation of endless cables, bushes, mountings, gaskets, drip plugs, that exhaust system and much, much more.

Having undergone all this work, is the Bentley still 'original'? It's as original as it reasonably can be while 🗦

'The heavy doors

close with perfect

precision, their gaps





1937 Bentley 31/2 Litre Vanden Plas Drophead Coupé

Engine 3669cc OHV straight-six, iron block and head, aluminium crankcase, two SU carburettors Power Approx 110bhp @ 4500rpm Torque Not disclosed Transmission Four-speed manual, synchromesh on third and top, rear-wheel drive Steering Worm and nut Suspension Front and rear: beam axles (live rear), semi-elliptic leaf springs, hydraulic dampers Brakes Drums, servo-assisted

functioning as it should, the items replaced mostly having been consumables, safety-related or both. Yes, many of its sub-assemblies have been apart to ensure they can work properly, but no more than would normally happen during maintenance typical of such a car's life. The structural and cosmetic integrity of DLO 936 has not changed since it was new in 1937. That's original enough for me – and probably for Allan Winn, too.

NOW, AFTER 'three head-tightenings and three oil changes in 150 miles', the Bentley is running beautifully. Its trafficators plop obediently up and down, it feels solid on the road and its back seat is envelopingly comfy. My brief drive reveals a precise, ultra-mechanical action from the narrow-gated, right-hand-actuated gearchange, spring-loaded to the right, synchronised only on third and top, and whose entry-obstructing position is the reason for that slide-back memory seat. The steering is lighter and more accurate than I expected once above walking pace, and the whole car has that all-of-a-piece aura to match its minimal mileage.

The revcounter scale runs to 5000rpm with a redline at 4500, which sounds quite speedy for a 1930s Bentley. If I pull the sports exhaust handle, DLO 936 changes from 'the silent sports car' (as advertised in period) to quite a rorty one; I prefer it silent(ish). There's plentiful torque, as you would expect, and once you're past 30mph the brake servo comes into play, upon which the pedal's response sharpens significantly. It all works very nicely.

Anthony then takes us for a longer drive on the old A55, up and down sweeping hills and bends as I luxuriate on that rear sofa. The Bentley feels as spirited as it probably did when new, as well it should. Time travel, clearly, is not a fantasy, because I've just experienced it.

So, if the Bentley were yours, what would you do with it now? Tuck it away as a timewarp curio, or use it in the knowledge that the experience is as period-correct as it can possibly be? I'd do the latter. You could always restore it later, should it be necessary, but it's original only once. So why not savour the moment?

THANKS TO H&H Auctions, www.handh.co.uk.

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taly in the late 1960s was a magical place. The economic boom was peaking and everyone had the freedom to express themselves. Money was flowing and the car world benefited greatly from the increased purchasing power of the middle class. Alfa Romeo was at a post-war high, its superb range of production cars setting the standard for handling and driving pleasure. In sportscar racing, its 33s were conquering everything in both the two-litre and the three-litre classes.

Turin, meanwhile, was the capital of the Italian car world. Not only because it was home to Fiat, which had 60% share of its home market, but also because of the coachbuilders that flourished there. The *carrozzerie* were the symbol of Italian car culture around the world; even today, a look around any classic car show is an instant reminder of how prolific and important they were.

The coachbuilders were creating new styles, experimenting with new concepts and coming up with designs that car manufacturers eagerly put into production to sell in their thousands. In Turin, traditionally quite a conservative city, a new wave of designs and designers was rising thanks to what British journalist Richard Sutton has described as 'the results of the magic air of the 1937 winter evenings in Northern Italy'. Amazingly, the three 'bad boys' of Italian automotive design, each of whom would establish himself in the following decades as one of the best car designers of the century, were almost exactly the same age.

Leonardo Fioravanti was the eldest and came from furthest away, having been born in Milan on 31 January 1938. Giorgio (always known as Giorgetto) Giugiaro was born in Garessio on 7 August that year in the Cuneo area, less than 100km from Turin. The youngest, by a few days, was Marcello Gandini, born in Turin on 26 August 1938. All were by then working for the firms that would help them make their names and whose style they would help shape: Fioravanti at Pininfarina, Giugiaro setting up Italdesign having just left Bertone, Gandini the new broom at Bertone. Their work is the magic you see here.

MEANWHILE, THE 'old world' of car design was captained by Franco Scaglione, who was born in Florence in 1916 but who had worked and lived in Turin for many years. This revered Italian aerodynamic specialist, father of the *Berlinetta Aerodinamica Tecnica* (BAT) prototypes created for Carrozzeria Bertone in the 1950s, was by then a freelance car designer.



At the same time Giuseppe Luraghi, chief executive of Alfa Romeo, decided that his company needed a road-legal image-builder. He soon realised that Autodelta, the firm's racing wing which was run by engineer Carlo Chiti, was the place to start.

The design brief he sent to Autodelta made his idea clear: 'The new sports car has to be based on the 33 chassis, and it has to use the same middle-rear-positioned mechanicals.' The target was similarly underlined: 'What I expect,' wrote Luraghi, 'is that the road-legal car keeps 65% of the racing car, performance included.'

Carlo Chiti knew Franco Scaglione and, on 16 December 1966, Scaglione wrote to Chiti to accept the job of creating the new road car, which would be dubbed 33 Stradale. At Chiti's insistence the project was based at Autodelta, just outside Milan, with Scaglione commuting every day from home.

'It was one of my biggest mistakes ever,' recalls Scaglione in his memoirs, 'because nobody in Autodelta had the technical competence to assist me in creating a body. What's more, they were racing mechanics so the people assigned to me often had to return to their racing duties. Many times I had to switch from being the project leader to being a blue-collar worker, welding and shaping

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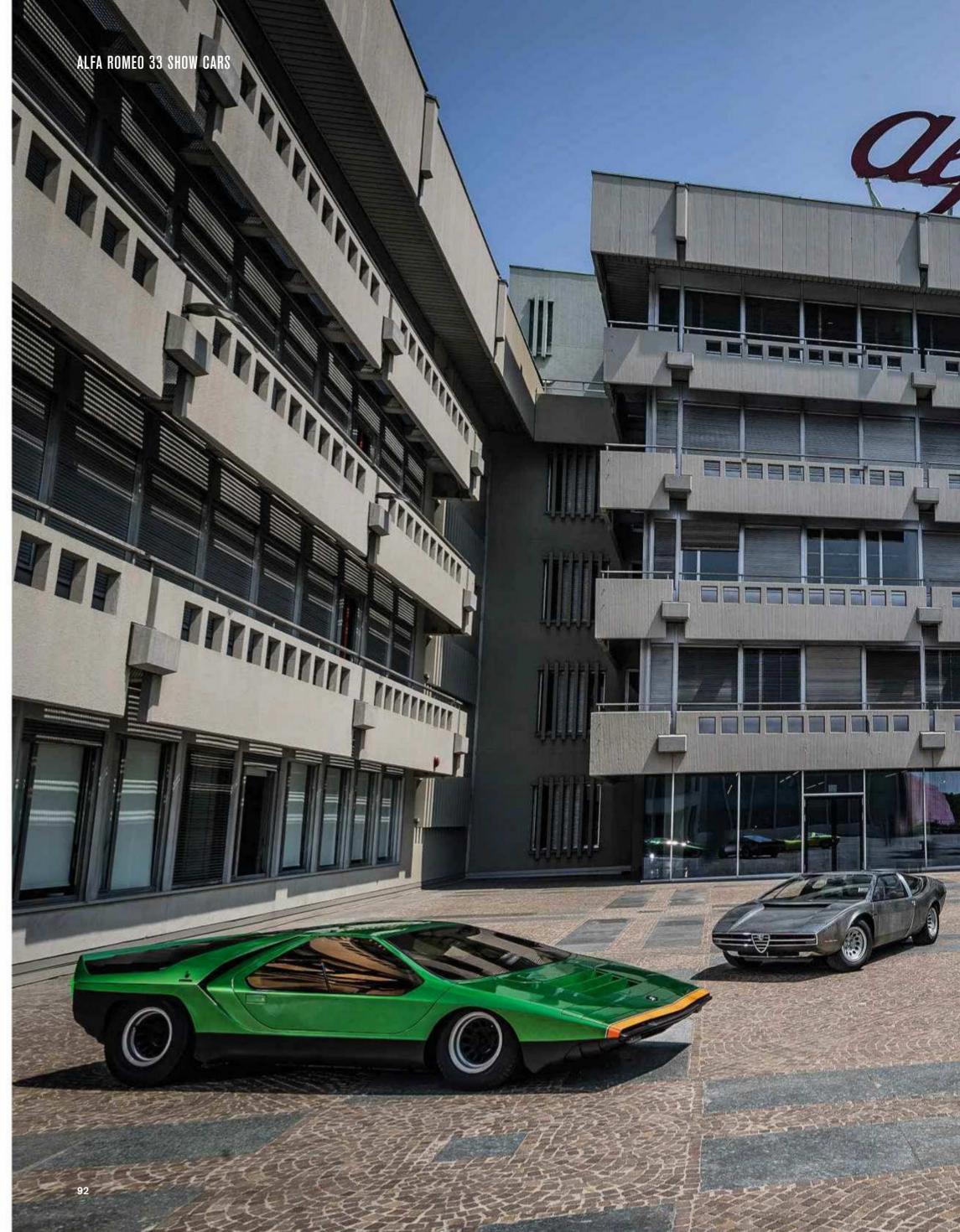
Carabo, the ultimate Bertone wedge, remains perhaps the most striking supercar concept of all time; Montreal V8 is a later substitution; dashboard is minimalist in the extreme.

Facing page

Pininfarina's 33 Coupé grew from a design for a stillborn Ferrari sports racer, lightly massaged; it looks slightly dated in comparison with Bertone's Carabo but is still undeniably gorgeous.









directly with my hands what I needed, in a working space that was not equipped to manufacture a car body.'

Later than intended, the road-car prototype was shown to Luraghi and approved for final manufacture. It was based on the 33 race-car chassis stretched by 10cm and fitted with simplified suspension, built without the complex magnesium (or 'Elektron') upper struts. The production cars were to be manufactured at Carrozzeria Marazzi, located in Caronno Pertusella near Alfa Romeo's HQ.

'HERE LAY THE biggest mistake in the whole 33 road-car project,' says Fabio Morlacchi, an Alfa Romeo historian with a soft spot for this period, who grew up when both his parents were working at Alfa Romeo. 'Marazzi was not structured for doing the job. It lacked the experience and knowledge to work the light alloy material requested for this car.'

So, why did Carrozzeria Marazzi win the tender for the 33 Stradale? 'Even though it was part of the public company IRI, Alfa Romeo was tightly managed,' Morlacchi says, 'and when it invited tenders for a job, it was usually the cheapest contractor who won the work. Marazzi could have been the cheapest and, maybe, somebody in Alfa Romeo thought that its proximity to the firm could help gain time for production.

'Anyway,' Morlacchi continues, 'Scaglione ended up working 100% of his time on this project, often teaching and showing the Marazzi people how to do the work. We know that every single one of the 11 cars built there, plus of course the original Autodelta prototype, has been personally touched by Scaglione. This is great from the point of view of a collector or a historian but it was not so great for Mr Scaglione himself, who was hired for this project on an all-inclusive contract.

'For him, every extra hour spent on the cars was a gift to the customer and, when doing so, he had to forget his responsibilities towards his other customers. In a letter to Chiti and Luraghi, Scaglione wrote that by the end of the project, his revenue per hour was far below the earnings of a blue-collar worker.'

Disgruntled as he became, though, Scaglione couldn't help wielding his wizardry. His 33

'THE 33 STRADALE TURNED OUT TO BE THE WORLD'S PRICIEST SPORTS CAR'



Stradale emerged as one of the most stunning, most beautiful cars ever built. It had the body of a perfect athlete, functional muscle clothed in a close-fitting suit. Its launch at the November 1967 Turin motor show left the world speechless.

Not only did it look amazing, it also met Luraghi's request for performance. It weighed just 700kg, and at Alfa Romeo's Balocco test track it reached 260km/h (162mph) at 9000rpm. The only problem was its price: the 33 Stradale turned out to be the most expensive sports car in the world.

HALF A CENTURY later, Morlacchi reflects on the Stradale saga. 'Today, Gippo Salvetti is a grey-haired Alfa Romeo collector,' he says, 'but he well remembers spending time as a teenager drooling in front of the 33 Stradale in the Achilli Motors showroom on Milan's Corso Sempione. It was still there, in the early 1970s, unsold. Very few could afford it.'

That was not the only difficulty in selling the 33 Stradale. In the very early 1970s, the coachbuilders that were using the 33's rolling chassis as a base were launching show cars with the squared shapes of the future. The rounded 1960s, which you might call the Miura years, had given way to the sharp-edged 1970s and a Countach look. So not only was the 33 Stradale starting to look dated, but Alfa Romeo had exacerbated the problem by asking coachbuilders to create show cars that were based on it – which helped to kill the potential market for its standard car.

'We don't know how the idea of giving a rolling chassis to each of the three most important Italian coachbuilders of the period arose,' adds Morlacchi, 'but I consider it very unlikely that Alfa Romeo paid for anything beyond providing the rolling chassis. We don't even know if Alfa Romeo management decided at the start to give away the three chassis or, after seeing the success of the first one, they decided to offer the same opportunity to the other two. Or maybe the other coachbuilders asked for it.'

IT'S OCTOBER 1968. At the Paris show, the first of the three 33 Stradale-based showcars is launched. The Carabo, based on chassis 105.33.750.33109 and penned by Marcello Gandini for Carrozzeria Bertone, is *the* symbol of the era's style revolution. The Carabo Bertone is extreme in every way, but all its ideas will enter production in the years to come. It is one of Gandini's masterpieces; it will soon influence the Stratos Zero prototype and the Lamborghini Countach, its most obvious heirs. It is amazingly low, just 99cm to its roof, with

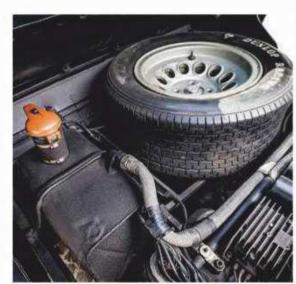


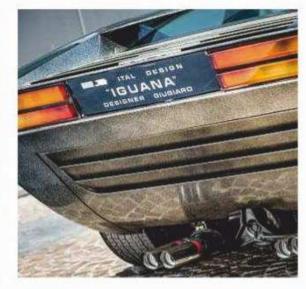
Opposite and this page

Carabo shows just how sensual straight lines can be, an art lost in many of today's designs; Italdesign's Iguana flaunts metalflake paintwork, a futuristically thick steering wheel rim, a fine array of dials and a tail with hints of the DeLorean to come a decade later. All the photographs for this feature were taken outside the Alfa Romeo Museum at the company's former factory at Arese, Milan.













scissor-opening doors. All the glass, including the wide, flat windscreen, is thermo-reflective with a golden tint – a new technology from Belgian glassmaker Giaverbel that's being used for the first time on a car. The gold reflections of those surfaces, combined with the pearlescent green-gold paint of the body panels and the matt cast-iron grey of 'technical' parts such as the air intakes and exits, inspired its name.

In the Italian language, which has no neutral gender and renders cars female, *Il Carabo* is determinedly male. The name derives from the multi-coloured *Carabus Auratus* beetle, its green-gold iridescence and the way it displays its wings when about to fly, as the Carabo does with its doors.

Now it's the turn of Pininfarina's Leonardo Fioravanti to show his interpretation of the 33. He does this at the October 1969 Paris show with the 33 Coupé Pininfarina, based on chassis 105.33.750.35107. His car has unusual origins: it's an adaptation of the previous year's Ferrari 250 P5 show car, intended for racing but 'killed' by new rules for the Sports Car Championship.

Alfa Romeo's Luraghi was friendly enough with Enzo Ferrari to ask if he would agree to having Pininfarina shape a new creation for Alfa based on the P5, and Ferrari agreed. There are small modifications, mostly in the front lights' arrangement and in the side and rear air

exits, but the main volumes have remained the same. It has the perfect curved shapes of a 1960s racing car, and is wonderful to look at even if its shapes are dated for 1969.

And the third 33 show car? Italdesign's Iguana, based on chassis 105.33.750.35107, is revealed at the November 1969 Turin show. It's the tallest of the three at 105cm, and you can see how Giugiaro has gone beyond the concept of a show car as a fantastic object. This is a car that could be put into production.

Giugiaro, too, has moved to the 1970s with a squared-off shape. He has added load-bearing structures in steel, which add more strength than the original racing chassis could provide, and has left them visible. They are part of the design, as is the S-shaped waistline, which emphasises the low profile of the nose and tail. The Iguana also has a huge glass area, creating a wonderful sense of light in the cockpit.

PININFARINA'S CAR is the only one to show off Alfa Romeo's engine, which is strange given the 90° V8's beauty and nobility. This may be why it's also the only one that still has its original V8 today and not a Spica-injected motor from a Montreal. 'Even if we don't know which engines were used on the chassis given to the coachbuilders, it is easy to assume that they were the 33's 2.0-litre V8 with twin-spark

ignition,' says the manager of FCA Heritage's Alfa Romeo Classiche Collection, Stefano Agazzi. 'What we do know is that today both the Carabo and the Iguana have a Montreal 2.6 engine, the Tipo 564 that is closely derived from the 33 unit.

'We don't know when these swaps were made, but they were probably done at the same time because the Carabo's engine number is 00564.0172 and the Iguana's is 00564.0174. We know that at Alfa Romeo nothing went to waste, and it is logical to suppose that two valuable racing engines caged inside static show cars, which might be needed for racing cars or for spares, could have been seen as wasteful.'

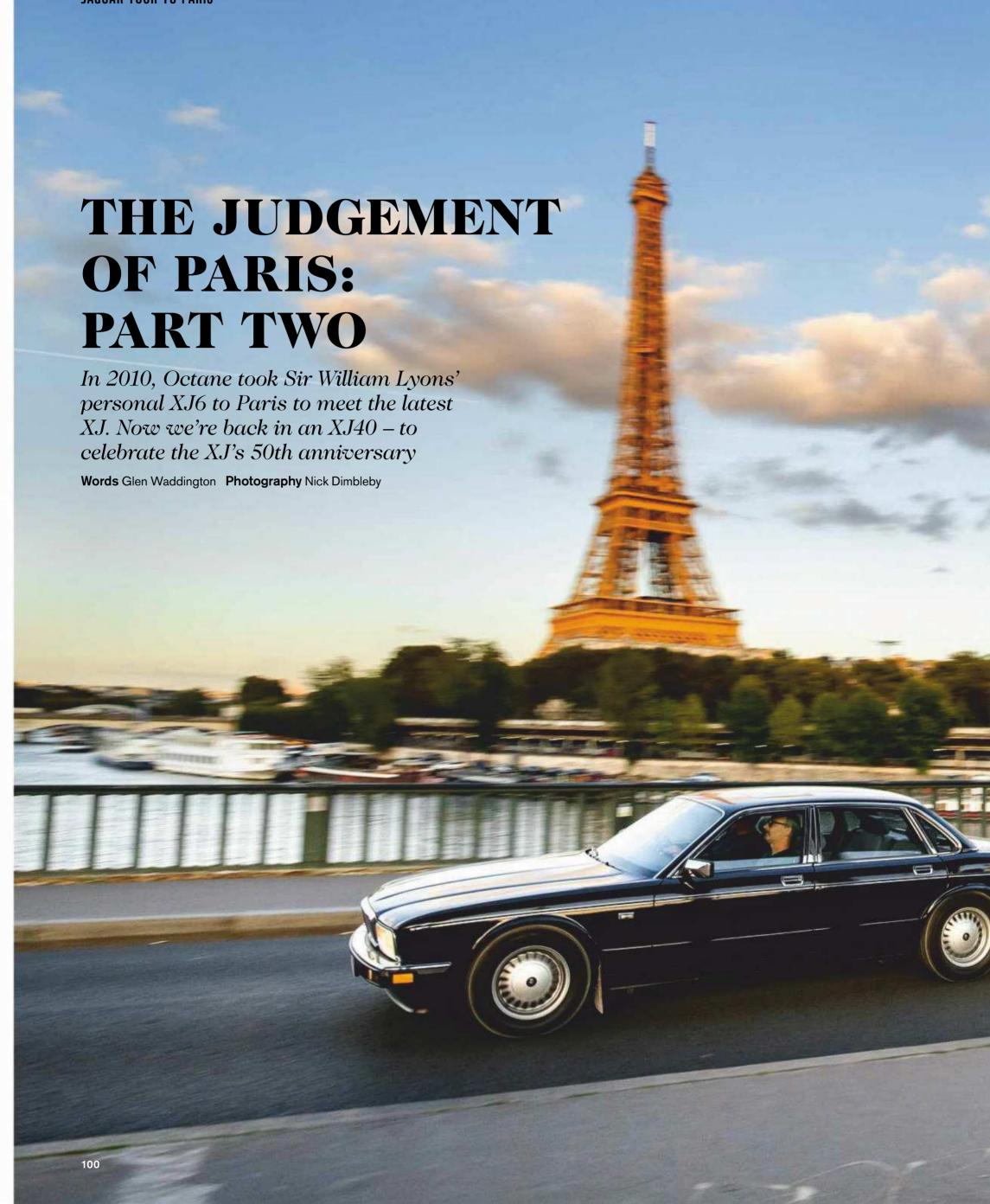
In total, 18 examples of the 33 Stradale chassis were built. The prototype, now in the Alfa Romeo Museum, is slightly different from the 11 used in the standard Stradale as assembled by Marazzi; while the remaining six, also now at the Alfa Romeo Museum, were given to coachbuilders to create show cars. That means close to half the total production is of one-offs but the 11 standard Stradales by Scaglione are still thought by many to be among the most beautiful cars ever built. Whichever way you look at it, that is magical.

THANKS TO Stefano Agazzi at the Alfa Romeo Museum, and historian Fabio Morlacchi.





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t was the Christmas holidays and I was 13. The first copy of *Car* magazine I'd ever bought with my own money. On the cover, that year's Top Ten: three Citroëns, a Caterham, 911, Range Rover, Audi 100, Sierra Cosworth, Renault 5 GT Turbo... and the Jaguar XJ40. Fresh from its first triple test against the German oppo: Mercedes-Benz 420SE and the (also then new) BMW 735i. Long story short: the Jag trounced them.

'The wait was worth it. After almost two decades of wondering how Jaguar was going to replace the old XJ6, the finest and most characterful British saloon of last year, along came the XJ40. It answered the question of succession, and also satisfied the doubters in a way that even Jaguar must have found extraordinary. After driving it, we were unequivocal: here is the best saloon car in the world.'

The best saloon car in the world. Quite an accolade, and one I remember well. I can remember that wait, too. It might have been the first time I'd bought *Car* but my meagre paper-round money used to find me the occasional *Autocar & Motor* and I recall all those tales of delay. Times were tough back then. No longer part of BL, Jaguar had been listed on the Stock Exchange in 1984 before being bought by Ford in 1990. The XJ40 should have arrived that same year as the privatisation. In the end, it went on sale towards the end of 1986 after a resurgence in sales of

the old car lent Jaguar more time to try to get *exactly* right a replacement that had entered development in scale-model form back in 1972. And a scarcely credible 14 years after that, it was make-or-break for the people who'd designed and built it.

Before we go any further, it's time to consider another sentence from that glowing piece in *Car*: 'the finest and most characterful British saloon of last year'. They were talking about the Series 3 XJ6. While the XJ40 is reckoned to have been the last Jaguar with input from company founder Sir William Lyons (think of it as Coventry's answer to The Old Man of Modena's F40), its predecessor dated back to 1968! Which you'll know all about if you read our cover story in *Octane* 183. Yes, the Jaguar XJ has been celebrating its Golden Anniversary: 50 years since it was launched at the Paris motor show. And this year's show is where we've been heading since the early hours of a Sunday morning, munching pre-drive bacon rolls at Jaguar's Castle Bromwich plant.

It's a journey of some 500 miles, punctuated by stops at JLR Classic, Goodwood, an overnight ferry from Portsmouth to St Malo, then Le Mans, and on to the capital of France: possibly the most cultured city in the world, as well as the scene of the launch of more than one XJ, as the X300 and X350 generations were first seen there too. Plenty of time and distance, then, to get the measure of the big cat. All eight iterations of it.

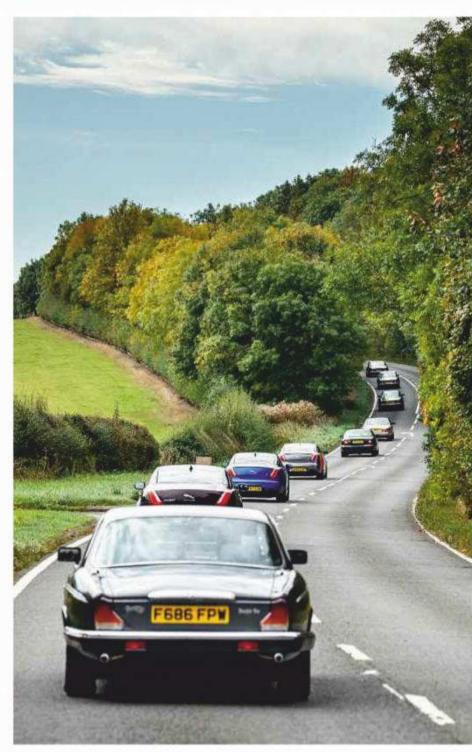


'There's enough heft to the steering that it entertains while cosseting, and the straight-six is strong'

I pull away from JLR Classic after a works tour, where I'd been watching the D-type continuations in build and checking out the progress of several Reborn Range Rovers (pretty popular, even at £140,000). The last XJ I'd driven was that pale blue Series 1 cover star, and I'll be frank: it's a bit of a culture shock inside this XJ40. Sure, there's leather and wood, but there's also a starkness that I'm not sure feels right in an ageing XJ. The blue glare of the dotmatrix dash display and bar-graph gauges isn't so easy on the eye as a bank of Smiths' best. There's something a bit more obviously plastic about the flat expanse of dashtop than of old, and the cold hue of the grey leather puts me in mind of a DeLorean. Still, that car starred in Back To The Future, so maybe it's time lag. Car reckoned of theirs that 'it imparts a feeling of serenity and sheer luxury', and this one's a top-ranking Daimler, not a mere Jag Sovereign. So I'll forgive it for now and consider its dynamics instead.

The news is better. There's *just* enough heft to the steering that it entertains while cosseting, the 3.6-litre straight-six is strong and fairly quiet, if less musical than the old XK engine, and the ride flattens the lumps and bumps better than almost any other car ever built. It's more spacious than older XJs, and more modern; though, rather like the Austin Maestro and Range Rover P38, it looked a bit dated when it arrived. That delay did it little good beyond the necessary honing. And one of Jaguar's key aims was cost-cutting: a case in point is the doors,

Clockwise from top right XJ40 looks at home amid the mellow stone of a Northamptonshire village; all XJs love a sweeping B-road; heading off from the Castle Bromwich factory; the JLR Classic workshop.



JAGUAR TOUR TO PARIS

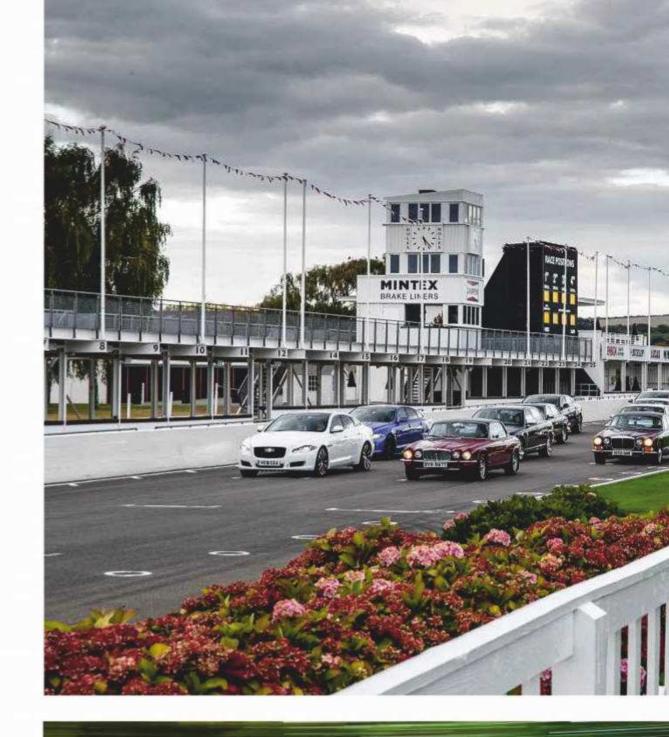
which required one pressing instead of three. But the gentle fluster of plastic interior parts moving against one another over turbulent roads suggests that perhaps the cost-cutting went a little too far.

That said, I reckon Millennials will love the XJ40. To them, this is a period piece to covet like a Sinclair ZX Spectrum, an early Swatch or binge-watching old Molly Ringwald movies (she's 50 now. Gulp). For us, it's caught in the middle ground: a step on from the Series 3 in many ways though, in hindsight, more a stepping stone to the improved versions that followed.

Ford money rounded away the XJ40's gaucheness, refined and added power to the 3.6-litre AJ6 and made it the 4.0-litre AJ16. My favourite tweak? The body finally lost the chrome icing at the bottoms of the rear pillars, there to disguise an unsightly weld. And it's the X300 (1994-1997) and subsequent V8-powered X308 (1997-2003) that have caught enthusiasts' imaginations, especially in supercharged XJR form – a mainstay of the range since 1995.

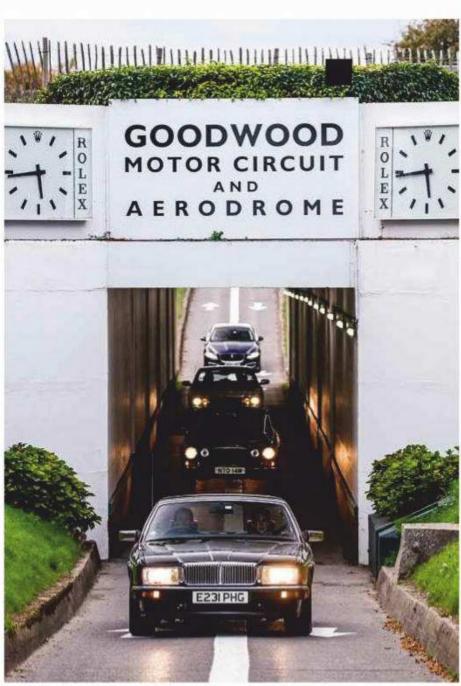
I'M NOT ALONE on this journey. There are 18 cars and at least twice as many journalists from around the world: this is an important gig. It's on the UK leg that *Octane* gets to sample the older ones, including a Series 2 4.2 Coupé, which is louche and rakish, makes you want to smoke a Rothmans behind the wheel, and reminds you of a time when commercial airline pilots really were *something*.

Dynamically, it's not quite as engaging as the 1987 Series 3 saloon – the last one ever built – which rides better than pretty much *any* car I've ever driven, including big old French things. This XJ6 seems to lay a smear of emollient between tyres and road, swooshing along with nary a disturbance from the tarmac, yet it corners with lithe enthusiasm and the XK straight-six makes itself heard with a racebred yowl only when you paste it. It really is a fabulous car, and serves to remind me of one I passengered in as a 15-year-old, when it was nearly new.











I'd always remembered just how smooth it was, in every respect. And 30 years on it still is.

The XJ8 in 3.2-litre form is a surprise: quiet like the Series 3 but with a beguiling V8 beat when you extend it, and an interior that moves on from the XJ40's, with newfound solidity to match. But it's a sharp contrast in terms of charm when I take the leg from Goodwood – after a lap in convoy around the circuit, to recall some of Jaguar's glory days there – and head for the Portsmouth ferry in a Series 1 Daimler Double Six.

What a sense of occasion. It's cosy and intimate in that cabin, yet there's less wood than the clubby reputation would have you expect, and much of what looks like leather isn't really. A cluster of plastic rocker switches dominates the centre of the dash, and old-fashioned Smiths gauges glow in the twilight. Whirring the V12 into action makes it feel like we're about to head down a runway rather than down the road. It's an epic car, one that demonstrates the sheer confidence Sir William Lyons had in this sporting saloon. Jaguar was never what you'd call a big car company yet here it was, shortly after launching a revolutionary sleek and low saloon car, stuffing it with the kind of cylinder-count only Italian supercar-makers could muster.

And it is simply sublime. Sure, improved damping means that Series 3 rides more deftly, but the old V12 is other-worldly in its power delivery, instantaneous in its torquey response, and utterly captivating in the way it whispers along with authority. The Double Six clemently wields a massive stick.

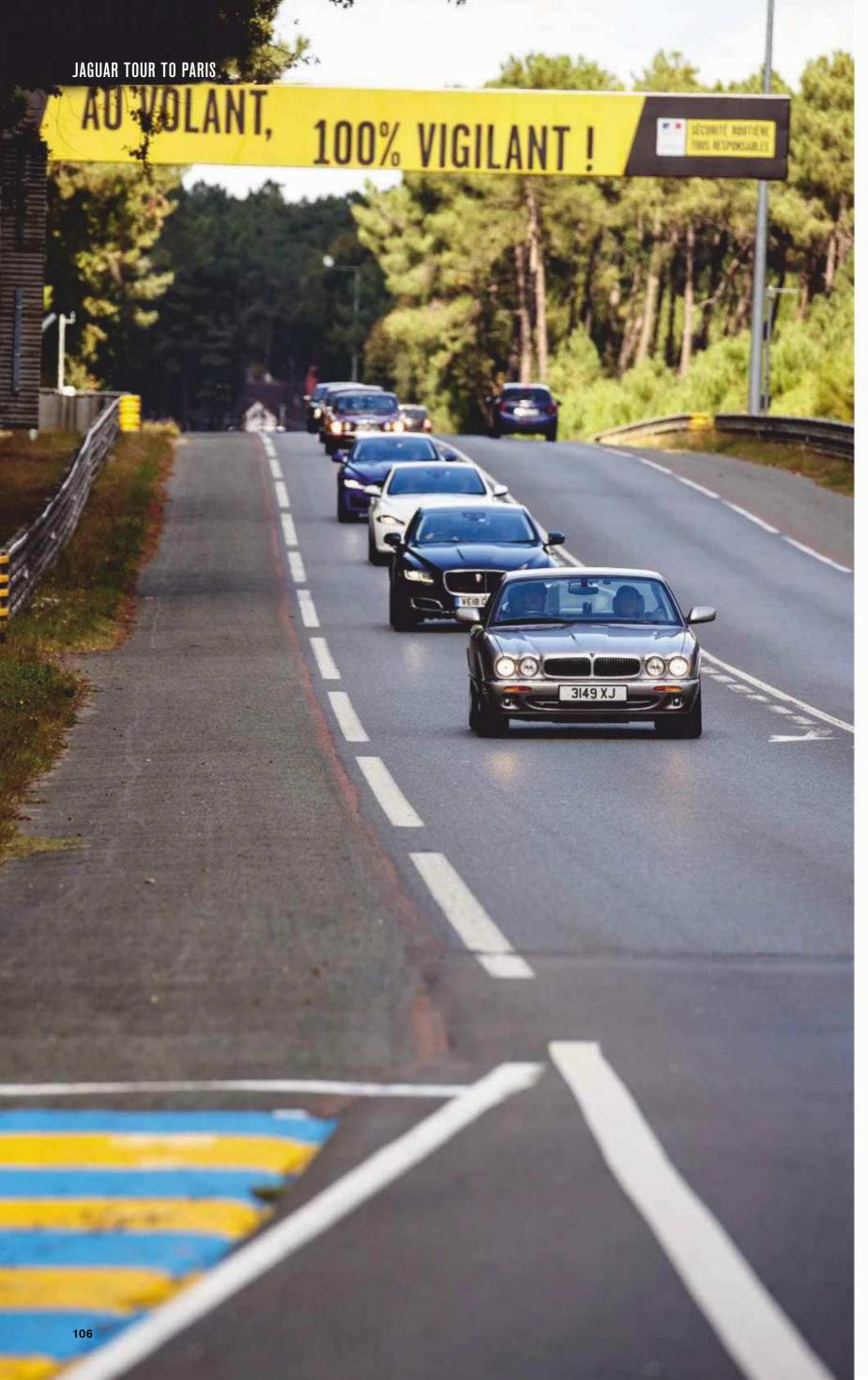
COME THE NEXT morning, we emerge from the ferry into the early light of St Malo, and a route that includes fast autoroute, spearing across the flatlands of Normandy, before turning off into the twisties close to Alençon and then heading for Le Mans.

Our steed is the X350 generation, another revolution for Jaguar thanks to lightweight all-aluminium monocoque construction that saved a couple of hundred kilos over its burlier predecessors, despite being bigger and more accommodating. Launched in 2003, it hid that pioneering nature beneath sober styling that sought to revive a nostalgic Jaguar look under the care of the late Geoff Lawson, who was succeeded by Ian Callum in 1999.

And it's something of a surprise. In top-spec 2008

Daimler Super 8 mode it looks a bit upright, but thanks

Left and above
Celebrating Jaguar's
glory years at
Goodwood before
heading for an evening
Channel crossing – so
much more appropriate
by boat than by tunnel.



Clockwise from left

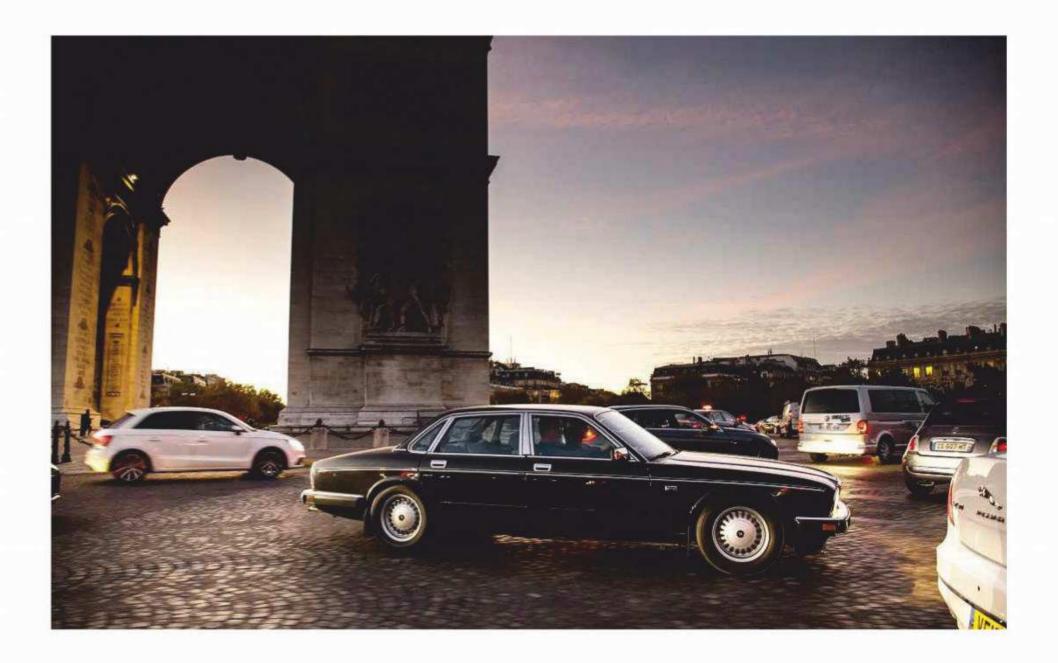
X308 leads the convoy along Les Hunaudières; design director lan Callum in layby driver-change; XJ40 interior was quietly revolutionary in spite of all the leather 'n' wood; powering with grace along a Normandy route nationale.











to a 400bhp supercharged V8 and a kerbweight of only 1665kg it's one fast limo. It runs on air suspension and speed grants it smoothness; there's a smidge of lumpiness over bumps at town pace, but the steering is far more confidence-inspiring than in any previous XJ. A future classic? Dynamically it deserves to be, but only time will tell if the way it looks will grant full membership.

At Le Mans there's the customary blast along the Ligne Droite des Hunaudières in celebration of Jaguar's seven Le Mans victories (from C-type in 1951 to XJR-12 in 1990) and then a swap into the latest cars, both in impressively rapid XJ50 (diesel) form and as the full-fat XJR 575: that number signifies its power output.

The current XJ is one that has evolved well during its nine-year career, maturing into its own skin. At another magazine I captioned a rear shot on its launch story: 'Bet it grows on you.' It sure does. This is one of the most distinctive luxury saloons on sale, and the driving experience has developed to match. The earliest cars had a bagginess to their ride that was very un-Jaguar, until a facelift in 2014 tweaked the damping and improved matters measurably. Only in the adoption of electric steering a year later have the dynamics taken a step back.

The 575's supercharged V8 matches visceral pace with thunderous noise, and the 3.0-litre V6 turbodiesel punches hard too. Again, you can thank aluminium construction for their alacrity.

WE ENTER THE *banlieues* of the Métropole du Grand Paris and I'm back in the XJ40. It cuts a swathe through tightening traffic, its narrowness making it easy to place

despite the low-set driving position; hell, its roofline hardly peeks above the latest XJ's bootlid.

As we close in on the madness of the Arc de Triomphe (above), the AJ6's easy torque and quick throttle response provide a command over other cars fighting for our square feet of tarmac, and soon that soft suspension is rushing over the cobbles, keeping surface harshness at bay. Those edgy lines and lengthy proportions turn heads too. All the other drivers spot the XJ40, and pay it due respect.

We pull up at our hotel, just off the Champs-Élysées, for a last supper ahead of the Paris motor show in the morning, where Sir William Lyons' personal 1968 XJ6 (the one that featured in *Octane* 83) will star on the stand alongside the special-edition celebratory XJ50. Over coffee and petits fours, Jaguar design director Ian Callum holds court: 'It's the car that inspired me. Back in 1968, it was remarkable. The best car in Europe, even the world. Its proportions, the quality of its design; it really struck me as a car that was reaching out, something special. It's the car that made me want to be part of Jaguar. And I'm proud of today's car. It's nine years old now and it still stacks up. It's stood the test of time.'

Before we retire from the restaurant there's a vote and, not surprisingly, the Series 1 wins. The original, the prettiest, the most charming: it just pips the coupé. My personal favourite is the Series 3, because of the incomparable way in which it deports itself – whatever one might think of what Pininfarina did to its roofline.

As for Callum: 'My favourite is the next one.' For now, only he and his team would know about that, but my guess is that we'll be back in Paris before long.

1988 Daimler Sovereign 3.6

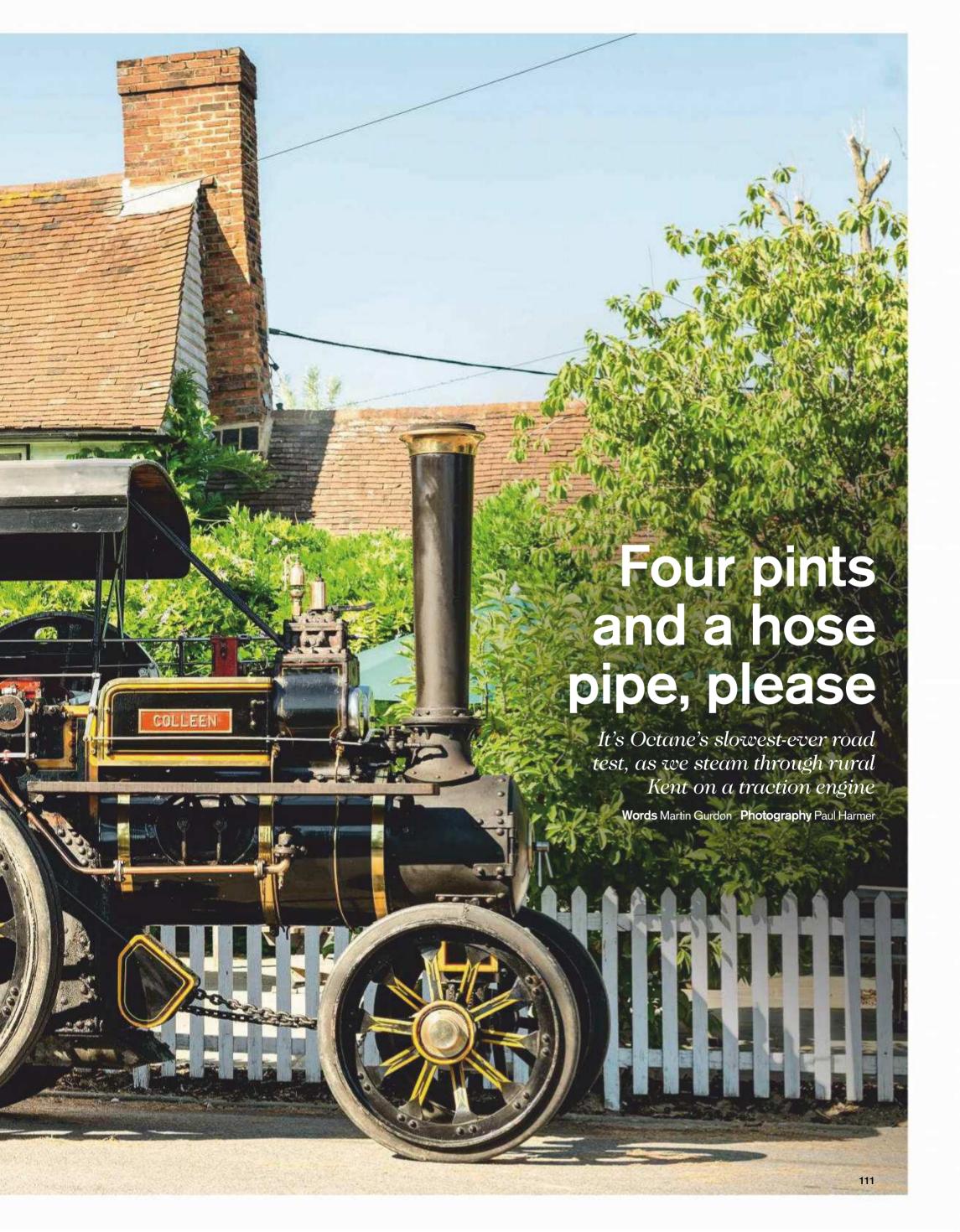
Engine 3590cc straight-six, DOHC, 32-valve, Lucas-Bosch fuel injection Power 221bhp @ 5000rpm Torque 249lb ft @ 4000rpm **Transmission** Four-speed automatic, rear-wheel drive Steering Rack and pinion, power-assisted Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: lower wishbones, fixed-length driveshafts, coil springs, telescopic dampers, self-levelling Brakes Vented discs, ABS Weight 1770kg Top speed 136mph 0-60mph 7.8sec



225/65X15 Pirelli Cinturato P5 - original equipment on the XJ40









ix miles per hour might not sound fast but, when you're standing seven feet from the ground, directing several tons of rampaging, steam-powered machinery along a country lane, it feels very quick indeed.

I am at the controls – or at least some of the controls – of *Colleen*, a 91-year-old traction engine built in Leeds by engineering firm John Fowler, because one of my neigbours and his son-in-law Jeremy Martin, who owns *Colleen*, thought I'd find the experience entertaining.

As Jeremy and co-pilot James Taylor (no, not the singer who was married to Carly Simon) take care of keeping the roaring firebox stoked with coal and finesse the large, horizontal, chromed lever that regulates how fast we are going, I wind the steering wheel's handle back and forth, sometimes setting up an unnerving zig-zag motion. Our unsteady progress is taking us to the Weald of Kent Steam Fair, a sort of Glastonbury for steam traction buffs.

We'd met up earlier outside The George pub in Bethersden, a few miles back. *Colleen*, Jeremy and James had travelled about 20 miles and needed a rest. All three are well-known to the pub staff, who'd provided butties, cold drinks and a tap to which a hose was attached so that *Colleen*'s thirst could also be quenched.

In between discussions about whether there's enough coal on board for the final five or so miles to the steam fair, Jeremy and James reveal a passion for all things steam-driven that goes back to early childhood and steam-powered models. Mining expert Jeremy bought *Colleen* six years ago, and engineer James has spent his working life fettling steam trains for the Kent and East Sussex Railway. Both clearly love *Colleen*'s heat, hiss and gurgle.

To be strictly accurate, she isn't a traction engine. As any aficionado of roadgoing steam vehicles will tell you, she's a bit small at around ten tons. This makes her a steam tractor.

Heavy horses survived on many farms well into the industrial age because hefty traction engines would bog down in fields when hauling ploughs. So when steam was used for this task, a pair of engines often stood at opposite ends of a field and used hawsers attached to ploughs.

They also handled other tasks, such as powering threshing machines.

As with their bigger siblings, steam tractors were also used for towing, hauling everything from showmen's caravans to roadmenders' trailers. *Colleen* started work in 1928 as one of two steam tractors bought by County Tyrone Council. By then, though, steam was being supplanted by petrol and heavy-oil engines and Fowler's last steam vehicle, a road roller, was made in 1937.

The National Traction Engine Trust has records of 125 steam-vehicle makers, and steam's properties of instant power and massive torque meant that some of them were reluctant to ditch the power of hot water. Sentinel's four-cylinder steam lorries were still being made in the 1930s, with a few for export as late as the 1950s, and these sophisticated designs could manage 50mph. That was as fast as some cars.

These and other seemingly unromantic steam-powered vehicles, traction engines and road rollers included, also had something else: charisma. This perhaps explains why, more than eight decades after their heyday, so many



survive. The National Traction Engine Trust has 2851 on its books, along with 687 portable engines, 160 steam-powered fire engines and 125 fairground-ride and organ engines.

There's a big, benignly insular community of owners, restorers and specialists, who take their coal-fired mastodons to bucolic get-togethers all over the country. Some tow caravans and spend days reaching them. In the 48 hours leading up to the Weald event, close to my house, there's a great deal of chuffing, whistling and mechanical chatter as lightly sooted people wearing lived-in overalls, flat hats and bowlers rumble along and wave to one another.

There's a real sense of theatre to their slow progress, partly because you hear them coming for a long time before they arrive, and the noises-off continue for ages after they've gone. The fun has been spoiled in recent years by some accidents, though, when fast-moving drivers have erupted round bends to find very slow and very solid things in their way. Several veteran showmen's caravans have been trashed but, when a car and a traction engine have come together, the cars have come off worse.

Some engine owners now rope-in friends with cars with yellow flashing lights attached, which trundle along behind to act as tenders.

We are followed by Jeremy's father-in-law Jonathan 'Wash' Hays (so called because of his washboard-playing skills). Sometimes he charges ahead so photographer Paul Harmer can get some glacial moving shots. 'This might be a bit of a challenge,' observes Paul.

With lunch out of the way, I make a swift trip to the gents', unsure whether this is caused by lime-and-soda or nerves, then clamber onto *Colleen*'s tiny footplate to be shown what's what. In front of me stretches the long, rounded boiler, whose tubes get regular ultrasound checks to ensure nothing goes bang. I ask Jeremy what would happen if they did let go. 'It would be like a bomb going off,' he says cheerfully. 'None of us would be here.'

Forward vision is bisected by *Colleen*'s chimney, fronting the square housing for her twin cylinders and their enormous, exposed conrods. A huge lever controls whether we go forwards or backwards. *Colleen* has low and high gears; the former, engaged only when

'Lightly sooted people wearing lived-in overalls, flat hats and bowlers rumble along and wave to one another'

Opposite and above

On the limit at 12mph; *Colleen*'s thirst is slaked again; driving needs at least two people; the crew get thirsty too; smoke-box door opens for cleaning boiler tubes; the only rear suspension you get.







1927 Fowler steam tractor 'Colleen'

Engine Twin-cylinder compound steam engine Power 4 NHP (Nominal Horse Power) Torque Not known but considerable Transmission Two speeds, no clutch. Engaged when stationary Steering Worm and roller, two chains to rigid front axle Suspension Front: single transverse leaf spring. Rear: none apart from the solid rubber tyres Brakes Wood-block shoes on inside of rear wheels, operated by winding handle Weight c10 tons Performance Low gear: c4mph. High gear: c12mph

stationary, gives her tree stump-pulling torque and about 4mph; the latter allows up to 12mph of road speed. 'Although,' says Jeremy, 'you'd be bouncing up and down like a lunatic.'

A couple of hefty brake blocks, located inside the enormous rear wheels, can be wound on and off with a handle. Instruments? There's a circular pressure gauge with an ominous red line, and a water-level indicator that slightly resembles a glass thermometer. Many of the surfaces are hot to the touch.

With Jeremy steering and James stoking the maw-like firebox with 'good Welsh coal' and fine-tuning the other controls, *Colleen* gives a snort, a jerk and begins rumbling forward. Piloting a traction engine needs constant effort and great concentration. Dealing with traffic, parked vehicles and smiling pedestrians requires pre-planning and the banter-filled call-and-response of mutual instruction. Patience is also needed when confronted by frequent, near-suicidal overtaking manoeuvres.

It's also extraordinary how something so slow can feel so dramatic, with thrashing conrods, a giant churning flywheel, an indomitable *chuff-chuff-chuff* of pistons punching back-and-forth, valves opening and closing, unidentifiable noises that sound like mechanical torture but presumably aren't. And heat, smoke, steam and fire.

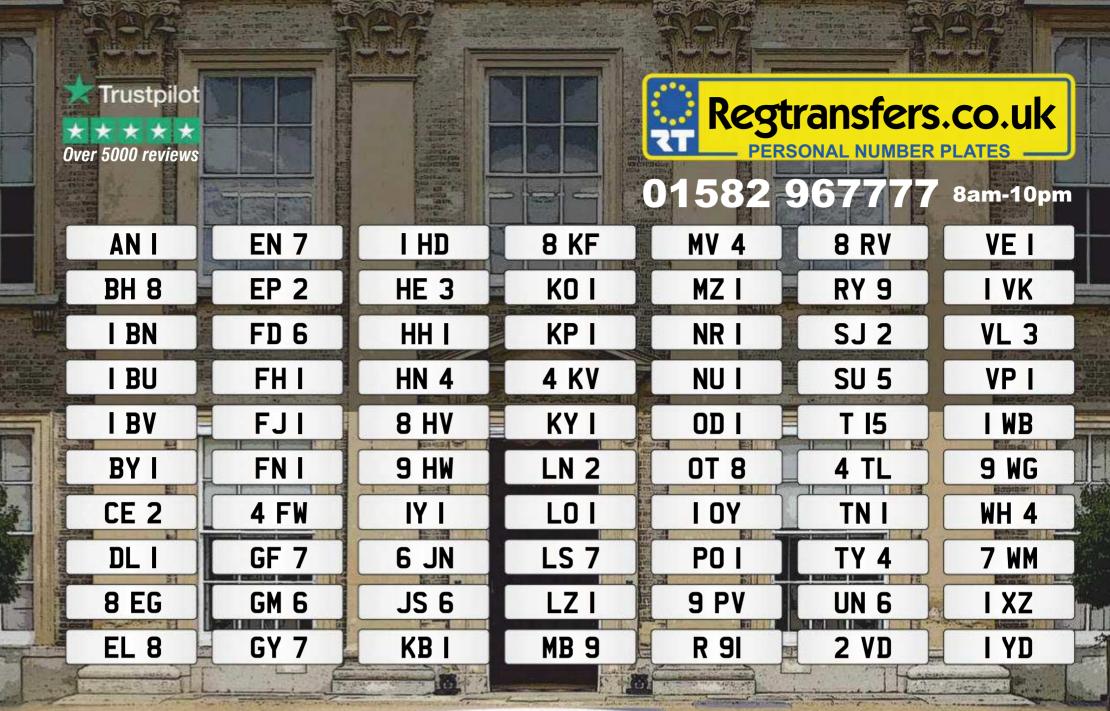
When it's my turn to steer I am warned that it's hard to see the inside front wheel, that ending up in a ditch is a real possibility, and that I need to pay attention. I soon discover that driving a traction engine is like taking up Pilates and smoking at the same time. You assume a position that involves bracing bits of yourself and bending your knees, so you have some physical 'give' to save your vertebrae from being squashed together. With no rear suspension and a thick, short, transverse-leaf front spring, Colleen gives a ride akin to falling down a flight of stairs.

The steering uses a worm-and-roller box connected by chains to a rigid axle with a single pivot like a soapbox cart's. On the move this proves faster and lighter than you might expect, but without constant wheel-twirling

Colleen tramlines and veers off course and I over-correct, setting up an alarming see-saw motion even at plodding speeds. This is hard work, but oddly exhilarating when everything is pointing the right way. I also have a go with the speed-regulating lever, which requires great mechanical sympathy to avoid too much or too little forward motion.

If you're on ('in' hardly seems appropriate) a traction engine that has been fed on inferior coal, it will belch clouds of smutty grey smoke at you. Having almost arrived at our destination we re-water and refuel once more, with muckier anthracite, and *Colleen* gives us a comprehensive kippering. I am hot and sooty, with overalls and hair giving off a not-unpleasant tang of coal and water vapour marinated in ancient lubricant, and thoroughly elated too. I don't want this experience to stop, though I am simultaneously glad that it has.

If you're still wondering what the appeal of *Colleen* and her ilk is, James Taylor sums it up perfectly. 'She's a living, breathing thing. You can't just turn her on and expect her to go.'





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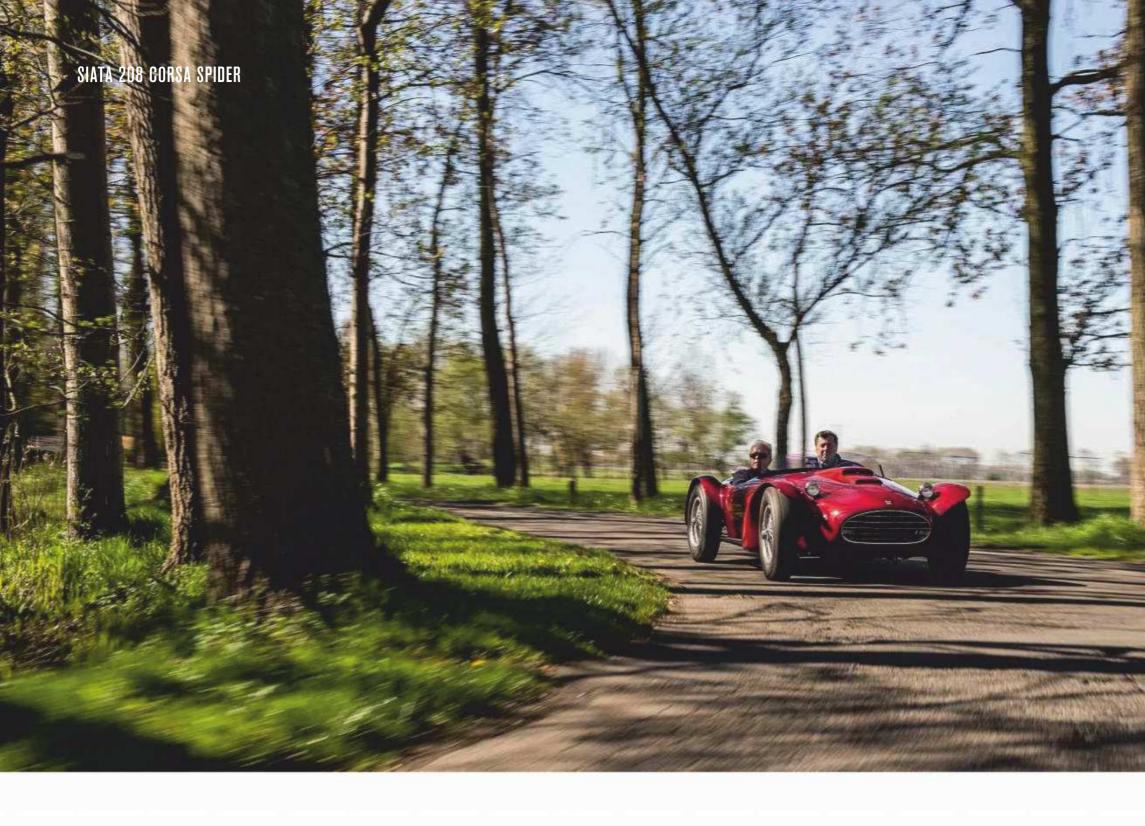
DESIGNER'S OUTLET

In 1952, coachbuilder Nuccio Bertone created a unique V8-powered sports car just so he could go racing. Now Octane drives it

Words John Simister Photography Dirk de Jager







wo key facts make this car irresistibly interesting. It's a one-off, built in 1952 by Nuccio Bertone himself so he could go racing. And it's powered by what is, unless I've missed another, the first post-war, cleansheet, Western European V8 engine.

This engine is not as other roadgoing V8s. Its capacity is just 1996cc, and its two aluminium banks of cylinders are a highly unusual 70° apart. And it was conceived, in war-ravaged Italy, in direct opposition to the mood of the time and place. Alfa Romeo, for example, was reinventing itself as a maker of mass-produced saloons rather than a creator of expensive sporting machinery. So what was Fiat, the company behind the diminutive V8, thinking?

Whatever Fiat's thoughts were, the V8 was excellent news for Italy's specialist car-makers. Siata – the name an acronym for Società Italiana Auto Trasformazioni Accessori – began in 1926 to make, as you have guessed, car accessories. Post-war it became Società Italiana Applicazioni Tecniche Auto-Aviatorie and a maker of complete cars, beginning with small sports cars based on Fiat mechanicals. That changed in 1952 with the arrival of Fiat's V8 motor, or 8V as Fiat called it to ward off any

Above and right

Playful styling leaves driver and passenger open to the elements, for full sensory immersion; round bootlid suggests the content of the spare wheel-well beneath.

trouble from Ford. Siata devised a chassis to accommodate the 8V, and indeed other, larger V8s should buyers require them. As it turned out, only one such large-V8-engined machine was built, with a Chrysler Firepower motor.

Fiat itself had intended the 8V to power a new luxury saloon, but sense and the lack of a ready market prevailed. So it devised its own grand tourer, and built just 34 of them with factory bodies up to 1954. Another 30 were bodied by Zagato, 50 more by other coachbuilders – most notably Ghia, which created eight rather fabulous Supersonics.

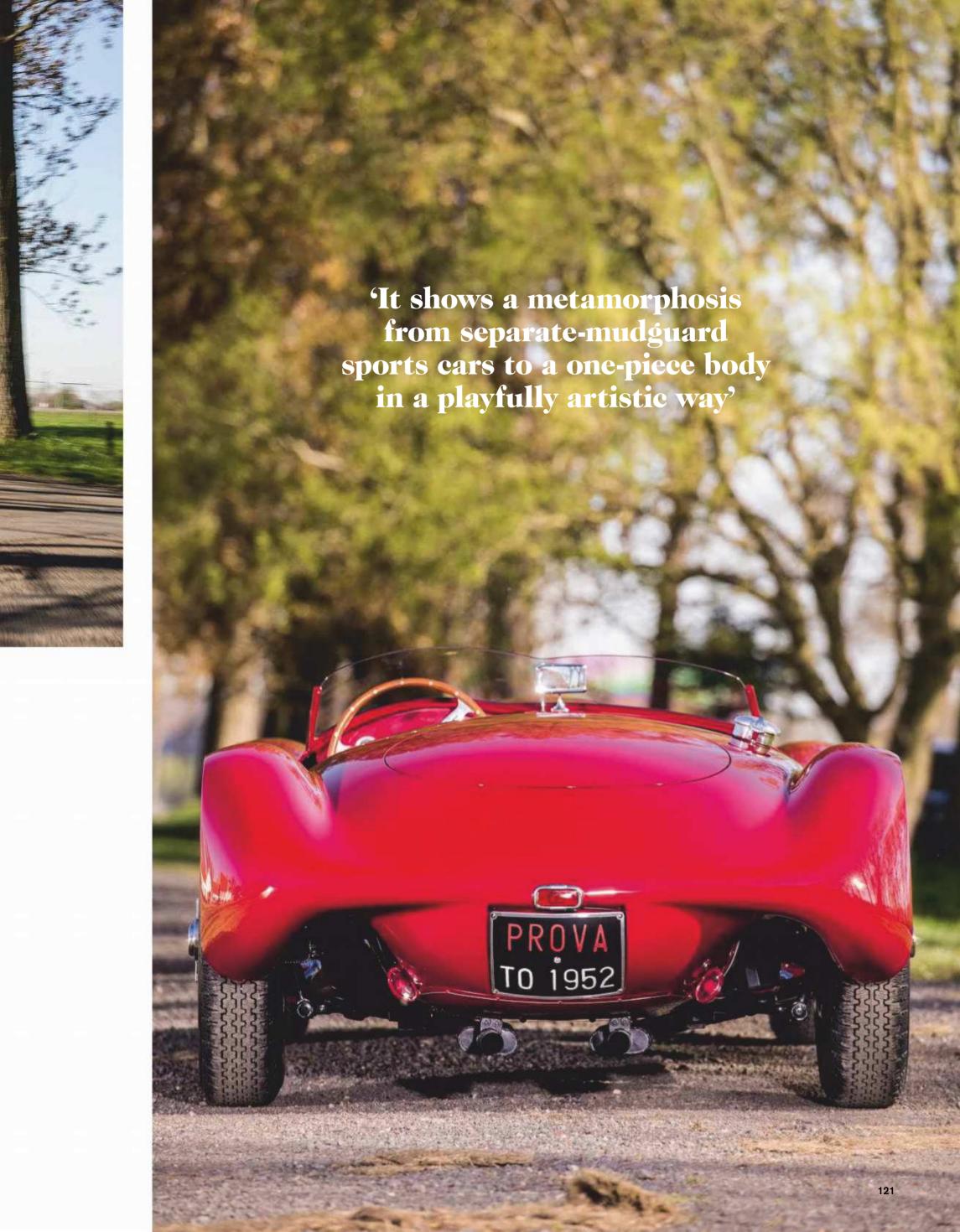
That's 114 Fiat 8Vs in various costumes. Another 60 engines found their way to Siata to be fitted to the new chassis for a car called the Siata 208S. This chassis, designed by Rudolf Hruska (mid-engined Cisitalia Grand Prix car with Ferdinand Porsche; much Fiat and Alfa Romeo work including the Alfasud project), brought its hefty oval-section longitudinals closer together in the mid-section, allowing the seats to be set low next to them instead of sitting on top. The suspension, independent front and rear, used the Fiat 8V's enclosed

coil-spring and lever-arm damper units. The damper's arm formed the suspension's upper link, with a wishbone below.

Most Siata 208s were clothed in a spider body by Motto, some in a coupé body by Stabilimenti Farina (an organisation separate from the more famous Farina company, which became Pininfarina). And there was the unique car we have here, the personal project of Nuccio Bertone, then aged 37, created by him in his own *carrozzeria* on chassis number CS 054.

It is called Siata 208 CS: 2.0-litre, eight-cylinder Corsa Spider. Its design shows a metamorphosis from separate-mudguard sports cars, or even open-wheeled racing cars, to a one-piece body in an unusual, almost playfully artistic and pointlessly impractical way. Why else would you go to such lengths to blend those mudguards into the body, to make them seem simultaneously separate and all-of-a-piece, other than because you can?

Then there are the stacked bonnet louvres, the tiny headlights in pods. And some token aerodynamics: outlets for hot engine-bay air at the rear edge of the front wings, just ahead of the cockpit, and the flowing of the rear wings into the rounded tail. Separateness becomes integration, 30 years of styling evolution in one panel. Gaze at that tail for a while, at the air





1952 Siata 208 Spider Corsa Engine 1996cc 70° V8, OHV, aluminium block and heads, two Weber 36 DC3 carburettors Power 160bhp @ 6000rpm Torque 130lb ft @ 4500rpm (est) Transmission Five-speed manual gearbox, rear-wheel drive Steering Worm and roller Suspension Front and rear: enclosed coil-spring and lever-arm damper units forming upper links, lower wishbones, anti-roll bar at front Brakes Drums Weight 680kg (est) Top speed 120mph (est) 0-60mph 8sec (est)





channels between the wheels and the central part of the body, and you can see where the BAT concept cars came from.

The whole car oozes race-me keenness, set off by the aluminium-rimmed Borrani wire wheels with big air-scooped, finned drum brakes behind them and authentic-looking Pirelli Cinturatos surrounding them. The Spider ran on the same tyre type back in the day, as shown in photographs with Bertone at the wheel, but this type was called Cintura (Italian for 'belt', a reference to its radial-ply construction) back then.

SO BERTONE HAD his V8-powered racing car. How did he get on? It seems that he entered his machine in the 1952 Mille Miglia but didn't make it to the start, perhaps because the car wasn't finished in time. He certainly tackled that year's Coppa d'Oro delle Dolomiti, but failed to finish within the time limit, and an outing at the Aosta hillclimb was sidelined by carburettor trouble. Meanwhile, Bertone's family was pressuring him to give up this racing lark and concentrate on the business, and by the end of the year he did just that.

The Corsa Spider then found itself at the New York International Motor Sport Show early in 1953, having already been featured in Siata's brochure. Presumably the idea had been to make a few more examples, but that never happened and one John Perona bought the Spider after the show. In the 1960s it passed to John Holman of the Holman & Moody tuning company, famous for its fast Fords (including several of the 1966 Le Mans GT40 MkII entries) and sometimes referred to as Holman Moody. The next owner was Jarl de Boer, a US-based Siata expert who kept the Spider for 30 years in his back yard.

Above and below left

Detailing includes pretty dials and badging; dainty-looking 2.0-litre V8 is the original factory engine; raced in the US during the '60s by former owner John Holman.

Then Jan de Reu, a Belgian fancier of Fiat's enigmatic V8 (he has ten), bought the Spider and brought it back to Europe. There followed a deep restoration, completed in 2014 in time for the Concours of Elegance at Hampton Court. 'Some of the aluminium bodywork was corroded,' Jan says, 'but about 85% is original. There was electrolytic corrosion by the chassis tubes, and the rear end was quite a challenge for the body-builder.'

That the body had been slightly squashed while the Siata was stored on a pallet added to that challenge. Dutch restoration company and 8V specialist Strada e Corsa co-ordinated the resurrection, working on the mechanical parts in-house and subcontracting the bodywork to Quality Cars in Vigonza, Italy, a company whose craftsmen include a genius of panel gaps. The engine rebuild proved expensive, because the process had to be gone through twice.

That's not because there was anything wrong with it the first time, though. The engine fitted to the Spider as bought by Jan was *not* its original, but Fiat 8V motors are rare enough for Jan to have considered it worth rebuilding – only then he managed to locate and buy the one it *was* built with, number SC 005. Its owner, knowing he was in a strong position, required not only Jan's newly rebuilt engine in exchange but also money, after which Jan had to pay for *another* rebuild, this time for his original-numbers motor. He winced at this, as you would, but in the end he had to do it, as you do.

AND NOW HERE is the Siata, complete, staggeringly good-looking and waiting for me

to sample its charms. The body's sparse sleekness I've already alluded to, but I'd like to add my appreciation of the forward-leaning radiator grille with its convex, Ferrari-esque slatwork, the 'Siata Torino' nose badge with a side view of a Siata coupé traversing a large letter 'S', the exposed side exhaust pipes ducking under the floor to re-emerge at the tail, the circular bootlid complementing the shape of the spare wheel beneath.

Appreciation of the 8V engine, too, once the bonnet is lifted off. We'll stick with the 8V designation even though it has, of course, 16 valves. Such numbers meant different things in 1952. Two twin-choke Weber 36 DC3 downdraughts, filter-less but with mesh over their trumpets, sit proudly between the rocker covers, while curiously upward-facing exhaust ports feed into a pair of up-and-over, four-branch manifolds. A glass-topped mechanical petrol pump terminates a long, finned extension casting on the engine's front left corner, an unusual solution to the problem of fuel vaporisation.

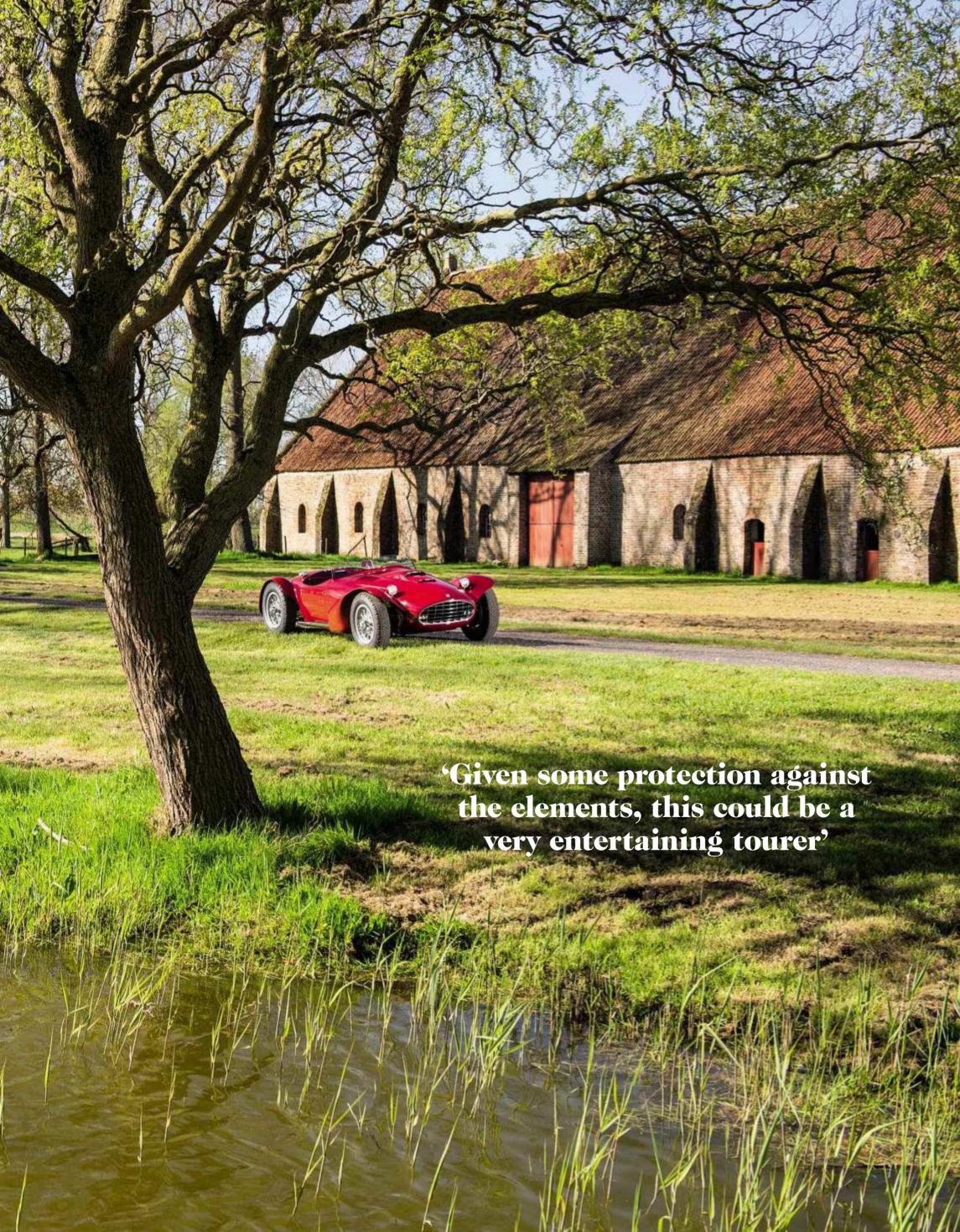
Now I have climbed over the low cut-out in the doorless flank and inserted myself in the red leather bucket seat with its trio of vertical cooling vents behind my back. The height of the tunnel and gearlever to my right emphasises how low I'm sitting, down next to those inner chassis tubes. I'm more comfortable than passenger Jan, though, whose legs are hooked over a smartly trimmed box in black leather located just in front of his seat. Inside it is the battery. He does, however, have a higher body side to lean against, and unlike me he has entered the cockpit via a small door.

Behind the large steering wheel with its wooden rim and polished spokes is the starkest of dashboards, painted in body colour, lacking >

123









a speedometer and reduced to no more than a slender tube on its right-hand side. The four Jaeger dials' rims, formed of ribbed aluminium, are little pieces of art in their own right. The needles within report revs, oil pressure and the temperature of the engine's two vital liquids: all that a racing driver needs to know.

A further 'S' adorns each of the floor-hinged pedals. Having turned a large ignition key and fired-up the engine, I press the left-foot one and select the lowest of – surprisingly – five forward gears. A slight snick betrays a lack of first-gear synchromesh, to be expected in a gearbox from 1952. Next time I'll be sure to slow the gear clusters by touching second gear before selecting first at a standstill.

Off we squirt, engine emitting a crisp, enthusiastic, richly complex blare. It's not an obvious V8 beat; neither is it the pure howl of a flat-crank motor. It's somewhere in-between, its pitch that of a fruity four-pot, its unsilenced inhalations deeply snorty, its exhalations slightly blattery. More than anything the soundtrack resembles that of a pre-war Alfa Romeo straight-eight, another engine whose

Above

Cut-out in the bodywork on the driver's side is deeper than that on the passenger's, trading cosiness for more space to work at the wheel.

cylinder-count isn't immediately obvious from the soundwaves it generates.

A few precise and easy gearshifts later, we're cantering along the road with senses enjoyably battered. The low windscreen, its double-curved upper edge following the scuttle in being higher on the driver's side, deflects the main onslaught but backdraughts are rampant, changing the volume of the engine's heady blare in staccato bursts.

That blare gets particularly thrilling as the revs rise, thanks to 160-170bhp rather than the 110bhp of Fiat's factory specification, due in part to Siata's freer-breathing camshaft. I touch 6000rpm long enough to sense what Nuccio might have sensed during the Spider's too-few racing exploits, but unlike him I have the reassurance of new Carillo connecting-rods to ensure the engine stays together.

The steering, by worm-and-roller, proves quick to respond as we aim through a couple

of gentle bends, and quite accurate with little in the way of a dead patch straight ahead. This is an agile machine, supple too thanks to a rigid structure and that soft independent suspension. Given some protection against the elements and a repositioned battery, this could be a very entertaining tourer. You could even think of it as a kind of primordial super-Caterham.

AT THE 2017 Pebble Beach Concours, this Siata won its class. The following year it was back on the Californian peninsula to be offered at one of the Pebble Beach auctions, but it didn't sell despite looking as perfect as you could ever imagine a car to look.

Siatas are very rare cars and much prized, and no Siata is rarer than this 208 CS because there is only the one. Would it be more valuable and desirable if it were one of several, as might have been Siata's and Bertone's plan, with the limited-production credibility that would bring? Or less valuable, because its Bertone-owned, Bertone-penned singularity is its USP? We'll never know. I'm thrilled simply to have driven it.



THE ENGINE SPECIALISTS

GTO Engineering are renowned devotees to Colombo and Lampredi engines as well as Ferrari Dino V6 and V8 units. These, along with examples from Maserati (A6GCS and 250F), Aston Martin (DB2 to DB5) and Alfa Romeo (158/159, 8C and 12C) give us a breadth of experience in period engine-building.

GTO Engineering are therefore uniquely qualified to undertake small, bespoke engine projects as well as larger production experimental work. We are building improved and developed V12 engines in batches of limited runs and can incorporate many subtle but progressive updates, such as invisible solutions for modern mappable ignition and fuel injection that significantly enhance efficiency, usability and performance.

We also build a number of spare brand-new engines for our clients each year, using re-manufactured original specification parts from our specialist stock which allow clients to fully use of their car whilst preserving the original unit. These engines are built-to-order and can be configured to the client's desired specification; 3 litre, 3.3 litre, 3.5 litre or 4 litre configuration and either road or competition specification.







f other articles on the new Ariel Atom 4 show a journalist grinning from ear to ear as the force of the wind slicks back their hair Ray Reardon style, that is fake news. They are not grinning, they are grimacing. We could have cast the same illusion, but it is simply not how people use these cars in the real world, and 95% are apparently used on the road for the most part. Helmet-and-gloves is how to drive an Atom, especially on a chilly early winter morning in the West Country. In fact, while recounting terrifying tales of near-misses and bird-strikes – seriously – Ariel will not allow customers out in a demonstrator without such protection, so *Octane* opts to play by Ariel's rules.

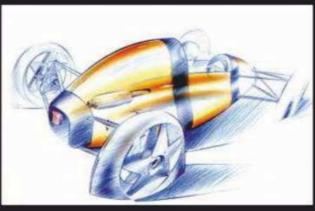
We become especially appreciative of this selfless dedication to truth when the first stones start to ping off the visor. That *ping* is not to be confused with the rather more metallic *pinking* of pebbles and gravel hitting the exposed chassis tubes and tub, giving you a unique sense of vulnerability as they ricochet around the car like bagatelle balls. Plus, of course, there is no heater and some idiot has left his thermals 135 miles away in London.

It's starting to sound like quite a lot of sacrifice, isn't it? Can it possibly be worth all that just to drive a car? Except the Atom isn't really a car in the traditional manner: it is a sensory experience, the motoring equivalent of Durand-Durand's Excessive Machine. For two decades Ariel has been serving the narrowest of niches, creating pure driving machines for the most dedicated of motorists. And it is currently on the horns of the dilemma, unable to churn out vehicles in sufficient numbers to satisfy demand, but determined not to compromise its values: every car and bike is still handbuilt by one individual.

Ariel has come a long way. The name predates the internal combustion engine, manufacturing big-front-wheeled bicycles that you might incorrectly refer to as Penny Farthings (in a Hoovery way, Penny Farthing was simply the leading brand and became synonymous with the style, allegedly). With motorisation came trikes and then motorcycles, prompting Ariel to become a household name, not least for its Square Four and later V-twin.

After almost a century of the takeovers, bankruptcies, mergers and other machinations so typical of the British motor industry, the name fell dormant in the mid-60s. It was revived when it morphed out of Simon Saunders' Automotive Dynamics in the late 1990s. Saunders, then a lecturer in transport design, and one of his students at Coventry University, Niki Smart, had set out to create a lightweight sports car - LSC - that would reinvent the Lotus/Caterham Seven in 1995. The pair begged and borrowed and fabricated to build their Ford-powered mid-engined two-seater in all its naked glory. They showed the car a year later and, while Smart went on to further studies and then into the industry – he is currently with GM in California - Saunders wasn't finished with the Lightweight Sports Car and continued developing it, with more power. Thanks to the exoskeletal look of its chassis and basic shape, people tend to think little development was done from the Lightweight Sports Car, but Saunders stresses that the Atom was the same only in concept... as we'd find out when we drove the prototype. Which we can, thanks to Ariel putting it back on the road for the 20th anniversary of its conception in 2015.

'In the 1980s I was messing about with modernising a Seven, but then I wondered what Colin Chapman would



Clockwise from far right
Torsional testing at Reading University; road
testing; in the wind tunnel at MIRA; crafting
the glassfibre body around the LSC
exoskeleton; wilder concepts included a
diamond shaped car; early LSC sketch









'Less a car in the traditional manner, more a sensory experience, the motoring equivalent of Durand-Durand's Excessive Machine'



Clockwise from right

LSC demands 100% concentration; rough roads unsettle the car easily and feedback through the wheel is almost too much, but it is a prototype; spartan cockpit with big stretch to gearlever; almost conventional instruments.

make if he did a Seven now,' says Saunders. 'Well, it probably wouldn't be a front-engined, rear-wheel-drive car. That started me thinking about what it should be.

'I remember going to the Autosport Show and everyone was displaying cars with all the bodywork up so you could see what was going on underneath and that was much more interesting. It was quite disappointing when they put the bodies back on. Our car is essentially a working exploded drawing. Believe it or not, it is very conventional compared with some of the concepts we toyed with.'

Unlike the production Atom, which came on line at the turn of the millennium and started with a Rover K-series and over multiple generations worked its way all the way up to a mental John Hartley 3.0-litre V8 offering over 900bhp per ton, the LSC initially housed a 1.2-litre Fiesta engine before it was replaced with a 120bhp Puma unit.

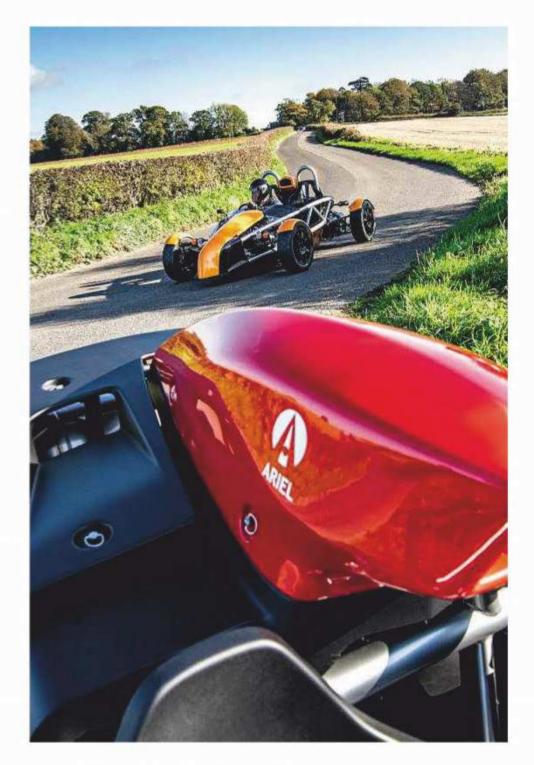
You don't worry about putting your feet on the seat when getting in, and scrabbling for the five-point harness in the tight cockpit can be a chore, but, once you are settled, it is easy to make yourself comfortable. Instrumentation is minimal and the driving position is, conveniently for me, short-legs-long-arms, the latter not for the steering wheel but for the faraway gearlever.

Fire it up and there is nothing to be afraid of; work through the gears and it is all rather pleasant except for the fact that even a short pilot is in the airstream a lot more than is comfortable. The small wheels and tyres feel distant but thanks to their visibility allow you to place the car with pinpoint accuracy. Or rather, they would. You see, the problem with this prototype is that it is so direct and feral. I have never experienced such direct steering except when guiding a soapbox with a piece of string stretched between two pram wheels as a kid.

Corrections are constant. Stop and count them, about five a second as every nuance in the road pitches the LSC this way and that. Camber can be a challenge, potholes and the like an outright threat as you learn to watch the wishbones to gauge how much trouble is coming your way through the rim. All of this is not exactly helped by the soft tyre compound, but driving this car has the thrills and intensity of a rollercoaster ride. Follow it from behind and it resembles a frenzied, speedball-fuelled Lunar Rover scuttling towards the horizon. Boot it from standstill and maintain acceleration on a rough road and... well, have you ever seen a cartoon of someone giving too much juice to an industrial floor polisher?

Driving the LSC is an intense – yet intensely rewarding – experience and can last as long as you can maintain the necessary 100% concentration. It is driving at its purest and that can be a little too pure for some. Yet in this uncompromised beast the seeds of the generation it spawned are glaringly obvious. It might have been the next development of the chassis upon which seven (ish) generations (or variations) of Atom were built, but without the LSC none of those serial 0-60-0 record-setters would have existed.

As Saunders says: 'There were three huge turning points for us. First the Honda engine replacing the

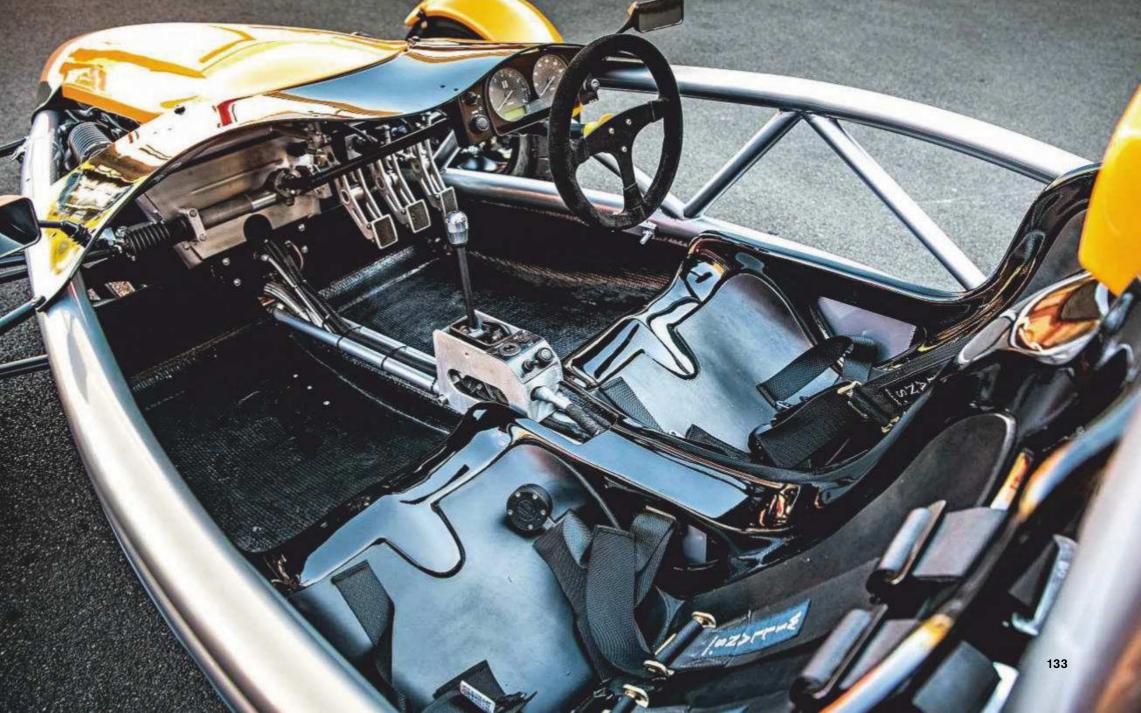




1996 Ariel LSC

Engine 1679cc DOHC four-cylinder, 16-valve, fuel injection
Power 125bhp @ 7000rpm Torque 119lb ft @ 4500rpm
Transmission Five-speed manual, rear-wheel drive
Steering Rack and pinion Suspension Front and rear:
double wishbones, pushrod-actuated coil springs, telescopic dampers
Brakes Vented discs Weight 495kg Top speed 125mph 0-60mph 4sec

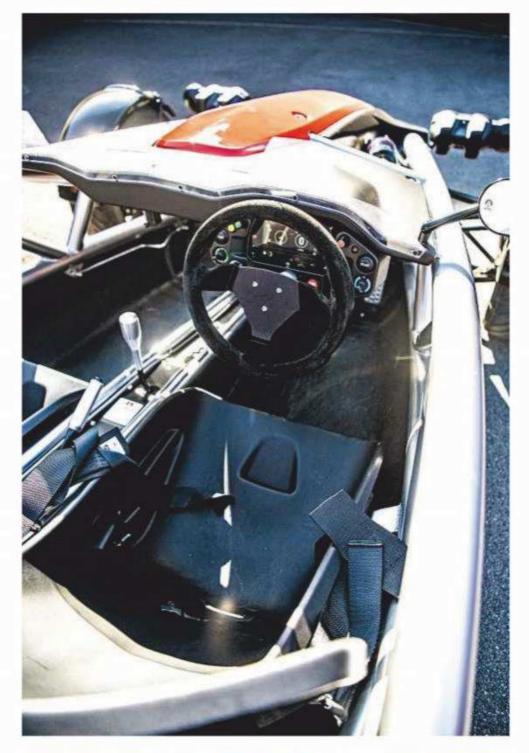






2018 Ariel Atom 4

Engine 1996cc DOHC four-cylinder, 16-valve, turbocharged
Power 320bhp @ 6500rpm Torque 310lb ft @ 3000rpm
Transmission Six-speed manual, rear-wheel drive
Steering Rack and pinion Suspension Front and rear: double wishbones, pushrod-actuated coil springs, telescopic dampers, anti-roll bar
Brakes Vented discs Weight 595kg Top speed 162mph 0-60mph 2.8sec





K-series – as a small manufacturer, you simply can't have reliability issues but you need power and the Honda gave us that and buyers reassurance. Then the whole trackday thing took off. Finally, we got a superb review on *Top Gear*; had it gone the other way it could have killed us off.'

Since then the company has thrived and now there is an all-new Atom, the 4. It might look familiar, but what has been carried over from the last incarnation of the Atom 3.5 can be counted on (and probably carried in) one hand. It was started four years ago, designed to be quicker and easier to build as well as to pass Euro and Australian small series type approval, which will save a heap of time and money, and the first cars should be delivered in the spring. The initial impression is that everything is more civilised. You sit lower and get less pummelled by the wind, the gearlever is nearer and beautifully weighted, as is the steering, which is more docile through the wheel. Can docile be better? In this case, definitely.

But the Atom 4 should not be judged against the LCS; its measure is the Atom 3.5 and it is still a huge leap forward. The tubes of the steel chassis – still supplied by Arch Motors in Huntingdon – are bigger, its wheels are wider, and its suspension has been redesigned from scratch (well, more rehung), and there's anti-squat and -dive. Even the bodywork, what there is of it, is different.

The 4 weighs a tad more, but that is far from evident on the road, not least because the Civic 2.0-litre that Ariel used to supercharge has been supplanted by the 2.0-litre turbo from the Type R. The key stats are 320bhp at 6500rpm and 310lb ft down at 3000rpm. 0-60mph flashes up in under 3 seconds.

But these are mere numbers.

Start it with no throttle, to let the computers do whatever they do, then pull away gently, or just enjoy the LSD on the loose surface of the pub car park. There are three turbo settings on the all-new racing dashboard – if something the size of a letterbox can be called a dashboard. One is for everyday use (there is a more derogatory term that the factory uses), another is for scaring yourself, and a further one rearranges your internal organs.

But once you build speed, the dichotomy of this car soon becomes clear: it is insanely quick yet, all the time that you are enjoying what must equate to a £150,000-200,000 driving experience for £40,000, the word that keeps springing to mind is refinement. Maybe only in comparison to previous Atoms, but...

It feels like there's a fraction less power than the 3.5R, but a bucketload more torque. It's so much smoother at any speed that driving is far easier throughout the revrange, and everything – handling, braking, steering, throttle – is simply superb, the absolute pinnacle of what any enthusiastic sports car driver could possibly demand. You would expect that, though. Indeed, while no-one would claim that it is the most practical thing on four wheels, what is most remarkable about the Atom 4 is not how well it goes quickly – they all do that – but how well it goes slowly. Perhaps even almost civilised enough to drive without a helmet...

Ping! Er, perhaps not.

Clockwise from left

Civic Type R engine was a major turning point for Ariel; third level of boost is really for track heroes only; sitting lower greatly adds to driver comfort; racing instruments, but Atom 4 cockpit is more road and less track.



A very British business

What next for a company that doesn't want to grow? You'll never guess...

WHILE THE ATOM has been at the core of Ariel – 1800 have been built and live as far afield as New Zealand and Russia, as well as 60 per year built under licence in the US – it is not a company that treads water. Others within the company (hell, even within the family) may look wistfully back, but Simon Saunders ignores the past, tolerates the current, and is really only ever focused on the next.

With 30 staff, Ariel builds about 100 cars a year in six bays at the site it has occupied since 2005, split evenly between Atoms and Nomads. The road-legal 2.4-litre Nomad, pictured above, was launched in 2014 after a long gestation prompted by an enquiry more than a decade ago from an American off-roader who wanted an Atom with long-travel suspension. And a screen. Its success has surpassed expectations, introduced a new audience and put more strain on the limited resources, but initial lead times of 18 months are now down to more like 14.

Each car takes 150-200 hours to build, but the record was 71 hours and the the V8s took 750 hours. Then there are the 'modular' Ace motorbikes inspired by the 1930 Ariel Square Four and launched at Goodwood Festival of Speed in 2014. Each has a common frame, 1234cc Honda V4 engine and swing-arm, but the customer picks the rest.

As the waiting list for the Atom 4 heads towards 150, surely now is the time to revolutionise the operation and go big? Er, no. The company is looking for new premises, yet Simon Saunders and sons Henry and Tom Siebert are determined to carefully manage its growth.

Tom Siebert says: 'We want orderly growth and a fixed output, not feast or famine. And we want to retain the personal side; we have people on their fifth Atom and

about 50 customers we know will buy anything we produce. The way we do it is not very efficient, that's why other people have production lines, but we like it and the customers love it. We'll never change it.'

Saunders adds: 'The optimum size for us is bigger, but not a whole lot bigger. You either want to be a small manufacturer or a large manufacturer, but not in-between where you don't get the economies of scale. We're not overly interested in money or we wouldn't be in this business! And we know every owner by their first name. Why would we want to give up that level of engagement?'

But there are big challenges ahead, not least in keeping up with tech that moves so fast it is obsolete almost on introduction. In the not-too-distant future is the Ariel Hipercar, a gas-turbine electric 1180bhp supercar that will run from 2020. Where did that come from? 'This tech is happening, you can't ignore it. We looked at an electric Atom about a decade ago,' says Saunders, 'but it would have been expensive and you couldn't drive it to a track, enjoy it all day and then drive it home again.'

What about the threat from autonomous vehicles? 'We have a theory that in that unwelcome world an Atom will be one of very few vehicles you can drive, even if you have to put it in an autonomous pod and have it delivered to a track. But people will. In 1900 the horse was omnipresent as a working thing and then overnight it became a leisure item. That could happen with us.'

So after the Hipercar, what next? 'Maybe a chauffeur-driven limo. It is a low-numbers vehicle suitable for our level of production. We'd probably have to have bodywork on that one.' He's still full of surprises.



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BILL HEYNES

WHILE FOUNDER William Lyons is remembered as Mr Jaguar, or 'Sir' Jaguar, his head of engineering William Munger 'Bill' Heynes played an equally vital role in Jaguar's success. Born in 1904, he was working at the Humber Car Company when the Rootes Group took it over in 1935. He left to join Lyons' SS Cars company, where he developed the SS100 sports car.

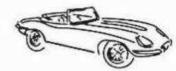
SS Cars was renamed Jaguar in March 1945, by which time Heynes had already persuaded William Lyons that the company should make its own engines. The result was the now-legendary XK straight-six with twin overhead camshafts. With its strong performance and reliability, it turned Jaguar into a race-winning operation, with Heynes' 'six' going on to win the tough 24 hours of Le Mans five times between 1951 and 1957. As well as creating one of the finest of engines, Heynes was also responsible for the design of Jaguar's cars including the MkV, MkVII and Mk10 luxury saloons, the XK120, 140, 150 and E-type sports cars, the C-type, D-type and XJ13 racing cars, the compact Mk1 and 2 saloons, and the rulebook-rewriting XJ6 and XJ12. That's one of the most impressive line-ups in the annals of automotive lore.

At the end of 1969, after 35 years at Jaguar, Bill Heynes (known simply as 'The Engineer') retired as vice-chairman, having been awarded a CBE for his services to export and vehicle design. One of the most important and effective engineers at Jaguar who, unjustly, most people have never heard of, he died in 1989.

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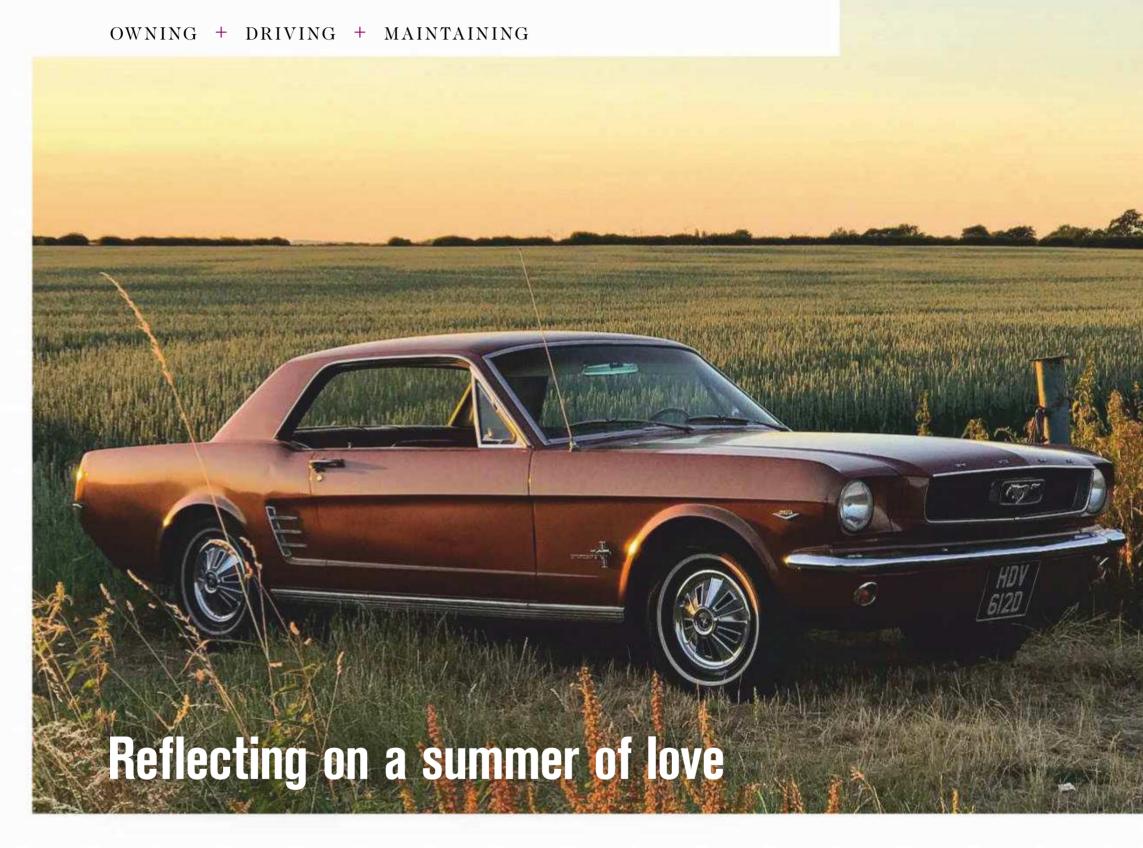
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OCTANE CARS





1966 FORD MUSTANG 289 MARK DIXON

I'VE NEVER BEEN that good at buying and selling cars in the past, but maybe I'm getting better, because the notchback Mustang that I acquired back in February has turned out to be a real honey. Sure, it has a snagging list that's pages long, but it's all stuff that can

be done as-and-when and there's nothing preventing the car from being used – as I proved by driving it 3500 miles over the summer.

The 'when' bit has become a bit more urgent for some jobs. When I took the car to the Welsh Borders for the Craswall Classic (*Octane* 184), we got caught out by a massively heavy shower of rain during an otherwise beautiful weekend. Water cascaded down from the front and rear windscreen seals, proving that nearly 50 years of residence in Los Angeles had

done the rubbers no good at all.

Then there's the underside of the car. Its only protection is the waft of Emberglo top-coat that was applied at Ford's San José plant back in '66, which means the metal is very vulnerable to the combined efffects of road-rash and the English climate. I don't want to cover the original paint up with gunky wax or underseal, but I've just been tipped-off about a new transparent ceramic coating that is supposed to have near-miraculous properties. I'll keep you informed.

Mechanically, the Mustang has proved superb; particularly its engine, which runs very sweetly and uses hardly any oil. The one thing I need to do is fit some kind of fuel non-return valve before the carburettor: once the car has stood for a few days, it takes a lot of churning to get petrol back up to the carb, whereas in regular use it always starts instantly from cold. Imagining those pistons rubbing up and down in dry, cold barrels for 20 or 30 seconds upsets my mechanical OCD.



Left, above and right

Emberglo paint really does 'glo' under a setting sun; boot swallowed a pair of Range Rover wheels; Mark drove a trouble-free 3500 miles over the summer.

Two items of big expenditure that *are* looming, however, are the front suspension – which would really benefit from aftermarket wishbones that are fitted with grease nipples to cure the infamous 'Mustang squeak' caused by dry pivots – and the exhaust system. The latter is just too quiet! It's a single-pipe rather than a dual system, and when I pulled up alongside a friend he asked me if the car was a 'six'. *Nooo!*

One of the Mustang's most recent tasks was to collect a set of P38 Range Rover 16in alloys that were being given away free by someone on Facebook. This early type of alloy, which was standard fit on both my 1994 press-launch Rangies (see *Octane* 185), is rare now because many owners junked them in later years for more fashionable bigger rims.

Luckily, a pair of wheels fitted neatly into the Mustang's boot and, because they were located just a few miles from my storage unit, I didn't mind having to make two return journeys to shift them. Did I mention that they were free?





OCTANE'S FLEET

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

ROBERT COUCHER

International editor

- 1955 Jaguar XK140
- 1988 Mercedes-Benz 560 SEC

TONY DRON

Contributor

• 1932 Austin Seven

ANDREW ENGLISH

Contributor

- 1960 Triumph TR3A
- 1962 Norton Dominator
- 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
- 1994 Range Rover 4.0

JAMES ELLIOTT

Editor-in-chief

- 1965 Triumph 2.5Pl
- 1968 Jensen Interceptor

SAMANTHA SNOW

Advertising account manager

- 1969 Triumph Herald
 13/60 Convertible
- 1989 Mercedes-Benz 300SL

GLEN WADDINGTON

Associate editor

- 1983 Porsche 944
- 1989 BMW 320i Convertible

MARK SOMMER

Art Director

1969 Alfa Romeo Giulia
 1300 Saloon

JOHN SIMISTER

Contributor

- 1934 Singer Nine Le Mans
- 1961 Saab 96
- 1968 Sunbeam Stiletto
- 1989 Mazda MX-5 Eunos

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

RICHARD HESELTINE

Contributor

• 1971 Honda Z600

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 RoadrunnerVarious motorbikes
-

MASSIMO DELBO

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500SL
- 1985 Mercedes-Benz 240TD

EVAN KLEIN

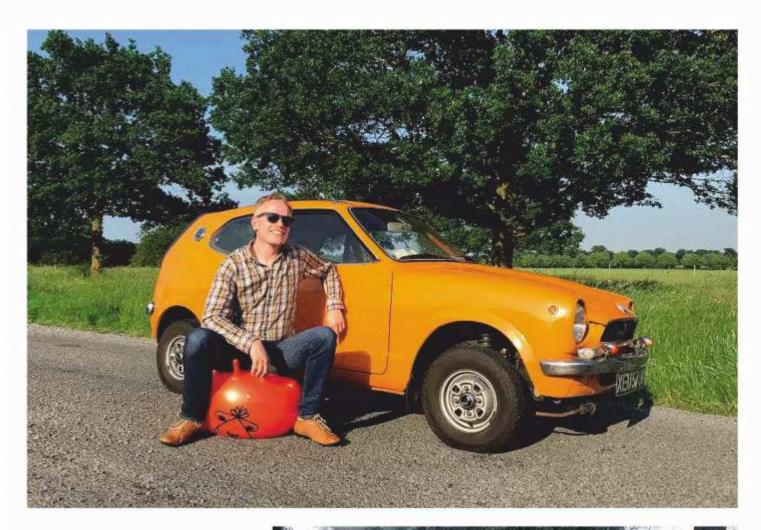
Photographer

- 1966 Alfa Romeo Giulia Spider
- 1967 Alfa Romeo Giulia Super

MATTHEW HOWELL

Photographer

• 1970 VW Beetle 1300



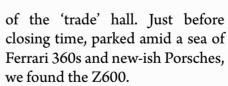
A happy accident



1971 HONDA Z600 richard heseltine

SO, HOW DO YOU replace a Lamborghini Espada? Having gone halves with Octane's own Mark Dixon on my all-time dream car, and having not lost my shirt and the rest of my wardrobe during the two years that we owned it, I struggled to think of something to spend the proceeds on after we sold it. Eventually, I whittled my already short wish-list down to just three cars: Moretti Sportiva, Alfa Romeo Junior Zagato and Abarth Scorpione 1300SS. So, naturally, I bought a 1971 Honda Z600 - or, rather, half of one.

It began with a visit to Turin's Automotoretrò back in February with my mate Chris Rees. Four days were spent window-shopping but little was in my price range – or even close. On the final day, with feet blistered and hamstrings plaited, we retired to the bar – and there I spied something orange. We had clearly missed that corner



The Honda is a car that Chris and I have both hankered after. So we bought it. There was a mountain of paperwork and no gaps in its history, much of it spent in Sicily. But, with the deal done, there was the small matter of getting it home. Over the Alps wasn't an option, so Salvatore Botta of Golden Car arranged transportation.

Then we had to register it in the UK. Aside from a problem with the rear brakes (it didn't appear to have any), and an issue with the legality of the front indicators, there were few barriers to getting it road-legal. However, I live in Shropshire, Chris in Berkshire – to where the car had been delivered



Orange Honda is hard to miss, yet Heseltine took a while to spot it; back in the UK from its former Italian home.

- so it was a while before I had my first drive. And it's more than I could have hoped for: by far the least powerful car I've ever owned, but probably the most fun.

Shame it was assaulted by other cars during subsequent outings. A Land Rover reversed into it, miraculously without damage; then someone drove into the back in stop-start traffic. A bent overrider was replaced with a new/old-stock one from the USA for \$25, and a small patch of paint behind the bumper resprayed.

Do we go with the black *Starsky* & *Hutch* stripe that all UK cars wore in period? And how about a proper road trip? More soon.



Them's the brakes



1972 FIAT 500L MASSIMO DELBÒ

I HAVE ONLY myself to blame. In Italy, cars that are more than four years old have to pass the *Revisione* – our version of the MoT – every two years. Last winter, I forgot to have my cars tested and so they were all left languishing in the garage until my schedule allowed me a day to do it.

When that day arrived, only one car failed its *Revisione*: the Fiat 500L. Its brakes were too weak to pass, no matter how hard I tried to stamp on the pedal. I'd already noticed that to manage even a reasonable stop I really had to push the pedal to the very end of its travel, but I hadn't realised how bad the situation was.

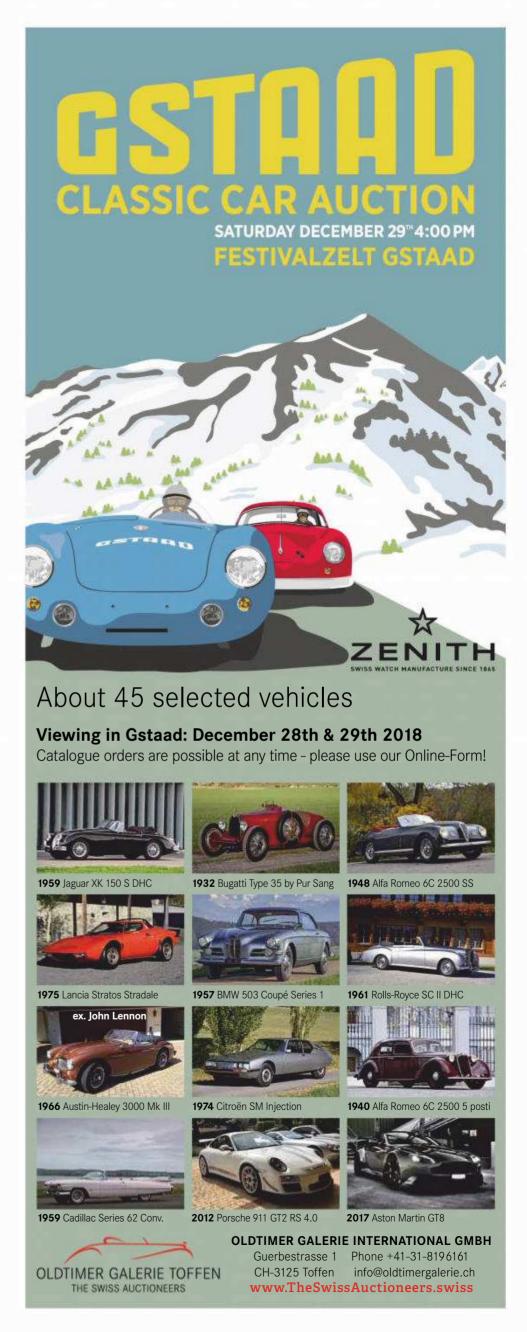
At my friend Alessandro's shop we lifted the car and started to

Right and below Original 1972 drums needed replacing to make the 500 road-legal again. investigate. The reason was obvious. All four drums were the originals fitted in Turin in 1972, and they were too thin and worn to be saved. The brake shoes were very poor, too: old and at the limit of their usable life. Checking the list of work done to the 500 since I bought it in 2008, I found that the only job carried out on its brakes was replacement of the master cylinder in 2012 and, indeed, it looked to be the only part of the system that was still usable.

Fortunately, Fiat 500 spare parts are quite easy to find in Italy and a good set of drums and shoes was soon spotted and purchased. With those fitted, the 500 passed the *Revisione* with flying colours and now it just needs to be driven. That's a task I'll be carrying out to the full very soon.









Time for the autumn chill-out



1989 BMW 320i CONVERTIBLE GLEN WADDINGTON

AS I WRITE THIS the sun is shining outside. It's bloody cold, though. Autumn is setting in quickly and suddenly, and it's only just over a month since I spent a balmy late-sumer evening with a whole bunch of BMW convertibles near Henley-on-Thames, as regular readers might remember. I had a fantastic time piloting such beauties as a 328 Roadster, a 507, a Z1 and a Z8 (see right), before sunset called a halt to proceedings.

Thing is, I'd already had a fabulous drive down there in my own BMW Convertible. And no matter what the charms of those other cars were – only one of which I could even imagine owning, if you bear their market values in mind – mine more than held its own. In fact, it was rather enjoyable to have some of the other assembled journalists take a look over it; one or two of them even assumed it had been brought down as part of BMW's own fleet!

The journey was a hundred miles or so, much on trunk roads plus a spell on the M40. But the scenery turns bucolic in a major way on the stretch south from Stokenchurch, narrow lanes winding and plunging through dense woodland with the sun barely filtering through at times. The leafy smell and the birdsong make a convertible a real treat to be in – quite a different effect from the more usual roof-down/howling exhaust scenario.

A few hours later I had to think about my route home. Those

thread-like lanes could easily hide the occasional inebriated local, lurking in a 4x4 without thought to a delicate 1980s soft-top, so I headed out of Henley towards Nettlebed and Watlington and was treated to some fabulously sinuous B-roads, perfect for the innate balance and modest yet useful power of my 320i. Even the roundabouts on the A43 past Brackley did their bit to make this a properly life-affirming high-speed late-night trek. One I'll remember during the winter evenings ahead.





Rear belts for a 3-Series?

'The E30 3-series arrived in the early 1980s and came, like its E21 predecessor, with two factory-fitted, lap-and-diagonal rear belts. A centre rear lap-anddiagonal belt can be fitted to all these cars, including the Touring estate. The previous models, the '02' cars including the popular 2002, would most likely not have had rear belts when new. They can be retro-fitted, either static or automatic lap-and-diagonal. The reels for the automatic units can be mounted on top of the rear parcel shelf or inside the boot, as required.'

Monthly advice from Stuart Quick of Quickfit Safety Belts, one of the UK's foremost providers of classic and vintage seatbelts and racing safety harnesses.

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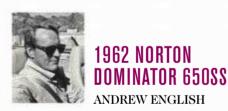
New tank is the work of artisans in the depths of rural Wales, and all paid for by a windfall – until fate decreed that more money had to be spent on the alternator.







Easy come, easy go



I GOT AHEAD of the game the other day. I received a genuine, cast-iron windfall and thought I'd buy the Norton a treat. TAB II Classics is in the back of beyond in Wales, where they create the most fabulous aluminium fuel tanks and seat units for classic motorcycles. On the English Wheeling machine is Aline Phelps, whose father, Terry, used to hand-roll racing and café racer tanks under the TAB name. When he died she took up a sheet of half-hard ally and found she'd got that knack of seeing things in 3D.

'It's a gift,' she admits.

'I don't have it,' pipes up husband Richard, but his work on the linisher creates a mirror-like polish. Add in the gas-welding speed and accuracy of Mark Purslow and they're an impressive team, even if they are a full day's drive from where I live.

I didn't intend to order a TAB II Lyta tank for the Norton, since my machine was converted into a café racer back in the day with a Bill Roberts of Wickford GRP tank and monoposto seat and tail unit, plus the essential megaphone exhausts and clip-on bars. It's worn but functional and beguilingly authentic, yet the sheer beauty of TAB II's tanks caught me faster than a wasp in a beer glass. Then

the rubber hammer of fate lined up behind me.

My Norton 650SS Dominator has a habit of leaving a calling card wherever it is parked. I'd resolved to sort this out and took the opportunity of fitting a side stand, a modern oil filter and a belt-drive conversion at the same time. The bag of parts was neither small nor cheap, and the job was a lot more difficult than I'd expected. It's quite hard to get across just how badly these old British bikes were designed and built.

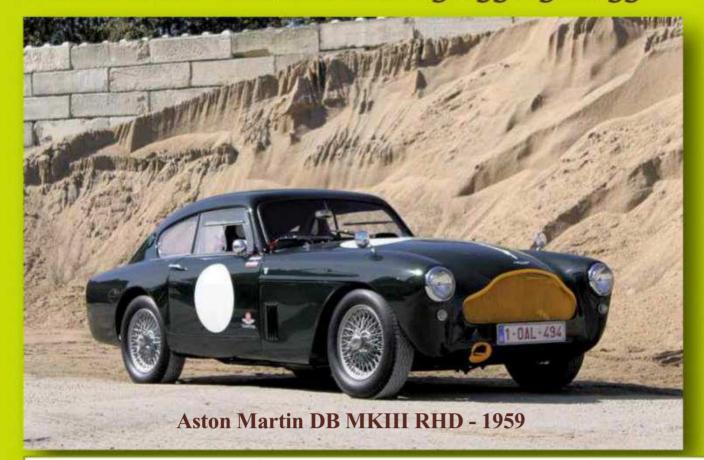
It all went back (eventually) with new engine and gearbox oil seals and the belt drive. With no MoT test, I asked a local specialist to check the machine over for safety and set up the mixtures for the downdraught Amals. There was a strange smell as I climbed off and I asked them to check the belt drive, which is notorious for fitting where it touches. But it wasn't the belt drive that was smelling...

In fitting the rotor for the alternator, the Woodruff key had pushed out of the back. As soon as the engine was started, it began cutting its way into the stator and the insulation was shredding and burning. So that was it. The cost of replacing the complete alternator was slightly above what I'd saved for the new tank. Windfall gone.

The proprietor once joked that he earns his profits sorting out the mess that incompetent owners make. As I handed over the money, I think we both remembered that comment. Sometimes owning old machinery is like that.



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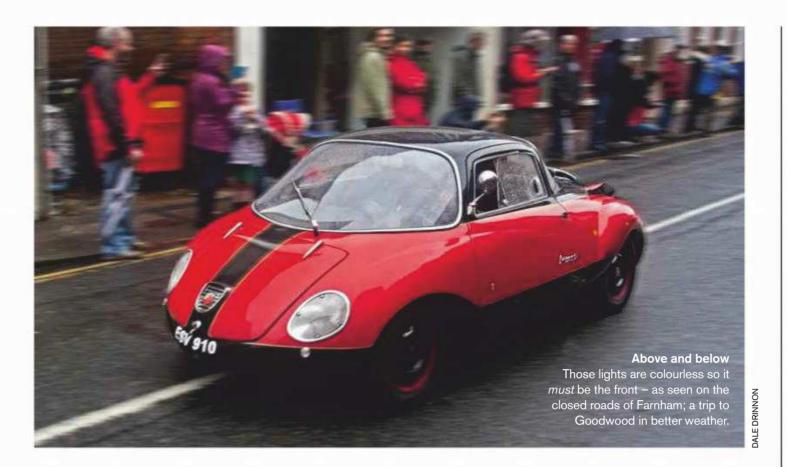
Austin-Healey 100/4 – 1954
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Fiat 1800 Coupé Viotti Gran Lusso – 1960 One of several Preservation Class candidates in our showroom! Price: 97.000 Euro



Aston Martin DB6 Vantage Volante RHD – 1969 Rare (29 ex.) Vantage Volante, with deliciously patinated original interior. Price: ASK



Coming or going? Not stopping...



1957 FIAT ABARTH SPERIMENTALE

DELWYN MALLETT

IT'S BEEN A while since I mentioned my ex-Targa Florio Fiat Abarth Vignale Sperimentale (aka 'Push-Me-Pull-You' or 'Goccia') in these pages because it's been out of action. For reasons I was unable to diagnose, it was suffering from intermittently locking front brakes, despite all components including the master cylinder being new.

Irritatingly, like most problems of the intermittent kind, it didn't manifest itself when I was at base with jack and tools handy but only when I was out and usually in a location guaranteed to embarrass. Having found myself brake-locked on the forecourt of my local petrol station, I decided to park the car at home until I could sort it properly.

The brakes would release themselves after standing for anything up to an hour, which led me to think that the new master cylinder – probably made in the former Yugoslavia – was defective. Finally, having being accepted for the 'Farnham Grand Prix' parade (held in memory of local hero Mike Hawthorn's World Championship), I trailered the car

to my restorer. He diagnosed that, despite apparently sufficient free play at the brake pedal, it seemed not to be returning fully every time it was depressed. Fitting a more powerful return spring did the trick – a satisfyingly simple and inexpensive solution.

It's far too easy to describe the British as weather-obsessed but to be a Brit is to understand why it is so. After one of the hottest summers in our history, with weeks of uninterrupted sunshine, it chose to rain on our parade. Fine on Friday, fine on Sunday, wet on Saturday. Nevertheless, as reported in last month's *Octane*, there was a fine turn-out of stalwart (and weatherproofed) enthusiasts — many in entirely roofless sports racers. My Abarth at least had a

roof but I discovered that the relentless rain somehow found a way of penetrating the interior, requiring lots of mopping before my laps of a closed Farnham town.

Fortunately my passenger could mop the constantly steamed-up windscreen en route – an almost impossible task for the driver while on the move, as the supercar-sized screen is so far away you would need bionic arms to reach. I'm now working on an extended 'mopping stick' for future wet excursions.

Glorious sunshine the following week encouraged me to blast some condensation-dispelling hot air through the Abarth by shooting down to Goodwood, below, for a bacon butty at the Aero Club Café. Well, any excuse for a drive now it's been fixed.





'Cross fingers – I have finally cured the Jensen's running problems by stripping the fuel system, tuning the carb... and removing a blocked fuel filter that shouldn't have been there anyway'

James Elliott

'There's an empty space in my garage now that the Alfa Giulia has been sold. I only hope it won't be too long before I can fill the space with another Italian classic'

Mark Sommer

'For the first time ever I own again a car I have owned before, a 1989 Eunos Roadster (aka MX-5). It's as if the intervening four years never happened'

John Simister

'The Derby Bentley that has been part of our family since 1964 has gone to a new custodian who is a real Bentley enthusiast. More about this soon'

Robert Coucher



Hamburg · Berlin



Mercedes-Benz 300 SL Roadster, 1957, "matching numbers", first delivered to Germany, well documented history, FIVA pass.



Porsche 356 Pre A 1500 S Cabriolet "Knickscheibe", 1953, extensively restored, early exemplar, a collector's must have.



Talbot Lago T26 Record Convertible, 1947, matching numbers, FIVA pass, German registration, Wilson Pre-selector.



Lancia Flaminia 3C Convertible, 1962, 3-carburettor version, matching numbers, part of a high class collection.



Aston Martin DB 4 Series 1, 1959, original LHD, delivered new to Germany, 4,2 ltrd. about 300 hp.



Porsche 356 B Carrera 2000 GS, 1962, completely restored, matching numbers, well documented.



Mercedes-Benz 300 S Convertible, 1954, matching numbers, delivered to Germany to famous address.



Talbot-Lago T26 Record Convertible, 1947, RHD, Wilson Pre-Selector, full history, fully restored.



Bentley 3 / 4.5 ltr. LeMans Style Open Tourer, 1924, Gran Premio Nuvolari in 2016, runs perfect.



Alvis 4.3 ltr. Convertible, 1938, original coachwork, fully restored, very well documented, 1 of a few built.

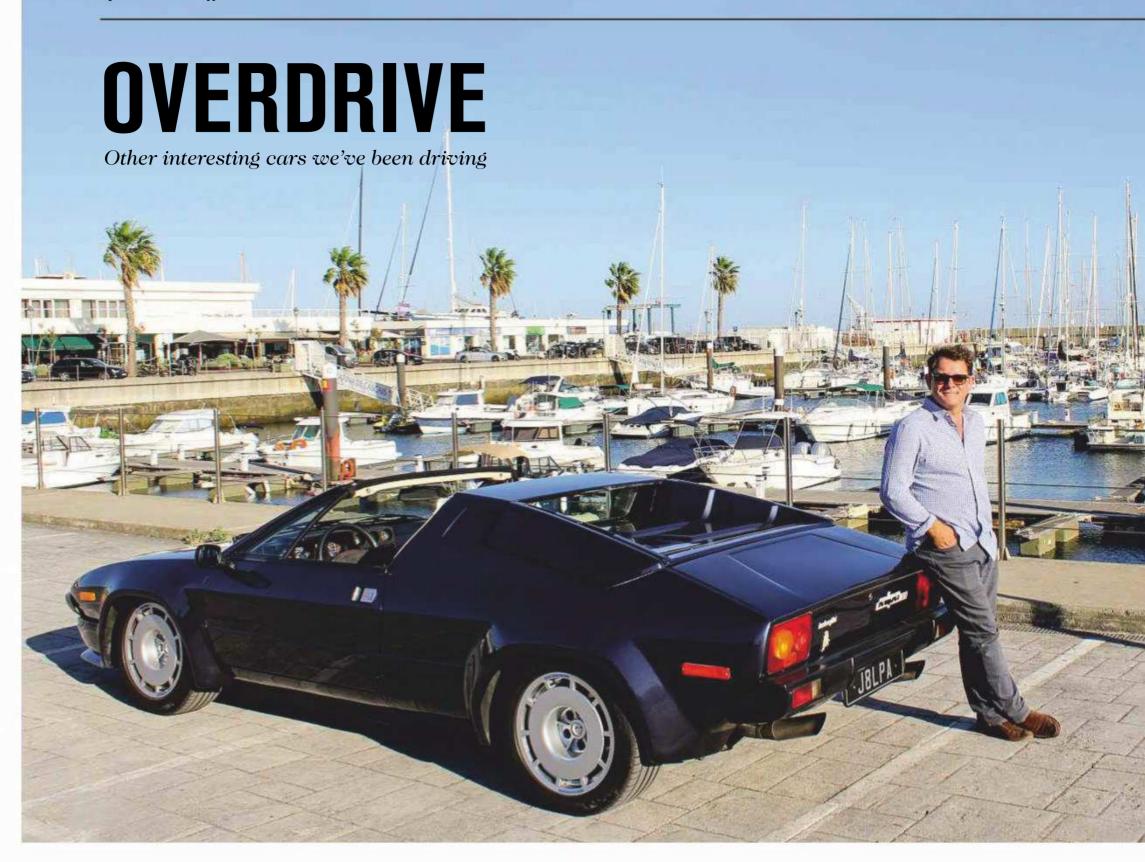
Amphicar Typ 770, choice of two. Alfa Romeo 6C 2500 SS Villa d'Éste Convertible, 1949/50. Alfa Romeo 6C 2500 s Touring Berlinetta, 1947, RHD. Aston Martin DB 5, 1964, RHD, Webasto sun roof. Aston Martin DB 5 Coupé, 1964, extensively restored. Bentley S III Continental Flying Spur, 1963, 1 of 98!

Bugatti Typ 55 Roadster, 1937, original French registration.

AC Ace Roadster, 1959, white with black interior, rare LHD. Facel Vega HK 500, grey, manual, restored! De Tomaso Mangusta, 1969, black, Concours condition. Horch 853 Spezialroadster, 1938, 1 of 7! Intermeccanica Italia Spyder, 1969, black, documented. Lagonda LG 6 Cabriolet, 1938, Concours condition. MB 560 SEC, 1990, blueblack, low milage. MB 300 S Roadster, 1953, extensively restored. MB 300 Sc Roadster, 1957, dark blue, just 53 made.

MB 320n Kombinations-Coupé, 1937. 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. MB 7,1 ltr. SSK, 1929, FIVA & HTP. **Monteverdi High Speed 375 L**, 1970, LHD, 2 owners. Talbot-Lago T26 Grand Sport, 1954, just 19 produced. Porsche 911 2.0 Coupé Race car, 1965, ex Graf Görtz.

Many more interesting cars in stock – please ask or visit our website: www.thiesen-automobile.com



Cruising Cascais in a Lambo



1984 LAMBORGHINI JALPA JAMES ELLIOTT

IT WAS ONE of those planets-falling-into-alignment things. An email came from Visit Cascais, the tourist authority trying to make up the visitor shortfall in this beautiful Portuguese region north of Lisbon since F1 and Moto GP left the now-state-owned Estoril circuit. (I love Estoril. It has a wonderful atmosphere, perfect for classics;

give me half-an-hour and a Lotus Elan...) Anyway, with three classic events on the calendar – an impressive concours in Cascais organised by Adelino Dinis, an historic rally and the historic racing festival at Estoril including historic F1 – all parties were persuaded to combine and create Estoril Classic Week. Catchy.

And they wanted me to come and see what it is all about. As well as those three core activities, they were laying on a half-day drive in a classic car. So I replied and asked what cars might be available for me. Back came a link that, to my

surprise, took me straight to an old friend's website.

Fabrice le Roy started Rentacarclassic a decade ago in Nice with just a handful of classics, has since opened a second bureau in Monaco, and is planning a third base – his first not on the Riviera – in Cascais. There's now a fleet of 50-plus cars, the company name has been tweaked to Rentaclassicar, and when I contacted him his transporter was loaded up with the first ten cars of a 30-strong delegation heading for Cascais. He sent me a phone snap and several of the cars took my fancy but, of all of them, one *really* grabbed my attention: a Lamborghini Jalpa.

This was the third element of planetary alignment, you see. Although we are living in a very different classic environment now, 15 years ago there were expensive classic Lamborghinis (Miuras, 300 and 400GTs and early Countachs), cheap Lamborghinis (Urraco, especially the 250, Espada, and LM002), middling Lamborghinis (later Countachs, Islero and the then-modern classics such as Diablo) and then a trio of forgotten Lamborghinis: the Jarama, the Silhouette (there were just 54) and





Far left, left and below
Cascais harbour, where Elliott
does his best Sonny Crockett;
'more stand-out than a Ferrari 308';
not a bad selection of classics to
choose from at Rentaclassicar.



the Jalpa. This V12- and V8-powered trio were lodged in the £17,000-22,000 bracket and dealer Ian Grange had a couple sticking at the lower end of that scale.

I wanted a Jalpa because it was more stand-out than the Ferrari 308 it was built to challenge (but palpably didn't), looked a bit like a Pantera (thanks Bertone), and promised to be a comfortable, usable GT rather than the motoring masochism Sant'Agata usually specialises in. But I was a chicken. Now I could find out whether I was a stupid chicken or a wise one. Fabrice made sure the Jalpa had my name on it.

I first meet the car in the marina at Cascais, which seems wholly appropriate because there is a lot of *Miami Vice* about its demeanour. In bronze and largely made out of plastic, with a two-tier plastic dashboard, Old Kent Road column stalks and Park Lane leather, it is as 1980s era-defining as anything else you are likely to see.

To start, two pumps on the gas, hold it down about three inches, turn the key, then the 3.5-litre V8 fires and settles. Yes, the clutch is agricultural, but the heavy yet deliberate gearshift becomes reassuring with speed and purpose.

Once you get into the zone, in no small part thanks to gorgeously weighted steering, the Jalpa is a delight to drive, trickling through town as comfortably as it launches itself at a series of lacets up a mountain

while spitting contempt at the Alfa Romeo behind. More Pantera traits: it's almost as if Lamborghini used it as a template.

From Cascais we head towards Sintra and, the higher we rise above the plateau and sea, the better the driving into the amazing national park, where you have to tiptoe around the potholes and cyclists. Then back down the mountain to the most westerly point on Contintental Europe at Cabo da Roca, via some roads used in many a car launch and therefore familiar to many car magazine readers.

The last part of our tour follows the coast along the breathtaking N247 back to Cascais. We've had speedy straights, sweeping corners, hairpins, steep climbs and dramatic drops – the lot, and, Targa roof tucked away, my biggest concern in the Jalpa has been the amount of attention we've received from the surfing community at Guincho. Yes, it's analogue and yes it is a bizarre mix of opulence and cornercutting, but it is a real feelgood – and sound-good – car.

If you consider that the Gallardo was the product of German philosophy then the 400-off Jalpa was the most sensible car Lamborghini (proper) ever built, yet without compromising the driving pleasure. Once home I instantly googled Jalpas for sale. And then Silhouettes. And then Jaramas (even though it has four more cylinders).

Regrets? Quite a few.



Back for more



1972 DATSUN 240Z MATTHEW HAYWARD

LONG-TERM Octane readers might recognise this 240Z. It first appeared in issue 99, back in 2011, and it's one that I've had a particular desire to drive ever since. It belongs to Nissan UK's heritage fleet, and I recently found myself in possession of the keys for an evening. Excellent.

As an affordable 1970s sports car, the 240Z re-wrote the rulebook and changed the world's view on Japanese cars forever. Although no longer cheap as such, a good Zed is still relatively affordable, and I'm intrigued to see just how much fun it actually is.

First impressions are everything, and one of the things that has always attracted me to the 240Z

is the way it looks. You can see where some of the inspiration has come from, but it's not derivative and it cut its own style. Nissan's car has been well-used over the years, but a fairly recent restoration means it's still fighting fit, and it's in standard spec apart from the three big Webers under the bonnet.

Settling into the low seat, you appreciate how far back the driver actually sits. And with no rear seat to worry about, the driving position is almost perfect too, with a great view over the curvaceous dashboard and long bonnet. It takes a minute to get the cold engine idling cleanly, and it's a little rough for the first few miles too, but those Webers have not been set-up for pottering.

The 2.4-litre straight-six pulls well from low revs, with power building gently round the tachometer. The engine really sings at higher speeds, which is useful as the Webers work best at full

throttle. Nissan claimed the 240Z would sprint to 60mph in 8.0sec and on to 125mph, and it certainly feels quick enough. Although it's maybe a little worn, the gearbox is still a joy, too. It requires a firm and assertive hand, but it's a pleasing shift, rewarding you with five perfectly spaced ratios.

While the steering is quite heavy to begin with, it becomes more manageable as the speed increases – the narrow-rimmed wooden wheel transmits plenty of feedback. Take a fairly neutral stance through mid- and high-speed corners and the handling inspires confidence, and, although the suspension is

Top and above

This bright yellow 240Z belongs to Nissan UK's heritage fleet; it first starred in an *Octane* photoshoot in 2011.

firm, it reacts over mid-corner lumps surprisingly well.

As a package the 240Z really comes together on the open road. I can completely understand why this Japanese coupé caused the likes of MG and Triumph a serious headache when it was launched, and that's still relevant today. It moved the game on considerably, and it makes a cool alternative to the more traditional classic sports cars. I really didn't want to give the keys back.





1967 Ferrari 275 GTB/4

Original 'Verde Pino' coachwork, European delivered, numbers matching and long term ownership



1930 Alfa Romeo 6C 1750 GT Original chassis and matching engine, Zagato style coachwork



1974 Ferrari 365 GT4 BB
One of 58 UK RHD, fully restored with comprehensive history



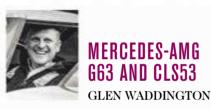
1972 Lamborghini Espada Series 2 Original Swiss delivery, excellent car in vibrant period colours



1994 Porsche 911/964 Speedster One of 14 C16 UK RHD, 37k miles and superb condition

•1959 Aston Martin DB4 Series 1 •1963 Aston Martin DB4 Series 5 'SS' Coupe •1963 Aston Martin DB4 Series 5 Vantage
•1964 Aston Martin DB5 Coupe •1975 Aston Martin V8 Coupe LHD •1980 Aston Martin V8 Vantage Coupe
•1983 Aston Martin V8 Volante •1974 Ducati 750SS 'Green Frame' •1961 Lagonda Rapide
•1976 Porsche 930 3.0 Turbo RHD •1963 Rolls Royce Silver Cloud 111





STEALTH PAINT aside, these two are poles apart, despite being pricey new Mercs with powerful engines. And that's an insight into what you need to drive in order to stand out from the crowd these days, if that's what you want to do.

In 20 years of doing this for a living, I've driven no other car that commands attention quite like the G63 does. The perpendicularity of its body gives it presence like little else, and the rumble of its V8 (4.0 litres, twin turbos, 577bhp...) means it couldn't possibly be a shrinking violet. And absolutely everyone I know who likes cars really loved this one.

Top, below and right

Square-rigged G63 contrasts with lithe CLS: 13.2mpg according to G63's trip computer; CLS rather more efficient.



As for those who don't, well... Not all the attention it received was welcome. Never have I seen so many rolled eyes and raised eyebrows, as though fellow roadusers and pedestrians (especially when I was on country lanes come on, it's a G-wagen!) felt I was there simply to kill things. And in the case of one dim-witted neighbour, who turned up with deeds in hand to complain about where I'd parked, I very nearly was.

It's hardly a car to mollify your driving style. Use that grunt and the dash display will reward you with its 13mpg read-out, so driving this 2.7-tonne beast will give those with even a passing interest in

environmentalism a dose of green guilt. If you can live with that, all you need is a thick skin. The G63 is huge fun, huge in every respect, and Mercedes will have no trouble selling every example it builds.

I always thought the original 2005-on CLS was a car in which to command attention, especially in Darth Vader-spec AMG trim. Tellingly, Mercedes has denied the latest version a V8, thus allowing headroom for the AMG GT 4-Door Octane tested in the last issue. So this is the range-topper, with a proper German-saloon-car engine too: it's a 3.0-litre straightsix. For that fact alone, I'm in love before I even open a door.

Of course, being a stealth-spec AMG it packs two turbos, and there's clever 48-volt mild-hybrid electrical assistance too. Like Formula 1's KERS. Its peak output of 429bhp makes no headlines these days, but 0-62mph in 4.5sec for a two-tonne four-seater gives you some measure of its ability.

It bimbles brilliantly: suave, torquey, with a perfect driving position and ergonomics in an interior as stylish as the bodywork is demure. I got it to average 34mpg on a brisk motorway trip then unleashed Hyde on some winding roads, enjoying urge, grip and balance that commanded my attention. And sod everyone else.





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The unfortunate confiscation at the 2018 Essen Techno Classica resulted in an intense and merciless litigation between ourselves and Daimler AG. This confiscation was in vain and the car was not crushed by Daimler AG unlike some Mercedes Benz evocation models.

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Gone but not forgotten

WORDS DALE DRINNON



JEAN BUGATTI

No other marque has produced heroes, triumphs and legends quite like those of Bugatti. Nor quite such a haunting, tragic, might-have-been figure as Ettore's son

NO ONE COULD HAVE blamed the kid if he'd decided to be a doctor. Or an accountant. Or a lumberjack. Or anything else. Any son who follows in the professional footsteps of a superstar father, regardless of his personal success or failure, can never be totally free from the parent's shadow, from whispers of 'riding the old man's coat tails'. Ettore Bugatti himself certainly didn't try it. Born into an artistic Italian family of sculptors, painters, architects and artisans (younger brother Rembrandt wasn't named by happenstance), he chose at an early age to make his own career in industry.

But Ettore showed no qualms about grooming eldest son Jean as his successor, nor did Jean appear to object. Of course, you could make the case that it was the only life Jean really knew. Christened as Gianoberto Carlo Rembrandt Ettore Bugatti upon his 1909 birth in Cologne, but known simply as 'Jean', he was uprooted with the entire clan less than a year later to the new Bugatti factory, homestead and private fiefdom at Molsheim. Jean grew up surrounded by Bugatti cars, employees, customers, racers, hangers-on; Bugatti horses, wines and hotels.

He officially entered the company as a teenager, starting – just like Dad had done – on the shop floor, learning to fashion metal with his hands. Also like Dad, he had no formal training whatsoever, let alone an engineering degree. Ettore scorned 'intellectualism' and believed technical education inhibited natural creativity, so his kids were essentially home-schooled. Maybe in Jean's case that actually worked: he grew up with a good dose of Ettore's mechanical imagination but none of his stubborn resistance to change. Think of them as Henry and Edsel Ford, had Ettore been a raving, sadistic bully instead of merely quirky and vainglorious.

As Jean's role expanded, he gradually prodded his father toward new directions. Without Jean's efforts it's doubtful that Ettore would ever have consented to supercharging, pressurised oiling, hydraulic brakes, hemi-head combustion chambers (heavily 'influenced by', as it were, Harry Miller's Indycars), or four-wheel drive experiments. Jean's coachwork stylings were precious fresh air, too, straight from his earliest, such as the sweeping, laid-back windscreen shape of the 1932 Type 50 Coach Profilée, drawn at the ripe age of 23.

He was also test driver for both road and race machinery, and the 120mph luxury rail cars that Ettore flogged to utilise the unsold Royale engines. Legend says Jean took one through a station so fast that he blew out all the building's

'LEGEND SAYS JEAN TOOK A RAIL CAR THROUGH A STATION SO FAST THAT HE BLEW OUT ALL THE BUILDING'S WINDOWS'

windows. Like his wild midnight 'road testing', it was likely a substitute for the racing his father forbade him, although Jean was allowed some hillclimbs, most notably at Shelsley Walsh, where in 1932 he famously crashed – ironically, in the four-wheel-drive car.

By then, however, he was *de facto* head of factory operations. As the Depression deepened and French labour unrest simmered, Ettore spent increasingly longer periods in his Paris offices, ostensibly handling the rail-car business, while Jean watched Molsheim. The situation peaked in 1936, when striking workers downed tools and locked Ettore out; his patrician pride sorely wounded at such ingratitude by The Help, Ettore left the works for good. From '36 Jean pretty much ran the show.

It was something of a mini golden age. Jean developed the Type 57 platform, already largely his work, with continual upgrades and a series of breathtaking bodies, culminating in some of the most covetable cars of all time, the Atlantic Coupés. A personable and patient young man, his relationship with the staff was of mutual respect; he had, after all, recently shared workbenches with many of them. Moreover, he listened and took action, and labour relations so improved that extended work hours were agreed in order to build the Le Mans entries. Under Jean, Bugatti won there in 1937 and 1939, the only wins in Bugatti history. The future was gradually looking brighter.

Until an evening in August '39, when Jean finished dinner, told the family 'I'll be back in 15 minutes,' and left in the latest Le Mans winner for a midnight road test. Despite the usual procedures to divert traffic, a cyclist entered Jean's headlamps as he reached flat-out. Jean swerved in avoidance and died in the attempt, along with any real hope Automobiles Bugatti had against the horrors about to come. He was but 30 years old, and this time the whispers say, without exception, 'If only...'



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SMITHS SECTRIC CLOCK

For decades, this no-frills electric clock told the time for the nation

IT'S PROBABLE THAT more than a few *Octane* readers will, at some point during the week, glance at a dial or two bearing the name 'Smiths'. And not just in dashboards; some may still be noting the passing of time itself with a Smiths Sectric wall or mantle clock.

Those of us not of a horological bent might be surprised to learn that the first electric clock was invented as long ago as 1815, only a few years after the 'invention' of electricity itself when Alessandro Volta created the first battery. Sir Francis Ronalds, who gained his knighthood for inventing the electric telegraph, created the clock using a dry-pile battery based on the Voltaic cell. Ronalds didn't commercialise his clock, although others produced battery-powered clocks using his principle.

In 1840 Scottish clockmaker Alexander Bain patented an electric clock that kept a pendulum in motion by means of alternating electromagnetic impulses. However, in these electromechanical clocks the electricity served only to drive the 'mechanics' that actually kept the time. The invention that made the electric clock a feature in millions of homes, and brought a new level of accuracy to time-keeping, was the synchronous motor.

In 1918 Henry E Warren, the 'father of electric time', was granted a patent for an electric clock powered by a motor synchronised to the oscillations of the local power grid, which in the United States was standardised at 60 Hertz, or cycles per second (the UK cycles at 50 Hertz). In less than a decade his company had sold over 20-million electric clocks.

Samuel Smith opened a watch and clock shop in Newington Causeway, South London, in 1851. His son, also a Sam, eventually opened his own shops in the Strand, Piccadilly and Trafalgar Square before, in 1899, forming S Smith & Son Ltd. Sam junior's son, Allan (later Sir Allan Gordon-Smith), joined him in the business in 1903. In the years to follow he would oversee massive expansion, primarily as a manufacturer of motoring instruments and accessories – building on the introduction of the first British-made speedometer in 1904.

The electric clock was a little slow in coming to the UK, partially as a result of the fragmented distribution of electricity. It was not until the 1926 Electricity Supply Act and the creation of the Central Electricity Board that work began on a nationally synchronised AC grid. In 1920 there were a mere three-quarters of a million

users, but by 1938 nine million homes and businesses had 'gone electric'. There was barely a wall, mantelpiece or bedside table that didn't feature an electric clock.

Electrical instrument manufacturer Everett Edgcumbe & Co introduced the 'Warren Synclock' to the UK in 1929 but Smiths was not far behind, forming a subsidiary company, Smiths English Clocks Ltd, in 1931. It would soon be Europe's biggest clock manufacturer, making millions of them in a bewildering variety of styles at the main Cricklewood factory and others in Scotland and Wales.

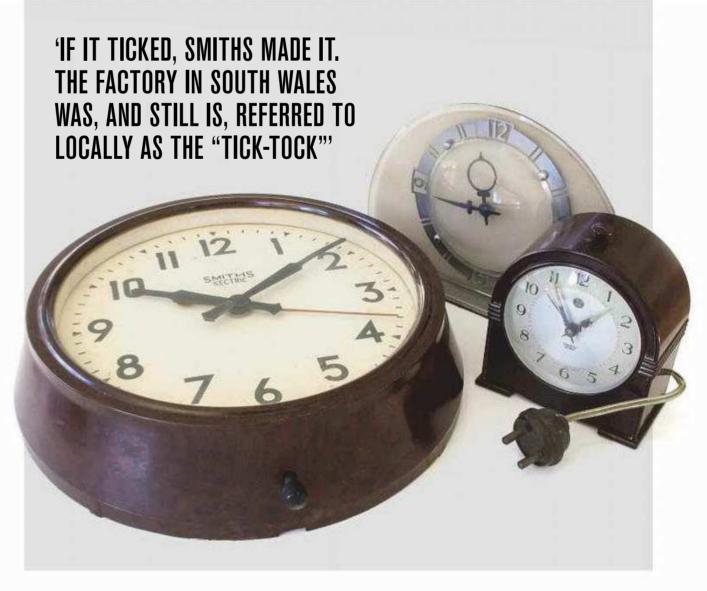
'Callboy', a synchronous alarm clock, arrived in 1934, the name in those more innocent days lacking any seedier connotation. 'Sectric' was registered in 1937, promoted in advertising by a cartoon clock character called Mr Sectric, and the starkly simple design of the wall-clock version would be scrutinised by generations of schoolchildren in the countdown to the bell.

Post-war, at the 1947 British Industries Fair,

Smiths promoted itself as 'The World's foremost Manufacturers of Precision Instruments and Clocks, including the "Exmoor" and "Autolarm". Manufacturers of "Sectric". All types of Synchronous and Mechanical Clocks. Timepieces, Alarms, Striking, Chiming, Wall and Marine Clocks. Master Clock Systems, Time Recorders and Turret clocks; also Pocket, Wristlet and Stop Watches.'

If it ticked, Smiths made it. Indeed, the Smiths factory in the almost unpronounceable Ystradgynlais in South Wales was, and still is, referred to locally as the 'Tick-Tock'.

Inevitably the march of time saw many acquisitions and divestments within what had become the Smiths Industries empire. Clock production ended in 1979, a victim of the quartz revolution and cheaper competition from the Far East. The automotive instrument division was sold soon after, but a workers' buyout of the Welsh factory has maintained continued production of the Smiths brand.



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BONNEVILLE SALT FLATS

Very flat, very white and very stimulating

WHAT IS IT that makes mature adults, both men and women, return year after year to a barren desert in the middle of nowhere on the edge of Utah? The answer is simple: salt fever.

Motorcyclist Rollie Free surely had salt fever when he ran his Vincent in 1948 past 150mph, lying prone and wearing swimming trunks. Ab Jenkins had salt fever when he set long-distance records in his Duesenberg, *Mormon Meteor*, in its several forms. It was he who encouraged the British speed-record kings to leave Daytona Beach and set new records at Bonneville.

The Heaps had salt fever when they drove their tugboat-engined WW2 garbage truck *The Phoenix* to more than 220mph. Both front tyres burst at top speed, leaving just the beads.

The BWS team still have the fever. Dave Brant, John Wright and Randy Speranza attended years ago; they went home determined to come back and participate. They looked at a Dustbuster vacuum cleaner and built a streamliner on those lines. Friends from Boeing helped with aerodynamics, and they had the world's fastest one-cylinder vehicle at 128mph. Now powered by a two-cylinder Honda engine, *Dreamliner* has run at more than 220mph – and 25 years later the team is looking for more.

That's salt fever. That's Bonneville. Ordinary folk building wonderful machinery, often in the garage by their houses. Like Al Teague's *Speedo-Motive* that ran at more than 409mph back in 1992. It was the fastest wheel-driven car, powered by one piston engine, in the world.

If you want to run the risk of salt fever, start now. Speed Week is in August and the hotels in nearby Wendover may well already be booked for the first few days of 2019's event. Try the usual hotel websites.

Wendover itself is freaky. The east is typical desert town USA. Cross the Nevada border and it's like Las Vegas Strip, full of hotels and casinos. Alternatively, Salt Lake City is less than

100 miles away and the route is dead straight.

You can join Bonneville Nationals Inc for \$125 a year. This admits you to Speed Week and the September Nationals. It also gives you the rules and record book, a poster, an excellent programme, an entry badge, a BNI patch, a decal, a membership card, four copies of *Straight Away News* and a sense of really belonging. Find the application form at landracing.com; membership runs January to December. Otherwise, entry to the events with pits access is around \$20 a day or \$50 a week.

Now, some tips. Don't mention Bonneville if you are renting a car. Then go to a hardware shop and buy some decorators' plastic sheeting, masking tape and a polystyrene cool box or two. Tape the plastic all over the car floors. At the end of the week, look at it and be thankful; the salt is damp and sticky and gets everywhere. The heat can be terrific, so take plenty of water in one cool box and maybe use the other for photographic equipment.

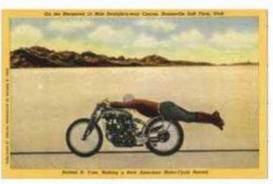
The sun can even burn through thin materials, so use plenty of sun cream. You can be sunburnt by reflections off the salt in unexpected places, such as elbows and under the chin. Baggy shorts are not a good idea! Wear a decent hat and have good, big sunglasses.

The salt is eerie. The drive to the pits is miles long and you soon find that the salt isn't slippery. If you're European, when you alight from your car you will fling out your arms for balance, expecting the white surface to be like ice. In fact, it's so coarse that it tears up tyres on speed runs. When you leave, have plenty of loose change for the car wash. It will take several washes to shift the salt underneath and save you being fined by the rental company. And remember, Bonneville is actually a lake that dries up for most of the summer. Speed Week can be rained off.

Everyone should go to Bonneville. It's a fantastic place with friendly people and great cars. When vehicles disappear over the horizon, you'll even see the curvature of the Earth...

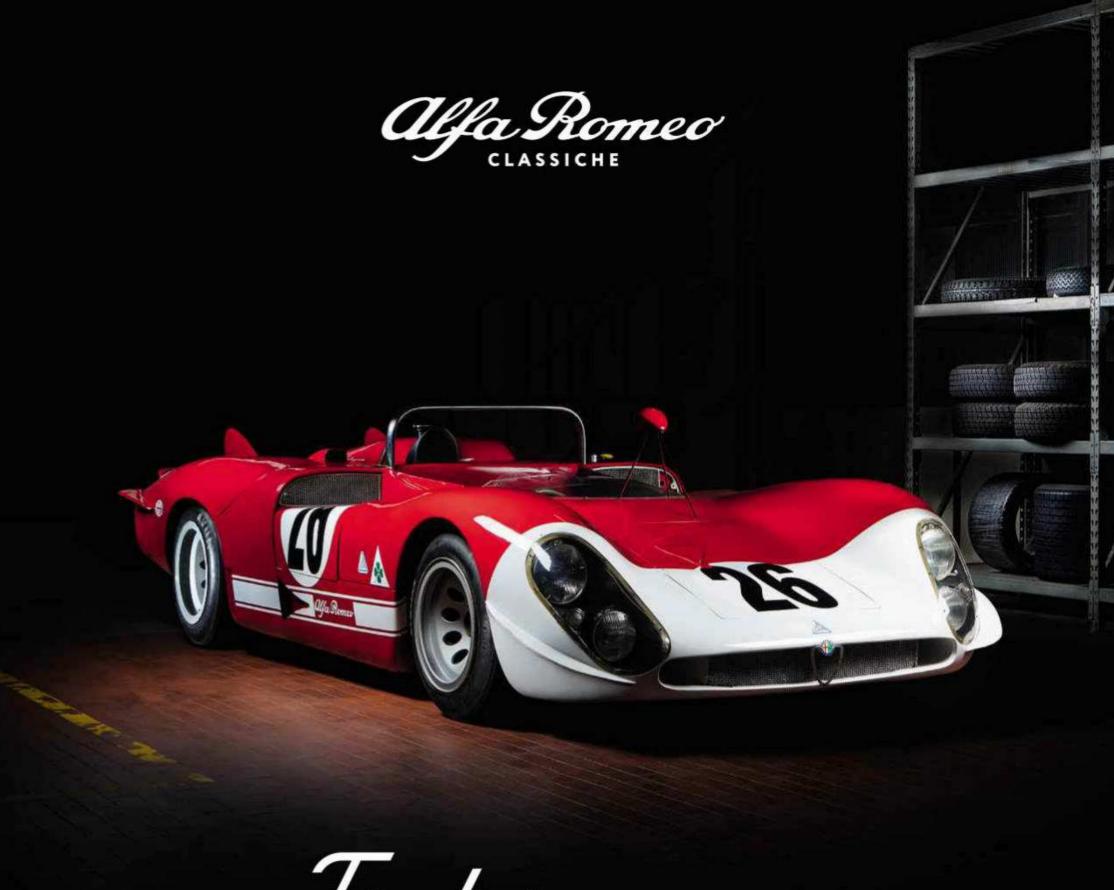
Bonneville Nationals Inc, PO Box 10, Orosi, California 93647 Southern California Timing Association (scta-bni.org)







From far left
This E-type is the owner's wife's shopping car for 51 weeks of the year;
Rollie Free goes freestyle on his
Vincent, albeit fully clothed on this occasion; sign reminds you where you are.



Tobe continued

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Gear

COMPILED BY CHRIS BIETZK



BUGATTI TYPE 57SC ATLANTIC PRINT BY ADAM GOMPERTZ

The most arresting of all Bugattis has always looked like it was drawn, rather than hammered, into existence, and its extraordinary lines are expertly rendered by Adam Gompertz in this new artwork. £95. historiccarart.net





E-TYPE BONNET

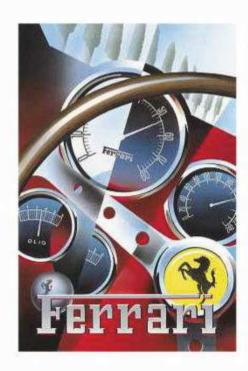
You'll need a decent amount of space to display one of these new high-quality hand-painted pieces from car-net.net. A range of classic front ends is available, decorated with customers' own designs or photos or just in plain colours. Designs such as this full-sized glassfibre Jaguar E-type bonnet can be supplied on a stand or for wall-mounting, and with LED lighting.

£2499. car-art.net



HANHART STOPWATCH

This split-second addition timer with flyback function will delight any rallyist with a just-so approach to regularity sections – and less-disciplined types will at least appreciate the way it looks parked on the dash. €970. hanhart.com



FERRARI 250 GTO DASHBOARD POSTER BY PULLMAN EDITIONS

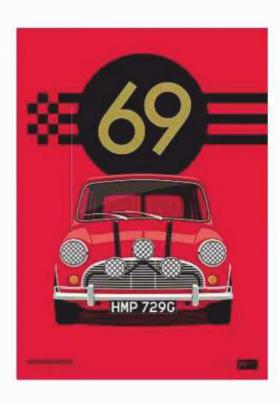
The 250 GTO is the rare car that looks good from any angle, but the view from behind the wheel – as illustrated here by artist Emilio Saluzzi – is by far our favourite. £395. pullmaneditions.com

TAMIYA RADIO-CONTROLLED LAND ROVER DEFENDER

Those wheels don't look quite right, but the polycarbonate body nails the proportions of the dearly departed Defender 90 perfectly – and the shut-lines are better than Land Rover itself managed in period. Just the toy for the winter months.

£225. wonderlandmodels.com





MOVIE CULTURE PRINT

Motive Culture's range of bespoke limited-edition 50x70cm prints covers a wide range of cars from the past 60 years, including Jaguar, Ferrari, Porsche, original Mini and even modern classics such as the Mazda MX-5. The company also offers one-off commissioned prints for enthusiasts' own vehicles.

From £65. motiveculture.com

Gear

COMPILED BY CHRIS BIETZK



JIM CLARK PRINT

Jean-Yves Tabourot has just completed a commission of Jim Clark's Lotus 49 en route to victory at the 1967 British GP at Silverstone. A limited run of 100 signed and numbered prints of 'Jim' are available in either 50x40cm or 80x60cm.

£89-119. jytbespokeart.com

ANGLIRU SHIRT BY T-LAB

T-lab's latest pays tribute - if that is the word - to Alto de l'Angliru, an eversteepening section of the Vuelta a España once described by a team manager as 'barbarity'. A cycling climb to be survived rather than conquered... £27. t-lab.eu



'QUICKER BY RAIL' SHIRT BY BRITISH ROAD RACING CO

Designer (and author) Julian Balme borrows the slogan of the old London and North Eastern Railway to remind us of the early days of drag racing, when the bodywork was minimal, the engines were in the front and the drivers were certifiable.

£17.99. brrcompany.co.uk





MASERATI TRIBUTO GHIBLI 1967 BY MONTANTE

Beyond the shark-nose-shaped handlebars it is difficult to see terribly much of the Maserati Ghibli in this bicycle, but it is a credit to the marque regardless an elegant, lithe machine in the best Italian tradition.

€1800. maseratistore.com

Bronze bombshell



Watches don't come hotter than the C60 Trident Bronze Ombré COSC Limited Edition. The artisan-distressed brass dial turns heads, and with a bronze case that swiftly develops its own unique patina, the effect is incendiary. Water resistant to 600m, and offering world-class accuracy, it has performance to spare - at a price that's not over-revved.

Do your research.



christopherward.co.uk

Gear

COMPILED BY CHRIS BIETZK

ROBIN BARK SCULPTURE

The sweeping aerodynamic lines of the Jaguar D-type lend themselves rather well to sculpture and this sleek limited-edition offering from Robin Bark is no exception. The hand-finished solid aluminium 6in-long pieces are available polished or finished in nickel. From £350. robinbark-motorart.com



CUFFLINKS

As well as a tempting range of T-shirts, Metal Fantasy (aka Sklep – Morgan Motors Poland) has launched these stylish gold and silver Nardi wheel-style cufflinks that will enhace the cuff of any petrolhead.

€242.14. sklep.morganmotors.pl





GIPSY MOTH PEN BY HORDERN RICHMOND

Made in honour of *Jason*, the Gipsy Moth that carried aviatrix extraordinaire Amy Johnson all the way from Croydon to Australia in 1930, and from the same wood – Honduras mahogany – as the propeller on her gutsy little biplane.

£75. hordernrichmond.com



LEATHER CARE PRODUCTS BY O'ROURKE

O'Rourke Coach Trimmers has launched its own range of leathercare products and, given the company's status in the world of interiors, they should be top-notch. Everything you need to revive your hide is in this kit.

£74.95. coachtrimmers.com

DEREK BELL BAG BY GRANDPRIX ORIGINALS

Derek Bell has finally made it! After some lean years in which he had to support himself by winning Le Mans five times and writing for Octane, he now has a line of clothing and luggage, such as this '70s-style bag.

€229. mygpo.com







STUCK FOR A CHRISTMAS GIFT?





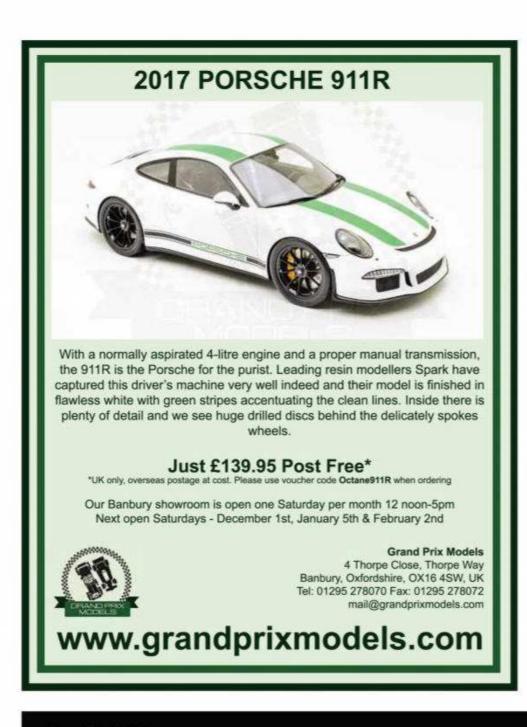
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* mainland UK and Northern Ireland. Not included are The Highlands, Isles of Scotland, Isle of Man, Isle of Wight, the Channel Islands and UK overseas territories.

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www.MHDwatches.com



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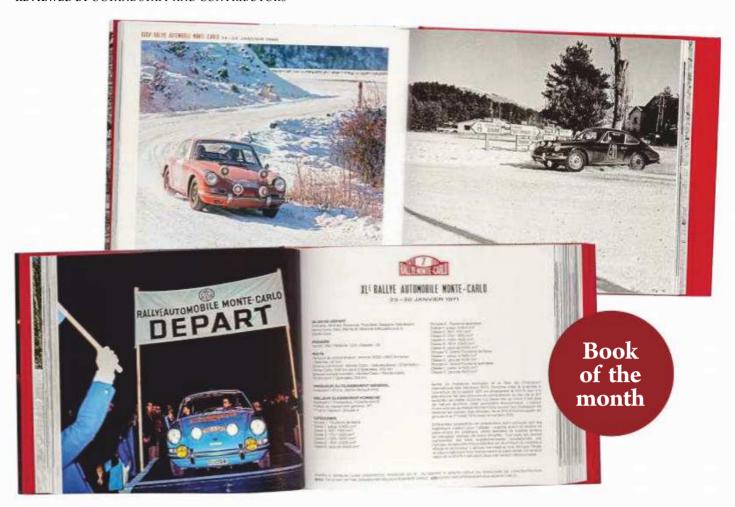






Books

REVIEWED BY OCTANE STAFF AND CONTRIBUTORS



Rallye Automobile Monte-Carlo Porsche 1952-1982

PATRICK DASSE & MAURICE LOUCHE, Dingwort Verlag, €175, ISBN 978-3-87166-108-2



In the UK we are perhaps guilty of associating the Monte initially only with British wins – or foaming at the mouth over

disqualifications – and thereafter fixating mainly on quirky French and Italian entrants and incongruous American behemoths tackling the cols. So much so that it might have escaped your attention that 2018 marked the 50th anniversary of Porsche's first outright win. That's when Vic Elford and David Stone's 911T and Pauli Toivonen and Martti Tiukkanen's 911S finished first and second, edging out the Cooper S of Rauno Aaltonen and Henry Liddon and thus ending the Mini's dominance.

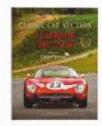
Porsche then enjoyed its own period of hegemony, with Björn Waldegård and Lars Helmer taking back-to-back victories in 1969 and 1970, before the A110s rose to the top and Alpine had its own brief moment in the sun until Lancia took over. In fact, Porsche only topped the podium one more time, in 1978, when Jean-Pierre Nicolas and Vincent Laverne took the spoils. In Porsche competition terms, not only was this level of success unhabitually low – governed by an arcane system of handicaps and coefficients that meant the best the marque could hope for was the battery of class wins that *did* amass – but also the glory was a very long time coming. Interestingly, the first raft of Porsche entries was

rejected in 1951 because the Automobile Club de Monaco ruled them out as powered by a third-party engine, which was against the rules. The German marque first appeared on (and swamped) the rally, therefore, in 1952, when nearly 40 356s signed up. This book covers every year from then until 1982, when a second run of class wins came to an end.

The format runs year by year and offers an engaging annual overview, with lists of entries and information on how the Porsches fared. But most impressive is the phenomenal photographic support. There are countless pictures of Porsches on the event and, even if the 356s are starting to look a bit samey by the end of the 1950s, it's pleasing that the authors have managed to find colour from as early as 1953.

The book is presented in French, English and German over two hardback volumes totalling not far off 1000 pages, and is presented in the obligatory slipcase. The only criticism of this magnum opus is that the text can be quite dense – thanks, no doubt, to having to cram it all in three times.

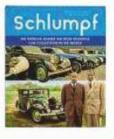




Classic Car Auction Yearbook 2017 2018

ADOLFO ORSI & RAFFAELE GAZZI, Historica Selecta, €70, ISBN 978 88 96232 10 1

After 23 editions and 25 years, this hardback auction results bible remains one of the most useful and trustworthy resources for classic car sale prices. Covering every significant result from the past 12 months, analysis is relatively in-depth and insightful, drilling down into some of the more significant market shifts and trends taking place right now. The Yearbook presents its findings in an easy-to-interpret format, with simple graphs, charts and comment. MH



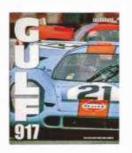
Schlumpf

ARNOUD & ARP OP DE WEEGH, Veloce, £35, ISBN 978 1 787113 09 1

This 160-page hardback tells the story of the infamous Hans and Fritz Schlumpf of Mulhouse, in eastern France, from a new perspective. The version to date has been that the brothers exploited their textile workers while building a huge Bugatti-centric collection, discovered only after a strike and mid-70s bankruptcy. The French authorities then took over the collection. But this book uncovers political agendas, surprising payouts and deliberate concealment of facts; here, the Schlumpfs are exonerated. There's a car-by-car guide, too. Incendiary stuff. JS



Collector's book



Gulf 917

JAY GILLOTTI, Dalton Watson, £115, ISBN 978-1-85443299-5

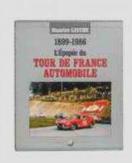
The publishing of motoring books is often about the deep mining of a niche rather than a broad-brush survey. Jay Gillotti's car-by-car history of not all the Porsche 917s, just those run by the Gulf-sponsored JW Automotive team in 1970 and '71 on behalf of the factory, is such a book.

There were 14 of them, not including the ones used for the *Le Mans* film and others in early testing and later development. All are recorded within this heavyweight hardback's 496 pages, each of the actual Gulf racers, their exploits and later history getting their own chapter. Fabulous archive shots include construction, homologation, JW's aero improvements and

racing; drivers are profiled and quoted, team tactics analysed.

The chassis numbering has clearly strained Gillotti's brain, as it will yours, because many of the 917s were renumbered – sometimes more than once. The allure of the fearsomely fast and dangerous 917, though, and the pedigree of those who wrestled with it, drove Gillotti to produce surely the definitive history to date. And no car has ever been homologated more efficiently. JS





Tour de France

MAURICE LOUCHE, Éditions Louche, 1987/2009, value today £265/£350

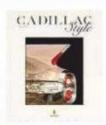
Maurice Louche was far ahead of the game when he published this, his second book (of about 12), in 1987. He was one of the first authors to self-publish, and back then you could buy the books only by mail order or at the Paris Rétromobile show.

Since the early 1980s
Louche had been compiling
a huge photo archive on any
subject he was thinking of
covering, including the Tour
de France Automobile. Not
only does this 443-page book
have great photographs, all
previously unpublished, but it
also has a photo index and the
results of all the races from

1899 to 1986, including the timings. And it's all put together with real quality repro on real quality paper.

If you want a TdF book, this is the only one to have. The first edition is Frenchonly, but the 2009 reprint shares its slipcase with a separate text-only English translation. Ben Horton





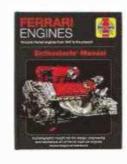
Cadillac Style Volume 1

RICHARD LENTINELLO, Lentinello, \$35, ISBN 978 1 5323 6588 1

The author of this first of three volumes offering an oversight of Cadillac and La Salle is a big wheel editorially in the USA. For this 128-page softback the Hemmings executive editor has done all the words and photos, starting with the 1909 Demi-Tonneau and covering an eclectic range of cars up to the 1993 Allante. All are treated with a refreshingly anecdotal tone, making it an easy read, and each book is numbered, signed and limited to 4500. Postage to the UK is \$20. JE

Ferrari Engines Enthusiasts' Manual

FRANCESCO REGGIANI with KEITH BLUEMEL, Haynes, £35, ISBN 978 1 78521 208 6



If you like the nuts and bolts of engines, and the idea of uncovering those within Ferrari's creations over the years, then you'll like this. It's a tear-down of 15 engines from 1947 to today, all the engines photographed in their complete state against a

black 'studio' background (actually a cloth backdrop in an Italian Ferrari engine specialist's workshop) before we feast on the castings and componentry.

The detail is marvellous: a hairpin valve spring and rocker here, a carburettor throat there, a tappet with shim nestling within somewhere else. We begin with an early Colombo V12 (from the 195 Inter) and end with the 6.3-litre, 651bhp V12 from 2011's four-wheel-drive FF, the engines in-between varying from obvious (Lampredi 'long-block' V12, production Dino V6, 308 V8, BB flat-12) to engagingly marginal. The turbocharged 208 V8, for example, gets a chapter to itself, in which we discover – although author Reggiani doesn't make anything of it – that this is probably the only Ferrari engine whose piston stroke is longer than its bore.

Key cars into which the various engines are fitted are described and photographed, required and

welcome to avoid repetition when another Colombo V12 variant is under scrutiny. And there's a small section at the back on four competition engines, presumably those that happened to be out of cars and available for photography, including the Super Squalo GP car's four-cylinder twin-cam.

The book is not without fault, though. The prose is relentless in its unstructured barrage of facts, with history and technicality blurred together, and some of the photography isn't as sharp as the 'studio' look requires. A 'family tree', showing which engine was developed from which, would have been useful too. But there's huge detail, visual and verbal, to enjoy. JS





1:18 scale

1962 Ferrari 400 Superamerica

By BBR Price £368.20 Material Resin & metal handbuilt

It might be traditional for Ferraris to be painted in *Rosso Corsa* (which, if you're of a cynical disposition, may be translated as 'Retail Red'), but there's no argument that certain Ferraris – the larger grand tourers – look much better in darker shades. BBR's kerbside model of the 1962 Superamerica proves the point: it is in fact also available in red, but why would you, when a rich metallic blue complements its elegant shape so perfectly?

Instead, *Rosso* is reserved for the interior, where it brilliantly illuminates a superbly realised cabin. The 'leather' seats are particularly convincing, and the cockpit generally is modelled with a lightness of touch. That is true of the exterior trim, too, which includes delicately framed quarterlights and, of course, intricate spoked Borranis. In short: the Superamerica was a very exclusive Ferrari, and this beautiful model does it proud.



1981 Ferrari 512BLM MG Model £184.80

One of a series of obscure race versions of these magnificent beasts, in this case from the 1981 Silverstone 6 Hours.



1950 Alfa Romeo 6C 2500 Tron £186.95

The decals show signs of carrier film, but otherwise this is a neat model of Taruffi's 1950 Carrera Panamericana entry.



1964 Ferrari 275P Looksmart £89.95

The sand ladder on the passenger seat is an intriguing detail in this excellent replica of the 1964 Le Mans winner.



1953 Lincoln Capri Arena Modelli £235.95

Arena offers a range of Carrera Panamericana models, and this colourful Lincoln is a real eye-catcher.



1979 Skoda 130RS Abrex £44.95

Absolutely cracking little diecast of the 1979 Acropolis Rally car, which offers appropriately good value for money.



1938 Voisin C30 Cabriolet Matrix £93.95

We love the *Tintin* colour scheme on this model of Voisin's last fling as a carmaker, and it's a superb piece overall.

Classic model

WORDS: ANDREW RALSTON



Austin 1800

by Tri-ang Minix

The makers said they were '
The Greatest Little Cars in The
World' yet they only cost one
shilling [5p] each and, even in
1964, that wasn't a lot of money.
No wonder Lines Brothers
churned out millions of them.

The Minix range of plastic vehicles was designed to be used with Tri-ang's OO Gauge model railways; for example, in the 'Car-a-belle' set, which contained transporter wagons of the type used to take cars from factories to delivery yards or docks for export. For that reason, the subjects chosen were not at all exotic but were typical of the family cars running about British roads at the time - Ford Anglia and Corsair, Austin A60 and 1800 (pictured above), Triumph 2000, Morris 1100, Vauxhall HA Viva and more. Only two models, a Simca 1300 and Rambler Classic, were 'foreign'. A range of Ford 'D' trucks was planned but never appeared, leaving an AEC single-deck bus and a Ford Thames van as the sole commercial vehicles.

Although almost all the subjects were British, Minix vehicles were sold in many other countries, especially the USA. Their vibrant palette of colours made these little cars stand out and, even though they were very simple, the basic shapes were accurate and they were not superseded until the first 1:76-scale Oxford diecasts appeared in 2007. Minix cars had chromed grilles, bumpers and wheels to begin with, but later issues lacked the chrome plating and from 1970 they were only available as part of railway wagon loads.

Each vehicle came in a thin cardboard box covered in easily ripped cellophane, while twin-packs of two cars, or a car and trailer, were packed in sturdier boxes. Both types are sought after so expect to pay £15-20 for a boxed car and at least double for a twin-pack.

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- AM/FM Radio
- 4 x 45 watt digital Amplifier

QUARTZ AND PROUD OF IT

Enthusiasts for 'real' watches shouldn't look down on the oscillating crystal

IF WATCH PEOPLE were rational, we'd all wear quartz. Instead, most consider them the horological equivalent of the Hyundai i20: functional but unloved and slightly less interesting than porridge. Yet that old quartz watch in your sock drawer is well worth hauling out, popping a battery in and resurrecting. Here's why.

Everyone knows quartz watches are usually more accurate than mechanicals. That's because (as postulated by John Harrison, 18th Century British marine chronometer pioneer) the faster and more stable the balance wheel's oscillations, the more precise the watch. Zenith's El Primero movement, with one of the fastest-beating balances, runs at 5Hz. To put that in context, most mechanical watches, even the expensive ones, tick away at just 3 or 4Hz.

Rolex, which briefly flirted with quartz and now makes only mechanical watches, claims accuracy of -1 to +5 seconds a day for its 4Hz 'cal.3255' movement, even sharper than the Swiss chronometer standard. That, for a tiny, spring-powered machine that gets bashed about on your wrist, is impressive enough. But contrast that with the Seiko 9F quartz movement in the watch on the right, which beats at 32,768Hz. It, too, is accurate to five seconds – per year.

At its heart, in a tiny capsule immune from positional error, temperature and shock, is a tiny, tuning-fork-shaped quartz crystal. The constant power from a battery makes it oscillate rapidly, with absolutely stability, and it's this that gives the watch its accuracy. Even a £5 quartz from the local market will be running at the same 32,768Hz, albeit at plus or minus ten seconds a month. Quartz has, quite simply, democratised accurate timekeeping.

Quartz watches don't need the same sort of babying that some mechs demand. There's no need to keep them on a watch-winder (as some watch buffs do); they're always ready to go. Then there's servicing. Your mech will need a trip to the workshop for an oil change around every five years, because the lubricant in the mechanism slowly evaporates, but not before it attracts dust, solidifies and drags the cogs. With servicing for some mech watches costing over £500, getting the battery changed every couple of years in your quartz doesn't seem so bad.

Of course, the whole watch thing isn't rational and there's no reason you can't love both quartz and mechanical. But, really, isn't it time to stop being quite so sniffy about quartz?



Not persuaded yet? OK, how about this: Omologato – horology and motorsport obsessive Shami Kalra's creation – has launched a watch that has the accuracy of quartz at its heart but a mechanical start, stop and reset to its chronograph mechanism. A so-called 'meca-quartz', it'll do the whole accurate, robust, just-needs-a-battery-now-and-then thing, but give you the satisfaction of a mechanical chrono.

The movement, not unusually for a meca-quartz, is a Seiko VK63. You get proper levers, hammers, wheels and heart pieces, just like a mechanical watch, along with that crisp, mech-style snick as the chrono steps off smartly, ticking in 1/5-second increments.

There are shades of the late-1960s Heuer Camaro about the case shape and tri-compax dial, but it also features the the Monza logo in blue around a red running seconds hand. A Monza blue leather strap, too. Just 500 examples will be made. £349, omologatowatches.com

GRAND SEIKO 9F QUARTZ GMT

If you still think you're a nailed-on quartz-hater, take a look at Grand Seiko's 9F range. Grand Seiko is the Lexus to everyday Seiko's Toyota, its watches hand-assembled and regulated in Seiko's special watch workshop in Shinshu province. The new 9F quartz GMT (SBGN001) is how Seiko is celebrating 25 years of the super-accurate 9F movement.

Celebrating a quartz movement? Why would anyone bother? The 'cal. 9F' is a movement so beautiful you would happily take it home to meet your mother. And Seiko is so obsessive about its quartz crystals that it grows its own, ages them for three months to make them as stable as they can be, and only then fits them inside its watches.

Seiko is making only 800 of these yellow-accented, three-hand GMT watches. If you don't manage to get one of these, the standard red/black SBGN003 and blue/red SBGN005 should be along in January.

£3250, grand-seiko.com



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1977 Porsche 935 77/A #003

The 3rd Factory built customer 935. Wollek, Fitzpatrick etc. Multiple Le Mans contestant. Rebuilt to an exceptional standard.



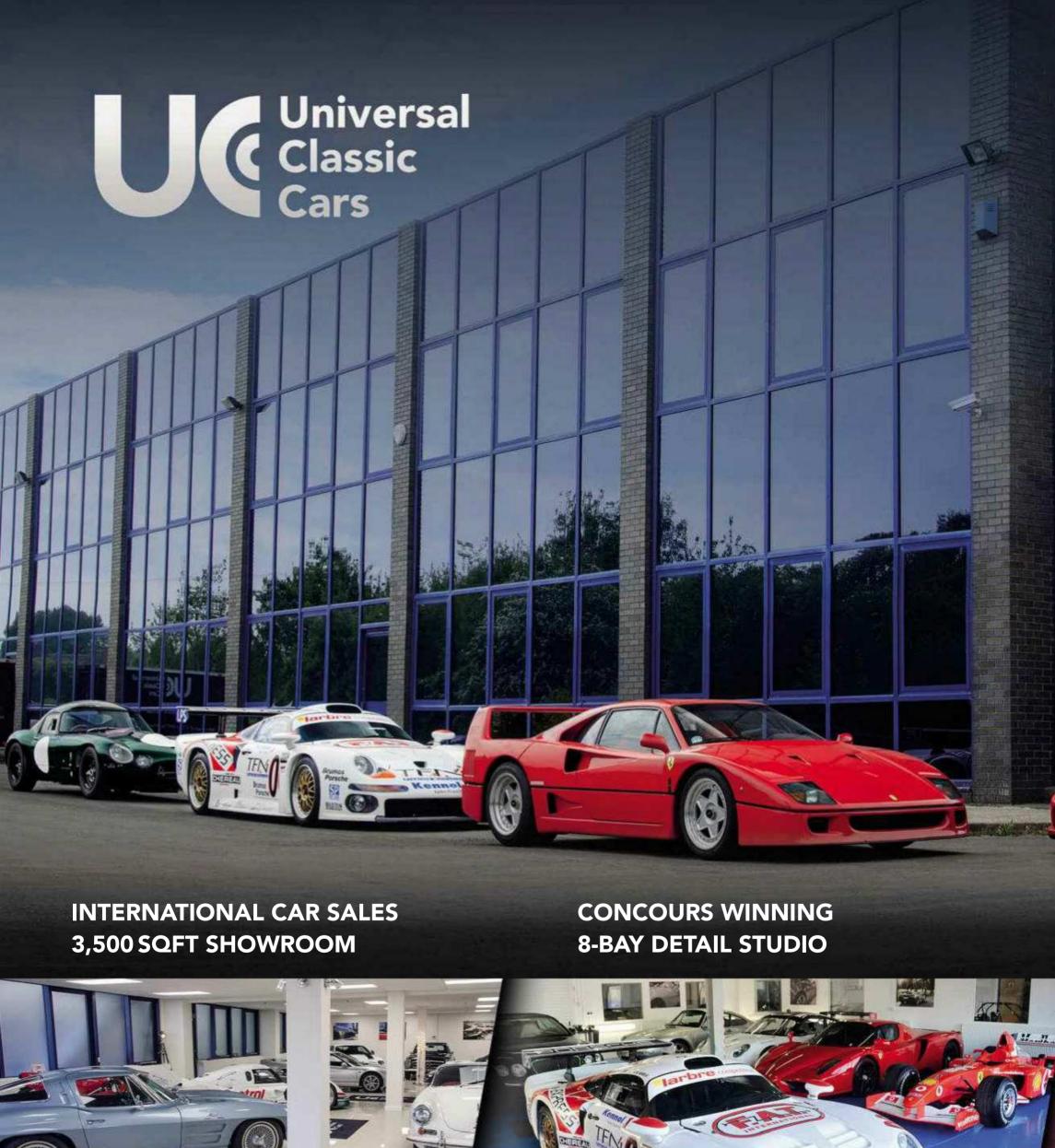
1975 de Cadenet Lola T380 LM76 DFV.

An amazing car that took 3rd o/a at Le Mans in 1976. Prepared to a high standard and supplied with an extensive spares package.



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1997 Aston Martin V8 Coupe in Mendip Blue with just 29,000 miles from new. One of only 101 cars built. New value price of just £99,500



2002 Aston Martin Vanquish 2+2 in Stronsay Silver with 2 tone hide. 39,000 miles only with full service history. £79,950



2003 Aston Martin DB7 Vantage Volante in Azurro Blue with Navy hide. Only 34,000 miles from new, perfect condition £42,950



1955 Aston Martin DB2/4 in Aston Racing Green with tan hide, mechanically fully restored, Wonderful value at only £139,950



1958 Aston Martin DB MkIII for complete restoration. Not for the faint hearted but an easy task for a capable restorer. £135,000



1955 Aston Martin DB2/4 finished in Burgundy with tan hide. Fully restored to a very high standard by Four Ashes, Excellent value at £200,000



1985 Porsche 911, 3.2 Carrera Targa in Guards Red with pinstripe interior. Beautiful throughout and only 70,000 miles with full service history. **£44,950**



1972 Porsche 911 2.7 RS tool room copy. The best we have ever seen and drives like an original car. Perfect throughout. £119,500



2007 Porsche 997 Carrera 4S in Guards Red with full black hide & red stitching. 11,000 miles only, Perfect throughout £42,500



1971 MGB Roadster in Snowberry white with black hide interior and a fabulous detailed history. Drives perfectly. £13,950



1965 Sunbeam Tiger. This is a very nice original Tiger that was fully restored in the 90's and remains in excellent condition, Too Cheap at £59,950



1954 Jaguar XK120 DHC in Old English White with original black hide interior. Owner now too old to drive, hence seriously good value at only £85,000



1964 Jaguar E type Roadster in Carmen red with black hide. It has been the subject of a full restoration and is perfect to drive. £159,950



1972 Aston Martin AM V8 series II. £135,000 spent on recent restoration with photographic record. Now a lovely car to drive. Excellent value at £115,000



1988 Ferrari Testarossa in Ferrari Red with Crema hide interior. 21,000 miles only with excellent history. Perfect throughout. £124,950



1960 Austin Healey 3000 in original yellow with black hide interior. Restored 15 years ago, still beautiful. Large history, mileage 29,000. Cheap at £49,950



1997 Ferrari 550 Maranello in Grigio Titanio with Burgundy hide interior. 31,000 miles, FSH, Perfect driving car. One for keeping. £125,000



1959 Austin Healey BN4 100/6 in original red over black with red hide. Perfect car, recent new clutch and exhaust. Excellent to drive, £57,950

MARKET NEWS

BUYING + SELLING + ANALYSIS



Porsches experience a rallying cry

RM Sotheby's bucks the trend with a massive sale rate at Atlanta

THE ONLY PARIS-DAKAR Porsche 959 ever offered at auction – one of three in the 1985 event – tops this month's auction chart. It sold for \$5,945,000 at RM Sotheby's Porsche 70th sale at Porsche Experience Center Atlanta on 28 October, helping to boost the total to \$25.8m with 92% of lots sold.

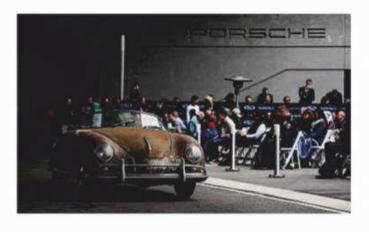
Another highlight was Project Gold, the 993 Turbo recently built by Porsche as part of its celebrations. This one-off, created to showcase the parts available for the classic 993, reached \$3,415,000 and the money will be donated to the Ferry Porsche Foundation. A 1958 Porsche 356A 1600 'Super' Speedster (pictured below right) looked perfectly distressed after it emerged from 35 years in storage. One of very few original matching-number cars, and offered in running and driving condition, it doubled its top estimate at \$307,500.

Artcurial's Automobiles sur les Champs auction in Paris raised €4,390,732 even though just 65% of lots sold. A 1957 Mercedes-Benz 300SL Roadster topped the billing at €997,600, while the 1972 VW Beetle of celebrated singer Sylvie Vartan made €29,800. A collection of Facel Vegas commanded some fevered bidding, the rare 1962 Facel II selling for €274,200 and a 1964 Facel III Cabriolet smashing its €50k upper estimate at €81,100.

Bonhams' annual London to Brighton sale on 2 November, ahead of the Veteran Car Run, raised £1,750,778 and sold 94% of its lots. A 1903 Darracq 24hp Model JJ with excellent history made £599,640, while the oldest car, an 1894/95 Peugeot $2\frac{1}{2}hp$ Twin-Cylinder, achieved £356,500.

Brightwells' 24 October auction at Bicester Heritage saw sales of 65% and £1.15m, with pre-war cars faring well. A 1930 chain-drive Frazer-Nash, in continuous ownership since 1963, sold for £207,000, and a Lagonda 3 Litre tourer with Brooklands history made £85,000.

Silverstone Auctions generated £4.2 million from the 60% of lots that sold at its two-day NEC Classic Motor Show sale. Modern classics performed well, as did cars with previous celebrity owners. Steve McQueen's 1945 Willys Jeep MB, owned by him to his death in 1980, attracted a final price of £84,375.



TOP 10 PRICES OCTOBER 2018

£4,635,000 (\$5,945,000)

1985 Porsche 959 Paris-Dakar RM Sotheby's, Atlanta, USA. 27 October

£2,662,500 (\$3,415,000)

2018 Porsche 911 Turbo Classic Series 'Project Gold' RM Sotheby's, Atlanta, USA. 27 October

£1,097,500 (\$1,407,500)

2015 Porsche 918 Spyder RM Sotheby's, Atlanta, USA. 27 October

£1,033,000 (\$1,325,000)

1973 Porsche 911 Carrera RS
2.7 Prototype
RM Sotheby's, Atlanta, USA.
27 October

£1,016,000 (\$1,320,000)

2017 Ford GT Mecum, Dallas, USA. 3-6 October

£984,000 (€1,121,250)

1962 Aston Martin DB4 Series V Vantage Bonhams, Knokke-Heist, Belgium. 5 October

£868,000 (€989,000)

1960 Ferrari 250GT Series II Pinin Farina Coupé Bonhams, Knokke-Heist, Belgium. 5 October

£855,000

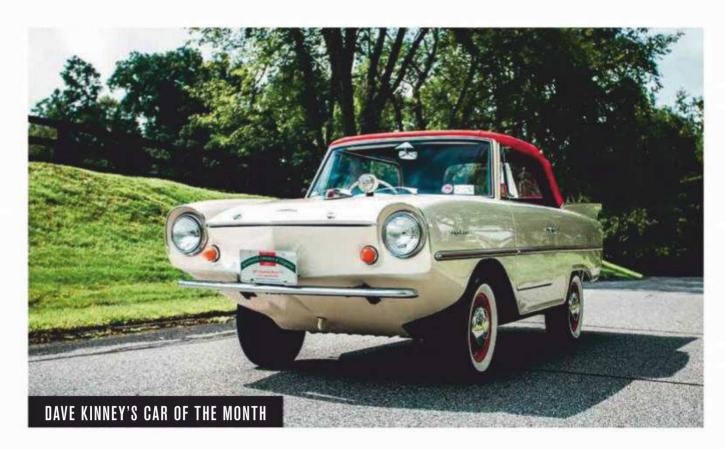
1929 Bentley 4.5 Litre Le Mans-style Tourer H&H, Duxford, UK. 17 October

£797,000 (\$1,022,500)

1973 Porsche 911 Carrera RS
2.7 Lightweight
RM Sotheby's, Atlanta, USA.
27 October

£779,500 (\$1,000,000)

1985 Porsche 959 Prototype RM Sotheby's, Atlanta, USA. 27 October



1967 Amphicar 770 convertible

Bonhams, Philadelphia 8 October

THIS IS ONE of perhaps 3000 Amphicars built in total. Production ceased when US safety and emissions laws began in 1968 and Amphicar's largest market dried up overnight. It was made in Germany with a British-sourced Triumph Herald motor in the back (1147cc, single Solex carburettor), and one American car magazine described the new Amphicar as driving like a boat and swimming like a car. Ouch.

The Bonhams car featured red trim, wheels and hood. Unusually, and despite originally being supplied to the US, it had right-hand drive – one of just 97 so equipped. That's because the first of its two owners was a pilot who preferred to steer on the starboard side. It was said to have been recently tested on both road and water and was an older restoration, with some paint flaws visible but the

chrome mostly good bar some pitting on small bits.

Amphicar prices increased dramatically a few years ago, and a restored example famously sold at a televised auction for over \$100,000. Suddenly many neglected Amphicars got restored, not always to the highest of standards. Cutting corners on any restoration is bad enough, but add water and it could prove disastrous.

As ever, a few of the best (and first to market) examples of a newly fashionable classic bring huge money, then we find the market is not as deep as we thought and the price drops back to the old level. At \$50,400 this Amphicar was perhaps \$10,000 too cheap, with no bonus for being a rare factory RHD.

Dave Kinney is an auction analyst, an expert on the US market scene and publishes the *Hagerty Price Guide*.

BARGAIN OF THE MONTH



1936 PLYMOUTH WESTCHESTER WOODIE WAGON

Mecum Chicago

Was this a great buy or a reflection of the market for old cars with needs? It was solid but less than stock, with (we think) a Ford Y-Block V8 motor installed and the interior a blend of new and old bits. Eight years ago this would have been a bargain at \$35,000. So at \$17,600, less than the cost of a new wood kit, it's a great canvas to do what you wish to a full-sized pre-war fun car.

SURPRISE OF THE MONTH

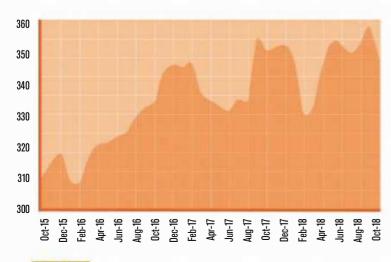


1980 PORSCHE 924

RM Sotheby's Porsche 70th Anniversary Auction, Atlanta

This 924 cost close to \$18,000 new, complete with dealer-fit pinstripes and eight-track stereo. It's been driven just over 11,000 miles and extremely well looked after. Some thought the \$30,000-\$40,000 estimate optimistic, but the market will pay almost anything for the best-of-the-best. It made \$53,760, world-record money for a 924 – and a non-Turbo at that.

HAGI TOP INDEX



HAGI TOP INDEX

MONTH/YEAR

Vertical axis is based on a benchmark of 100 set at 31 December 2008.

The HAGI Top index charts the prices of 50 cars aross a range of top marques

THROUGH October all market segments traded down with the exception of the HAGI Mercedes-Benz Classic index, which made a minimal gain of 0.97%. Elsewhere losses ranged from 1.30% to 4.12%, with the HAGI Top in the middle ground losing 2.82%, against a backdrop of continued thin trading volumes throughout the market.

While September represented a new market peak for the HAGI Top of 357.59, the overall picture is of a market that has been trending sideways for close to two years, with performance broadly converging across segments. From index inception in 2008 to date, variation across the HAGI Ferrari, Porsche and Top, which is composed of 50 models from a range of marques, is no more than 3.97%. This is significant as HAGI historic market analysis back to 1980 reveals a far wider span of performance across marques than is the case today. This may suggest that

today's more sophisticated collectors are increasingly pragmatic and less blinkered by brand, making choices based more on perceived merits and virtues rather than marque, or even era.

In the case of the Top index, year-to-date performance is minus 1.21%, and year-on-year is down 0.76%, which is considerably better than global equities and elsewhere broadly commensurate with other financial mechanisms which have also consolidated against a backdrop of reduced global liquidity flows.

In the HAGI Top, as across the collectorgrade classic car market, it remains to be seen whether 2018 will end in credit or deficit. However, while price and trading volumes are under pressure, activity, participation and many associated services remain buoyant. Time to drive a bargain, perhaps. See www.historicautogroup.com for more.

Dave Selby









1979 ASTON MARTIN V8 'OSCAR INDIA'

A fantastic original two owner car in amazing condition with a very comprehensive Works history



1965 DB5, genuine 34k miles from new, superbly maintained and immaculate condition with great history



1967 DB6 Vantage Manual, original high spec car with matching numbers and nice history



1997 Vantage 'V550', one of just 230 examples, exceptional condition with full service history







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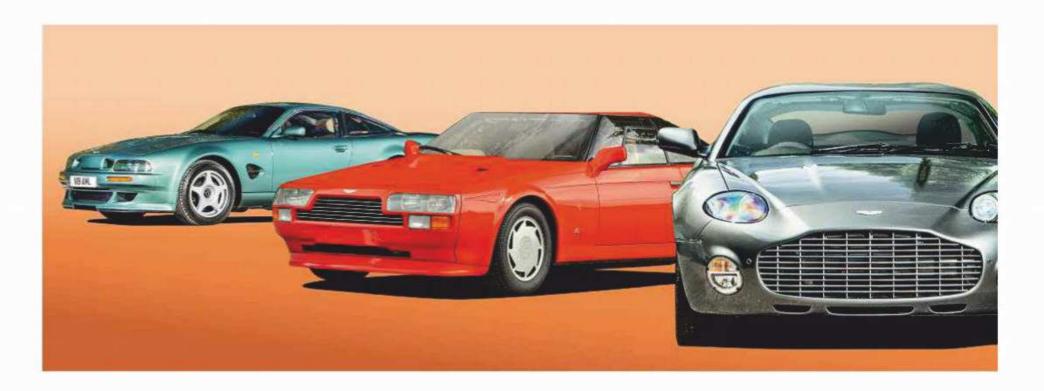
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Z cars and a wacky racer

Bonhams, London, UK 1 December

IF YOU WERE inspired by last month's *Octane* cover story to peek into some of the darker corners of Aston Martin history for cars that might be a little less obvious, then Bonhams has an intriguing trio of them coming up at the under-new-management company's Bond Street Sale on 1 December.

First up, as you might expect, is an example of the car that *Octane* showcased as a comparative bargain next to other Zagato variants, even at half-a-million quid. With an estimate of £450,000-550,000, the red 1986 V8 Vantage Zagato could be a great buy.

That is joined in the catalogue by an even more overlooked Zagato Aston, the DB4 GT-

inspired DB7 that then-boss Ulrich Bez and Andrea Zagato dreamed up while they were sharing judging duties at Pebble Beach. It all sounds very civilised... and with a production run limited to 99 cars, 10 more than the V8 Zagato, the model's collectable status can only increase. All of which makes an estimate of £250,000-300,000 look entirely reasonable.

Pitched in somewhat thinner air is the £425,000-475,000 expected to be raised by a non-Zagato but highly desirable 'modern classic' Aston Martin, a muscular-looking V8 Vantage V600 Le Mans. This 1999 car was one of just 40 built with a twin-supercharged V8 able to deliver 600bhp.

If more obscure Astons still don't cut it for rarity and you were inspired by a slightly earlier edition of *Octane*, the same auction is offering the Arnolt Bristol Bolide that John Simister drove for issue 176 (February 2018). There is even an Aston Martin link, because the Bertone-styled Arnolt bears a remarkable resemblance to the three-off Aston DB2/4 Spiders penned by the same design house for 'Wacky' Arnolt a couple of years earlier.

bonhams.com



The (racing) drivers' Ferrari

RM Sotheby's, Los Angeles, USA 8 December

A 1956 WORKS Ferrari 290MM with an incredible driver pedigree will go under the hammer at the RM Sotheby's sale at California's Petersen Museum on 8 December.

Intended to challenge the dominant Mercedes – which, ironically, withdrew from racing after 1955's Le Mans disaster a year before the Ferrari's arrival – only four of the Scaglietti-bodied 3490cc V12-powered 290MMs were built. This car, chassis #0628, was the last of them.

The Ferrari was campaigned by the factory in 1956 and '57,

piloted by Juan Manuel Fangio, Phil Hill, Peter Collins, Wolfgang von Trips, Olivier Gendebien and Eugenio Castellotti among others. Stirling Moss drove it later, too. Yet, even with that line-up, it failed to chalk up any hugely significant victories, its best high-profile result being second on the 1956 Mille Miglia with Collins and Louis Klemantaski.

Moss took the wheel at the 1957 Bahamas Speed Week after Ferrari had offloaded the 290. It then spent the next half-century in private ownership in the USA

before coming to the UK just a decade ago.

Many enthusiasts will have seen it taking part in the Juan Manuel Fangio tribute parade at the 2011 Goodwood Revival Meeting. Since then it has had a full

restoration at Ferrari Classiche to its '57 Sebring spec, its final outing as a works entry.

RM Sotheby's expects the 290MM to make \$22-26 million when it goes under the hammer.

rmsothebys.com



QUICK GLANCE



STRONG-ARMED LUXURY

DVCA, Dorchester, Dorset, UK

29 November

When all others were diving headlong into seductive curves, the straight-edged grille defined the very spirit of the upstanding and upright, probably uptight, Armstrong-Siddeley owner in period. But they are sheer class now, as then. We're very taken with this 1959 Star Sapphire, the subject of 'an extensive, costly and painstaking restoration'. At £38,000-40,000 it seems almost cheap. dvca.co.uk



SAY CHEESE

Bonhams, Olympia, London, UK

3 December

This Rolls-Royce Phantom II, resplendent in a Cream Cracker-esque livery, is magnificently attention-seeking. Its ridiculous opulence includes a full-sized radiogram for the rear passengers. Estimated by Coys at £75,000-90,000 in 2014, the Gurney Nutting-bodied Sedanca de Ville is now slated to reach £140,000-180,000. Quintessentially English, yet curiously American. bonhams.com



CONVERTIBLE CURRENCY

Classic Car Auctions, Leamington Spa, UK

1 December

They rotted like a 1970s Italian (yes, yes, or a 1970s Brit), so you will be hard pressed to find another of these sweet little Pininfarina-styled Peugeot 304 Cabriolets. At £6000-8000, and as one of just over 600 UK-supplied right-hookers (howmanyleft.co.uk says 22 remain, the club reckons twice that), it makes an excellent alternative to an obvious mass-produced British sports car.

classiccarauctions.co.uk



VORSPRUNG DURCH ASTON

Barons, Esher, Surrey, UK

11 December

With the looks of a baby Aston Martin DBS but the frugality of a family saloon, there was a lot to commend the 100 Coupé S when Audis were an exotic sight on UK roads. The Coupé filled a niche but then the 30,000 built rotted to near-extinction. Showing under 50,000km and said to be sound structurally, this ex-South Africa RHD example looks a snip at £9000-12,000.

barons-auctions.com

ALSO LOOK OUT FOR...

We tend to think that by 1928 the automobile had become commonplace, yet in many well-populated parts of the world there weren't even any roads to speak of, let alone cars.

Kweichow (now Guizhou) province in south-central China was one such spot, but the complete absence of asphalt did not deter local warlord Zhou Xicheng from buying a runabout.

Said car arrived from Canton, Ohio, before being taken to bits, carried on foot through the mountainous terrain of Kweichow, and reassembled – quite possibly by men who had never even laid eyes on a car before.

Predictably, our warlord was not content to merely admire his new toy, and promptly ordered the construction of the Kweichow Provincial Highway, the completion of which was marked by the striking of this coin, known to numismatists as the 'Auto Dollar'.

Xicheng insisted that the design included his car, and the coin is the only remaining clue as to the identity of his American import, which could have been a Packard, a Buick or a Plymouth.

Regardless, the coin became the first to feature an automobile of any kind, and as such it is highly prized by collectors. This example, set to be sold by Heritage Auctions in Hong Kong on 6 December, is valued at \$8000-10,000.



AUCTION DIARY

29 November

DVCA, Dorchester, UK

1 December

Bonhams, London, UK Classic Car Auctions, Leamington Spa, UK

Dorotheum, Vienna, Austria

3 December

Bonhams, London, UK

4 December

Coys, London, UK

6-8 December

Mecum, Kansas City, USA

8 December

Classicbid, Nuremberg, Germany RM Sotheby's, Los Angeles, USA Silver Auctions, Mount Vernon, USA

9 December

Aguttes, Neuilly-sur-Seine, France

11 December

Barons, Sandown Park, UK

15 December

Mathewsons, Thornton-le-Dale, UK

29 December

Oldtimer Galerie, Gstaad,

Switzerland 3-13 January

Mecum, Kissimmee, USA

12 January

Coys, Maastricht, The Netherlands Silverstone Auctions, Birmingham, UK

13-20 January

Barrett-Jackson, Scottsdale, USA

16 January

Worldwide Auctioneers, Scottsdale, USA

17 January

Bonhams, Scottsdale, USA

17-18 January

RM Sotheby's, Phoenix, USA

17-20 January

Russo & Steele, Scottsdale, USA

18-19 January

Gooding & Co, Scottsdale, USA

22-27 January

Mecum, Las Vegas, USA (motorcycles)

24 January

Bonhams, Las Vegas, USA (motorcycles)

25 January

SWVA, Poole, UK

26 January

Anglia Car Auctions, King's Lynn, UK

6 February

RM Sotheby's, Paris, France

In association with

GLENMARCH



1950 Bentley B Special Speed 8

£250,000. Sam Miller Extraordinary Cars, London

FOUR CONSECUTIVE VICTORIES at Le Mans might seem fairly commonplace today, but until Bentley's run from 1927 to 1930 such a feat was unheard of. It was all thanks to a group of legendary playboy racers known as The Bentley Boys, and their unwavering dedication to a marque that seemingly had little chance of success against the likes of Bugatti and Alfa Romeo.

Captain Woolf Barnato, company chairman, parttime financial backer and spirited racer, couldn't possibly have imagined the legacy that these racing victories would leave. Genuine racing Bentleys from this period are among the most treasured pre-war cars in the world, and understandably have inspired a lot of replicas through the years.

On offer from Sam Miller is one of the more recent – and more faithful – evocations of a pre-war Bentley racer, a B Special Speed 8 built by Racing Green Engineering Limited of Carmarthenshire.

The Welsh company is well known for constructing homages to the original racers, and can do so to your own specification using original Rolls-Royce and Bentley components. This particular example was

completed by Racing Green in June 2008, and is based around a 1950 Bentley Mk VI chassis powered by a 6516cc B81 straight-eight engine. While it is fed by four snorting SU carburettors and is connected to a Bentley four-speed transmission, everything is rebuilt to modern tolerances. It's all supported by modern electrical systems and components for added reliability and usability.

Original 6½ Litre Bentleys featured aluminium and Rexine-covered coachwork based around an ash frame, and this modern recreation was built using the very same construction methods. It's finished in the most traditional combination of Brewster Green with Lincoln Green hide.

Reproduction instruments are housed in a turned aluminium dashboard panel, below the fold-flat windscreen and side deflectors. It might have modern-spec electronics, but you'd never know it.

To build a car to this specification, Racing Green is currently quoting a waiting list of over three years. That fact makes this right-hand-drive car, which is ready to be enjoyed right now, somewhat appealing.

sammillercars.com





SHOWROOM BRIEFS



Not one of Lancia's most memorable efforts, but here is one of the finest specimens. This immaculate 2.0 4x4 spent most of its life garaged in a French holiday cottage. rtcc.co.uk (UK)



1978 International Scout II \$79,500

This Scout has been restored to an extremely high standard and upgraded to groovy SS II spec. Designed to rival the Jeep CJ, this model got plastic arch flares, soft top and soft doors. hymanltd.com (US)



1991 Mini Cooper €25,000

John Coombs used this Mini as his Monaco runaround after retirement. Now with just 27,000km, it wears a Belgian registration and remains in excellent unrestored condition. albionmotorcars.com (B)



1935 Riley TT Sprite **£**495,000

A 1000-hour rebuild has seen this TT Sprite return to original works form after 80 years of continuous racing history. Its story is fascinating and comprehensively documented. robinlawton.com (UK)

HENDON WAY MOTORS



EXHILARATION GUARANTEED!

1989 AC Cobra 289 lightweight short nose, 1 of only 26 made, finished in deep metallic blue with black leather interior.

We also have AC Cobra MK IV in ebony black and tan leather in stock.

Both of these Cobra's need nothing but new owners to enjoy the legendary Cobra driving experience.

The above are just a selection of over 40 classic sports cars available to view at our showrooms in London.



2011 Porsche 997 GT3 RS 4.0 £325,000



2005 Ferrari F430 Spider F1 £75,000



1984 AC Cobra MK IV LHD £105,000



1998 Porsche 993 Turbo S £325,000

www.hendonwaymotors.co.uk





Isuzu 117 Coupé

Japanese obscurity with Italian genealogy, from £5000

REMOVE THE BADGES and here is a car that will leave most people stumped. Styled by a young Giorgetto Giugiaro, the Isuzu 117 Coupé remains – perhaps unfairly – a largely forgotten Japanese classic with a dose of Italian flair. The perfect combination?

Developed in conjunction with Turin's Carrozzeria Ghia alongside the Florian saloon and estate, it was first presented at the 1966 Geneva motor show. By 1968 it had gone into limited production of around 1000 cars per year, almost entirely handbuilt.

It was a very expensive proposition, marketed as a sporting GT rather than an out-and-out sports car. The 2+2 seating arrangement offered a semblance of practicality, while its double-wishbone front suspension and live rear axle were well set-up for capable (if not overly entertaining) handling.

Initially powered by a 120bhp 1.6-litre twin-cam four-cylinder, it was joined by a new EC model (for Electronic Control) in 1970. Not only was this the first Japanese road car to be fitted with Bosch electronic fuel injection, but it also pushed power to 130bhp – not bad for a 1.6. In an attempt to offer buyers a cheaper option, two poverty-spec 1800 single-cam models were added at the same time.

Sales remained slow for the first four years, yet the 117 was in demand in other ways. General Motors took a significant stake in Isuzu in 1972, and that led to some major changes for the 117. In March 1973 production was ramped up and economies of scale reduced costs in many areas, not least the pressing of body panels, as annual build numbers multiplied

tenfold. Larger front and rear lights, new reflectors in the wings, a reprofiled grille and chunkier bumpers are the obvious cosmetic differences. Engine capacity was increased to 1.8 litres for all models.

As it approached its tenth birthday, the 117's 1960s roots were starting to show. A significant facelift in 1977 filled in a few of the cracks, introducing new plastic bumpers and a different nose – with Peugeot 504 Coupé-style quad-rectangular headlights.

Changes ran far deeper, with the twin-cam engine further enlarged to 2.0 litres in 1978 to keep power levels in line with tougher emissions regulations. Five-speed gearbox, four-wheel disc brakes and a slightly more sporting suspension set-up with power steering helped to keep it competitive. Top models also got a limited-slip differential.

Isuzu offered a diesel engine as well as a string of increasingly plush special editions, the most sought-after being a Giugiaro edition. Isuzu placed a lot of importance on the Italian connection, and it was rather fitting that the Italian designer would also create its long-awaited successor, the Piazza, in 1981.

In the UK, the 117 Coupé remains a relative obscurity, but that makes it a seriously affordable way to stand out from the crowd. Though it was never officially sold here, a few have made the journey over, but healthy numbers available in Japan give you plenty of options. It's proof that if you are willing to think a little outside the box, you can still have something rare, beautiful and with Italian lineage for less than £10,000. Matthew Hayward

THE LOWDOWN

WHAT TO PAY

Mass-produced 1973-on and post-77 facelift cars are much easier to find than the 1968-73 examples, although it's still no easy task in the UK. If you do find one here, expect to pay from around £5000 to £8500 for a solid example, up to and above £15,000 for a clean low-mileage example.

Prices in Japan vary significantly depending on age and condition, as well as spec, but searching there opens up a much larger pool of cars. You could potentially find a relatively clean facelift for around £5000, up to and above £15,000 for one of the best. Double this for an early car.

LOOK OUT FOR...

If buying from Japan, watch out for rust, as well as poorly modified cars. Don't forget to factor in the total cost of importing one either. They're mechanically tough, but any replacement parts will likely have to be sourced from Japan.

Later cars got a five-speed gearbox and bigger engine, but it's worth researching the specifics of each model. Single-cam versions are less desirable, and the three-speed auto saps much of the joy from the driving experience.

PETER BRADFIELD LTD



1939 Frazer Nash BMW 328

A original and correct 328 with matching numbers and period competition history. Offered in good road spec with an additional seat arrangement for the taller driver. Weighty history file.



1964 AC Shelby Cobra

CSX 2399 is a very nice original Cobra, delivered new in San Fransisco and with three owners from new. Fully documented history and supporting paperwork.

Also available:

1932 Invicta S Type by Carbodies

1963 Jaguar E Type Semi Lightweight Competition car

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1952 XK120 3.8 LHD

£105,000

This car has a very solid competition history over the last several decades, initially in the USA and then moving on to UK. Ready to race!



Jaguar C-type Toolroom Reproduction £175,000

The C-type offered is nothing short of a mechanical masterpiece with attention to detail being the primary focus for the build which was completed in 2015. Extremely low mileage and ready to enjoy!



1973 Lynx D-type - 57 SAL

£295,000

CKL are thrilled tfSAL, Lynx's 17th D-type order and the legendary Lynx D-type which claimed those National Endurance Speed Records at MIRA in 1987.



1965 Jaguar E-type 4.2 RHD

POA

This E-type has been thoughtfully restored to preserve it's originality, and boasts a freshly rebuilt 4.2 engine. Finished in green with a beige leather interior.



1949 Jaguar XK120 'Alloy Prototype'

£295,000

This incredibly restored, early alloy XK120 has been finely and knowledgably finished by CKL to reach its concours standard.



1964 Jaguar E-type 3.8 – CKL002

£POA

Probably the best E-type in the world" CKL are thrilled to announce CKL002, designed for the 21st century with quintessential British styling and a touch of modern technology.

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This Vanquish has a full main dealer service record and is in outstanding condition.

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25,325 miles only, Full Aston Martin Specialist Service History and in excellent condition.

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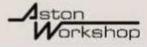
2002 DB7 Vantage Manual



I owner from new, massive history file, exceptional condition and only 31,295 miles

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1963 SHELBY COBRA (CSX 2151)

Originally sponsored by Dyna Glaze of Hawaii, the 'Hairy Canary' is one of the few SAAC confirmed Independent Competition Cobras and has raced all its life. From winning the 1963 Hawaiian Grand Prix Cup in the hands of its first owner, Dick Neil, to competing at the Goodwood Revival no less than 11 times, chassis CSX 2151 is one of the most recognisable and widely raced Shelby Cobras in the world.

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2007 Bugatti Veyron W16

Dark and Light Blue metallic with Magnolia and Azzuro interior. 2 owners, supplied new in Switzerland and is Swiss taxes paid, stunning example, 5,500 km, **£POA**



New Porsche 991 Gen 2 GT3 RS (LHD)

Bianco White with black interior, Weissach pack, VAT qualifying.

Del miles

2018 Ferrari 812 Superfast (LHD)

Rosso Corsa with Nero leather interior, passenger display, front & rear cameras

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Del miles

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1950 Frazer Nash Le Mans Replica. The Turin Motor Show car. Fascinating documented history. Raced with success. Concours condition.



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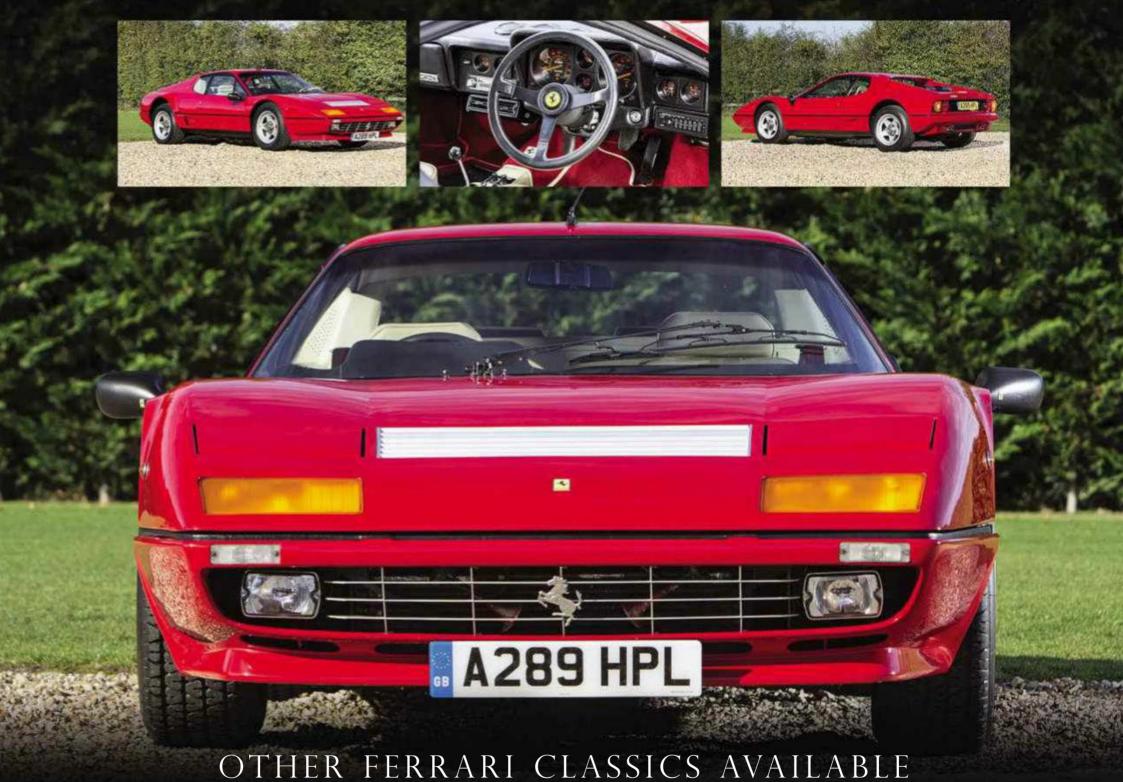
1980 Ferrari 308GTB. Dry sump. Stunning colour combination. LHD. Delivered new in Brescia.



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1984 FERRARI 512 BBi







1949 Ferrari 166 Inter Coupe



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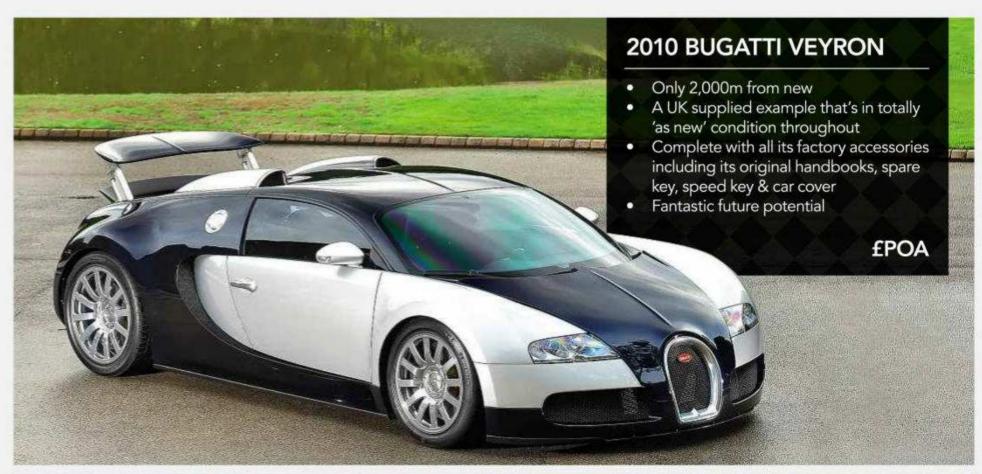
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2011 FERRARI 599 SA APERTA LHD



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Many special features, 1 of only 100 Huayras ever produced worldwide & 1 of only 4 U.K. right-hand drive examples, 2,700m & FSH from new, as new throughout

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2010 LAMBORGHINI GALLARDO SUPERLEGGERA LP 570-4

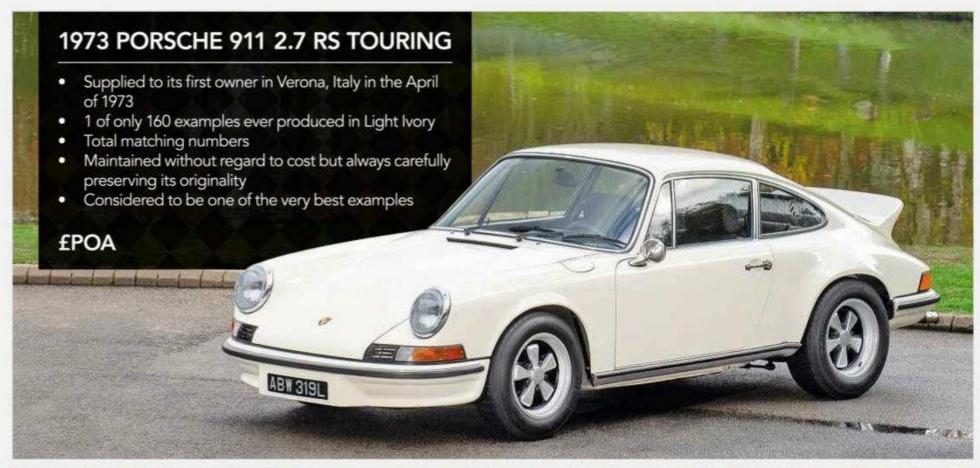




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2015 PORSCHE 918 SPYDER

Delivery miles from new, optional extras include stone guard film, fire extinguisher & electric seat height adjustment, complete with all its factory accessories, 1 of only 918 examples ever produced

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2015 PORSCHE 918 SPYDER



2004 PORSCHE CARRERA GT



2011 PORSCHE 997 SPEEDSTER LHD

Car no. 347 of only 356 examples ever produced, only 1,100m from new, UK registered, total spec that includes; 408bhp power kit & ceramic brakes, a highly collectable modern 911

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THE EX – JIM CLARK, BORDER REIVERS, LE MANS 1955 LISTER-JAGUAR 'FLAT IRON'

"An extremely important, truly historic sports-racing car, and its Clark connection gives it almost iconic status" – Doug Nye. Raced by aces including Roy Salvadori, Archie Scott-Brown and Bruce Halford for Dick Walsh. BHL 5 became the only Lister-Jaguar to ever finish the Le Mans 24 Hours with Halford and Brian Naylor. Then bought by Border Reivers for Jim Clark to campaign in 1959. Multiple winner in the hands of Clark, subject of many a personal account by the World's greatest racing driver, and the car in which he honed so much of his skill.



THE EX – LORD CROSS, MUGELLO WORLD SPORTS CAR CHAMPIONSHIP, FIRST UK & RHD 'COB' COBRA, TWO FAMILY OWNERS 1963 AC COBRA 289

Despatched in 1963 and finished in Vineyard Green, COB 6004 was the first 'COB' UK market, right hand drive AC Cobra 289 produced. Bought by Lord Cross just three months later having had minimal use. Described by the ACOC as one of only six period 'Independently Competition Prepared' AC Cobras. Raced from mid 1964, including at Mugello for the World Sports Car Championship in 1966. Retained for the rest of Lord Cross' life, and then bought back by the son of the first owner. Remaining exquisitely original with complete history file featuring the original buff log book, bills of sale, invoices and competition programmes back to new.

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Without a doubt one of the most significant Porsche 911 of all time. Run by the legendary Brumos Team and driven to outright victory in the 1973 Sebring 12 Hours by Peter Gregg, Hurley Haywood and David Helmick. Bought following Sebring by Roberto Quintinella to be raced in South America, where it then shared a garage for many years with the equally iconic Martini liveried Targa Florio winner. Highly original with excellent provenance and sympathetically restored by the best names in the business. A once in a lifetime opportunity to own the car that claimed one of the three most important 911 outright wins.



THE EX – JACK SEARS, WILLMENT RACING TEAM, WINNER OF THE 1963 BRITISH SALOON CAR CHAMPIONSHIP 1963 FORD GALAXIE 500 'R-CODE' LIGHTWEIGHT

The British Saloon Car Championship game changer. Built by Holman & Moody for the Willment Racing Team in the UK to contest the 1963 season. Driven primarily by Jack Sears, who won every race that he finished in the Galaxie on his way to the 1963 title. Also driven for Willment by Sir John Whitmore, Graham Hill, Frank Gardner, Paul Hawkins and Bob Olthoff. Bought by Olthoff in 1965 and used by him to win the South African Saloon Car title. Retained by Olthoff until sold to Jack Sears in 1988 and part of Sears' personal collection for the rest of his life. A time warp and hugely significant landmark of racing history, with history file including the original Holman & Moody invoice to Willment.

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Fully Restored by Ecurie Bertelli • Matching Numbers
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 One of only 8 Type C versions











JENSEN INTERCEPTOR MARK 1,1969 MILEAGE - 95,300

Electric ignition, adjustable dampers, unleaded engine/head conversion

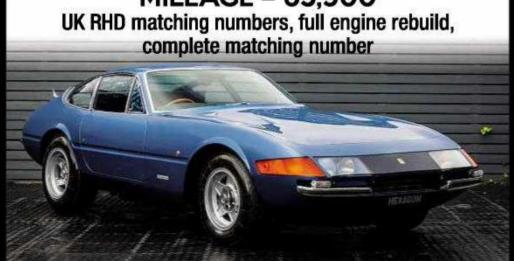


AC ACE BRISTOL, LHD, 1959

Ground up restoration just completed, desirable



FERRARI DAYTONA PLEXIGLASS, 1970 MILEAGE - 65,900



JAGUAR XK150 3.8S DHC, 1960 MILEAGE - 31,100

Completely restored in the 1990's by John May, power steering, bucket seats, comprehensive



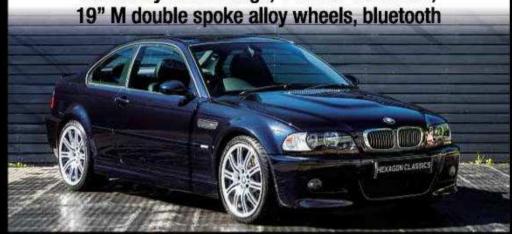
MERCEDES 500 SL, 1988 MILEAGE - 46.550

Hard top in body colour, alloy wheels, lumbar support,



BMW E46 M3 COUPE, MANUAL, 2004 MILEAGE - 8,800 Incredibly low mileage, 1 owner from new,

19" M double spoke alloy wheels, bluetooth





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1988 Aston Martin V8 Vantage Volante £375,000

The car offered here, 1 of just 109 right hand drive examples built, was delivered new in 1988 and maintained for many years by both Aston Martin and appointed service agents. Finished in its original colours and with matching numbers, having covered just 42,700 miles from new, this car is in exceptional condition throughout. Fitted with subtle upgrades to the interior, including additional door pockets and POW type centre console. Supplied with service history and previous MoT certificates, original tools, handbooks and service voucher booklet.



1988 Aston Martin V8 Vantage Zagato (LHD) £POA



1984 Aston Martin V8 Volante 'Vantage spec' £225,000 1988 Aston Martin V8 Efi



2000 Aston Martin Vantage 'Le Mans'



£425,000

£164,950





2007 Aston Martin Vanquish S

£149,950





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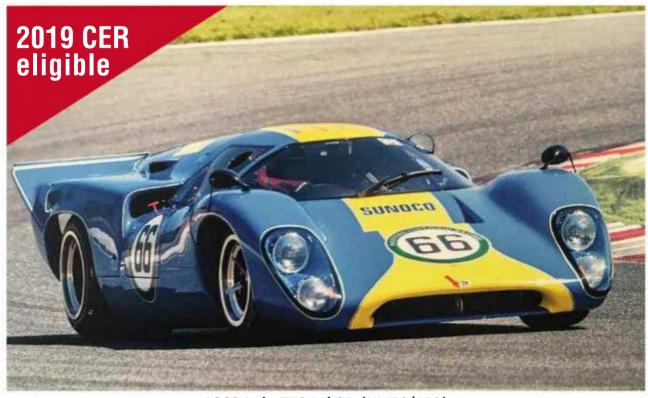
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1965 FORD GT40 Mk1 Chassis # GT40 P/1027 P.O.A. Born as production racing coupé The February 1966 Brussels Motor Show car M6M camera car used in the making of the film "Grand Prix" driven by 1961 World Champion Phil Hill Proven race winning pre-66 (FIA Period F) 6T40 Fully race prepared with current FIA HTP and extensive spares



1969 Lola T70 Mk3B (HU76/159)

Built for Lola boss Martin Birrane and owned by him for several years, the launch car of an exclusive batch of six continuation cars built by the Lola factory. Race winning, and immaculately presented T70 with a faultless finishing record. Stunning, fully race prepared with current HTP and good spares.

GBP 395,000



1983 BMW 635 CSi Gp A (E24-RA1-08) GBP 295,000



1952 Cooper-Bristol (T20/25) Mk1 (CB/7/52) **P.O.A.**

BELL CLASSICS



1965 Aston Martin DB5 £725,000

- Finished in her original colour combination of Sierra Blue over Black
- Restored to Concours levels with an upgrade to Vantage Specifications
- Over £340,000 spent restoring this motorcar

1968 Aston Martin DB6 Volante



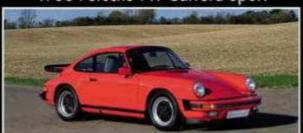
£660,000 Dark Blue over Dark Blue, 1 of 140 Volantes, Mk 1 in Superb Condition, RHD

2006 Ferrari 575 Superamerica



£275,000
Argento Nurburgring over Grey, Italian Delivery with HGTC, 16,000 m, LHD

1988 Porsche 911 Carrera Sport



£49,995
Gaurds Red over Grey, Immaculate with Porsche
COA, Comprehensive History, 74,000 m, RHD

2001 Aston Martin V12 Vanquish



£79,995
Skye Silver over Charcoal, Full Main Dealer History,
2+2, 22,000 m, RHD

Ferrari 360 Challenge



£69,500

Black, Origianal UK Supplied Challange Car,
Up to Date and recently resprayed, LHD

1988 Ferrari Testarossa



£103,500 Rosso over Nero, Extremely Original Pozzi Car, 6000 m, LHD

1970 Maserati Ghibli 4.7 L



£239,995
Blue over Beige, Comprehensive restoration, AC,
Power Steering and Manual, LHD

1966 Ferrari 330 GTC



£POA
Argento over Nero, Recent Complete
Restoration, Immaculate Throughout, LHD

1979 Maserati Merak SS



£59,500 Red over Black, German Delivery, File by Maserati Classiche. 70,000 km, LHD



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14 PORSCHE 918 SPYDER WEISSACH PACKAGE Colour To Sample Pearlescent White With Garnet Red Leather 6,000m £1,250,000



14 McLAREN P1 Volcano Yellow With Carbon Black Leather & Alcantara 1,500m £1,250,000



14 FERRARI LAFERRARI COUPÉ Rosso Corsa With Nero Alcantara 6,000m **EPOA**



06 BUGATTI VEYRON 16.4 UK CHASSIS NO 1 Dark Blue Metallic Over Silver With Navy Blue Leather **£POA**



16 LAMBORGHINI AVENTADOR LP 750-4 SV ROADSTER Ad Personam Le Mans Blue With Nero & Rosso Alala Alcantara 2,000m £359,950



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12 MERCEDES-BENZ SLS AMG ROADSTER Designo Mystic White With Black & Sand Designo Leather 21.000m £129,950



16 AUDI R8 V10 PLUS Ara Blue Crystal Effect Paint With Black Fine Nappa Leather 16,000m £94,950

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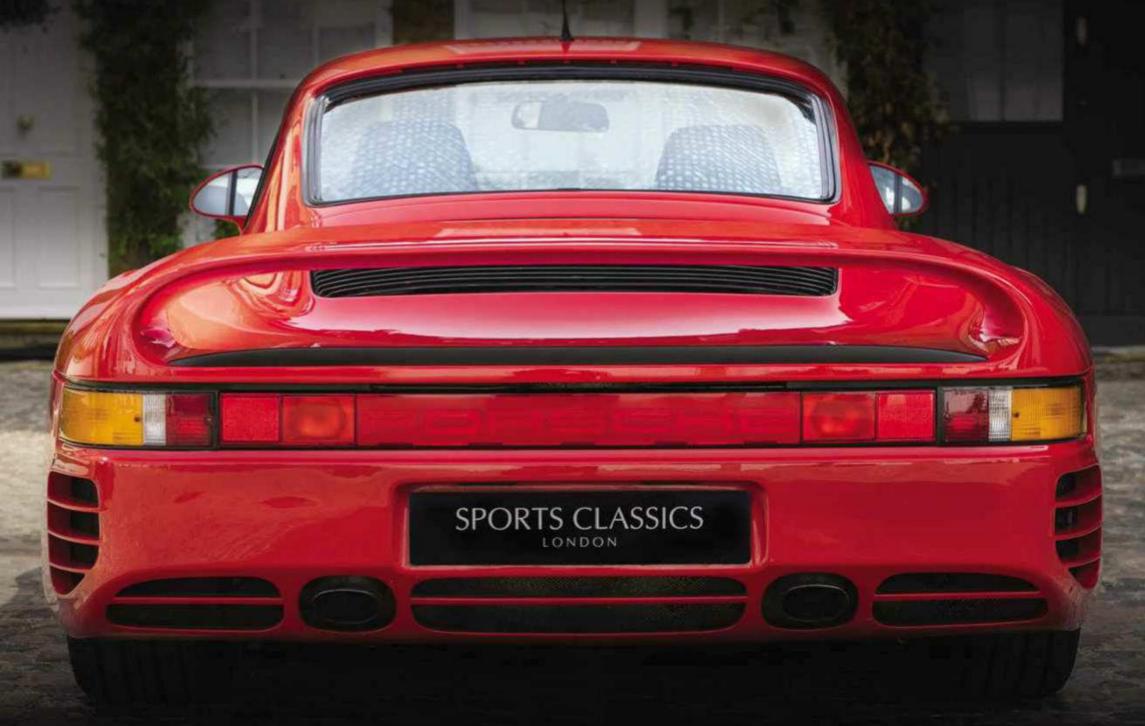
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1964 DB5 SALOON

Dubonnet with Black Hide. A truly delectable specification in an exceptional condition, complete with an extensive service history. Fully prepared by Aston Martin Works Technicians. Supplied with 1-year Aston Martin Warranty.

£850,000



2003 V12 VANQUISH

Mendip Blue with Pacific Blue and Parchment interior. Features include heated front seats, full leather interior, Satin Chrome interior bright work, Mendip Blue facia trim, and colourkeyed steering wheel. 6-speed Automated Manual. 36,500 miles.

£89,950



1969 DB6 SALOON

Bahama Yellow with Black hide. A multiple Concours winner, this manual transmission example has undergone a full 4,500 hour Aston Martin Works restoration to original specification. Supplied with 1-year Aston Martin Warranty.

£695,000



2012 DBS VOLANTE

Carbon Black with Obsidian Black interior. Optional features include sport seats, Bang & Olufsen BeoSound, carbon fibre tail light finisher, carbon fibre mirror caps, and carbon fibre facia trim. Touchtronic II 6-speed automatic. 17,500 miles.

Tel: +44 (0)1908 610 620

£119,000



1986 AMV8 VANTAGE ZAGATO

Having covered only 4,000 miles, this matching numbers V8 Vantage Zagato is presented in its original colour combination of Lightning Silver with a Burgundy interior. 1 of 27 right-hand drive manual examples. Supplied with 1-year Aston Martin Warranty.

£565,000



2014 RAPIDE S

Onyx Black with Obsidian Black interior. Features include rear parking camera, front and rear parking sensors, rear seat entertainment, Bang & Olufsen BeoSound, 3-stage Track Mode and clear tail lamps.

£69,950



1989 AMV8 VOLANTE POW

Graphite Grey with Dark Red hide. 1 of 25 Prince of Wales specification AMV8 Volantes. In immaculate condition, the car is presented with an extensive service history and in the original colour combination. Supplied with 1-year Aston Martin Warranty.

£895,000



2016 VANQUISH COUPE

Ceramic Grey with Obsidian Black interior. Optional features include carbon fibre roof panel, carbon fibre mirror caps and side strakes, Shadow Bronze Jewellery Pack and One-77 alcantara steering wheel. Touchtronic III 8-speed automatic. 34,545 miles. Touchtronic III 8-speed automatic. 6,000 miles.

£129,950

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2001 PORSCHE CARRERA 4 3.4 CABRIOLET AUTO – TRIP LAPIS BLUE WITH BISCUIT HIDE

73,000 Miles, Comprehensive Service History, General Specification includes; 4 x Pirelli P Zero's. Removeable Hard Top, Sat Nav. Phone Prep, Air Con, Electric Heated Seats, Mirrors and Locking, Reverse Parking Sensors, Headlamp Wash, Switchable Sports Exhaust, Alloys, Wind Deflector, Multi CD Player. Etc Etc Cruise control. A stunning example of this much sought after motoring icon.

RHD - £24,995



1965 SUNBEAM TIGER MK1

Originally registered in Dorset at MD Marchants Ltd. 'Sherwood' Grey Metallic With New Red Leather Interior. Manual, Hardtop Included - Fully Restored and colour matched., Mota Lita Steering Wheel, New 15" 'Minilite' Wheels, Restored in 2017 by ourselves to the highest of standards, costing well in excess of £50k in restoration alone! The donor vehicle was a similar figure! Total Rebuild from a fully stripped shell upwards with every component receiving attention. New Interior. Rechromed. New Windscreen, New Dashboard.New Fabricated 'Air Scoop' Bonnet, New Aluminium Radiator Etc. Etc. Photographic record of restoration. Bluetooth Connectivity, Extensive History File dating back into the 70's including original Logooks, MOT's, Tax Disc's Invoices Etc. Etc. Absolutely Stunningn.

RHD - £84,995



1959 AUSTIN HEALEY FROGEYE SPRITE

Iris Blue with White Hard Top. Totally restored by us, from a bear shell, some 20 years ago! Subsequently modified to provide the ultimate driving 'Frogeye" by BRDC member. Engine is now 1380cc by Dave wells / SH Engineering, Gearbox – 5 Speed, Suspension uprated with leaf spring lowering kit and adjustable AVO Shocks, Stainless Sports Manifold and Exhaust (Repackable) by Frontline, Bespoke Seats in Navy, also by Frontline. Not one for the purist, but once driven you would never go near a standard Sprite again!! Simply sensational!!

RHD - £34,995



1990 FERRARI TESTAROSSA-UNDER 14,000 MILES FROM NEW!!!

Rosso Corsa with Crema - 'The' only colour combination to have! Full service and health check including cam belts just completed. Previous recorded belt changes at; 4,899 miles, 8509, 10,779, 12,256, 13,459, 13,636, 13,692 and 13,696!!!!!!! A stunning example of this iconic Supercar.

RHD - £140,000



1997 FERRARI 355 GTS - 6 Speed Manual

Nero with Magnolia Hide.3 Owners and 'only' 18,000 from new !!!Full service and health check including belts, just completed. Stunning in every respect. 'The' most desirable 355 model with real investment potential.

RHD - £120,000



1978 MGC ROADSTER – MANUAL OVERDRIVE MINERAL BLUE WITH BLACK INTERIOR, HOOD AND TONNEAU

Original right hand drive. Full nut and bolt restoration some years ago by Marque specialist to a very high level. Still in stunning condition today. Spec includes Chrome wire wheels and stainless exhaust. Superb panel fit. A much sought after and appreciating MG. Ready to be used and enjoyed once again.

RHD - £34,995



1971 MGB 1.8 ROADSTER – OVERDRIVE

British Racing Green with Black Interior and Hood. Last Sold by us in 2010 with little use since. Original UK car. Totally restored on a 'new' shell in 1996, including Engine gearbox and overdrive. Fitted with painted wire wheels and Mota-Lita steering wheel. Excellent panel fit throughout. In superb condition and driving as well as it looks. Only available once again due to lack of use and now looking for its next loving owner.

RHD - £14,995



1963 ROVER 110 SALOON -OVERDRIVE 'SEN 269'

The 'Poor Mans Rolls Royce'!! Burgundy with Dark Red Interior. Superb condition throughout. Originally registered in Manchester in May 63'. Last owner for 14 years. Full Body Restoration some years ago with full photographic record. History file also includes various hand written notes detailing all works during last ownership, Original Buff Log Book. Older Mot's and Tax Disc's. A delightful example looking for its next home.

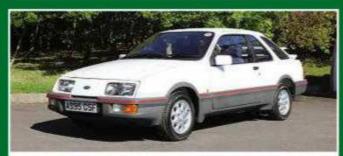
RHD - £15,995



1957 MGA 1500 ROADSTER MKI

Still in its original colour scheme of Glacier Blue with Black Trim. Last owner since 1992 – some 26 years! Lovingly and correctly restored during that time from a bare chassis upwards. Complete with all invoices and MOT's from that period together with a photographic record of the rebuild. In truly superb condition throughout and driving as well as it looks. With MGA prices on the increase this is one that is worthy of your serious consideration.

RHD - £36,995



1984 FORD SIERRA XR4i

Diamond White with the Rare Blue Oxford Trim. Totally Rebuilt from the Bare Shell to an incredible standard. Described by the 'XR Owners Club' as being 'Better than factory"! No aspect has been ignored with the attention to detail being exemplary. I am sure there are others on the market but few, if any, will hold a candle to this example! Complete with Original Purchase Invoice, Hand Books, Extra Cover Documents, Service Invoices, Photographic Record, Numerous MOT's Etc. Etc. Quite simply, they do not get any better, so if you are searching for the very best, your search is at an end! Ford prices are rapidly increasing so now is the time to get on the ladder or add to the collection!

RHD - £24,995



1975 TRIUMPH STAG - MANUAL / OVERDRIVE

Triumph Racing Green with Biscuit Interior. Been in same ownership for last 15 years. Used mainly for continental tours, Total engine Rebuild last year by EJ WARD. Now converted for Unleaded Fuel. Gearbox and Overdrive also recently overhauled. Louvered Bonnet. Excellent History file. Properly sorted and now waiting for its next jaunt!

RHD - £22,995



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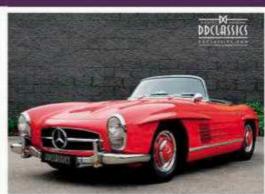
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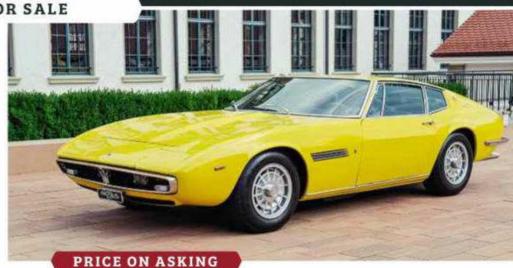






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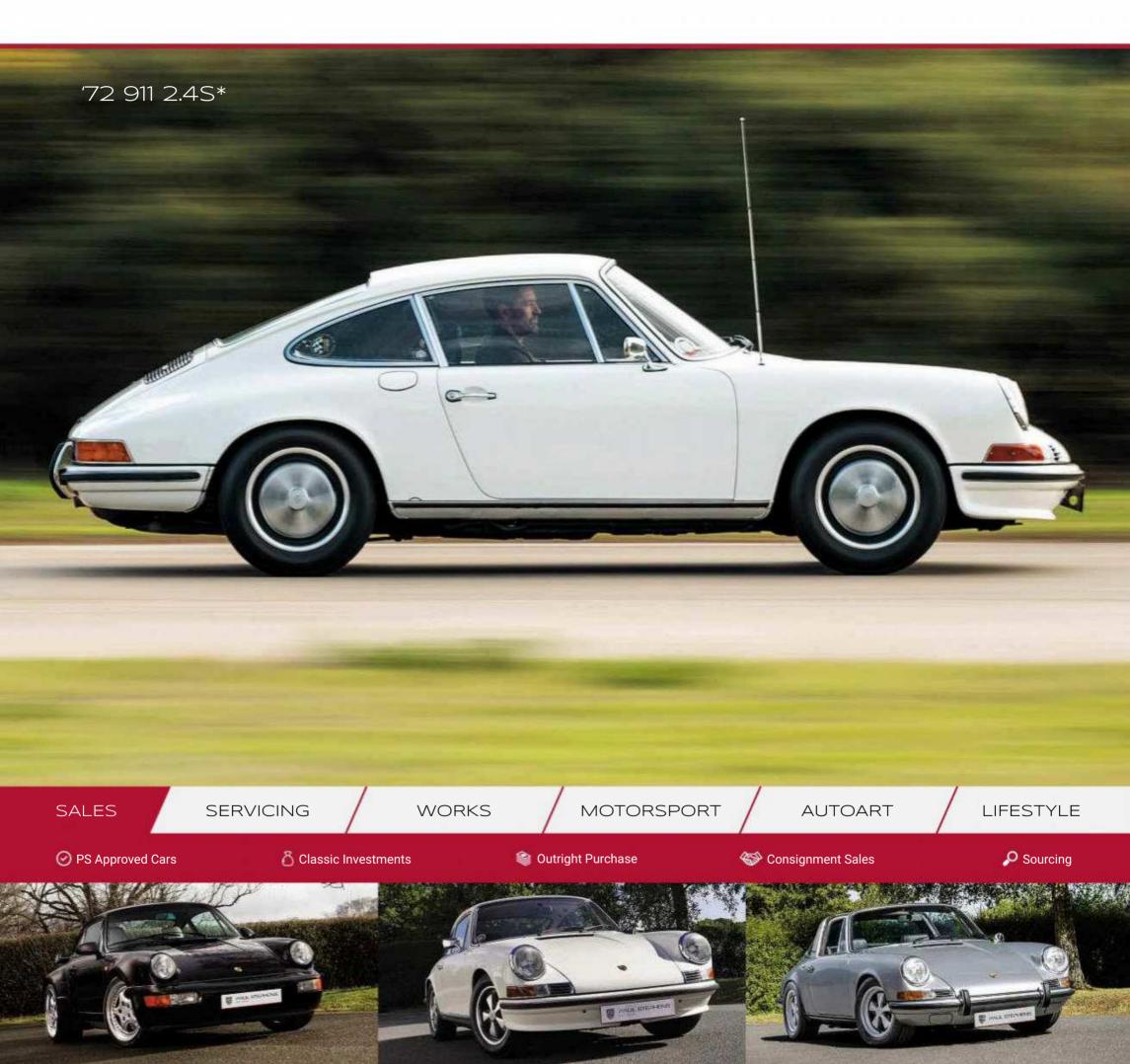
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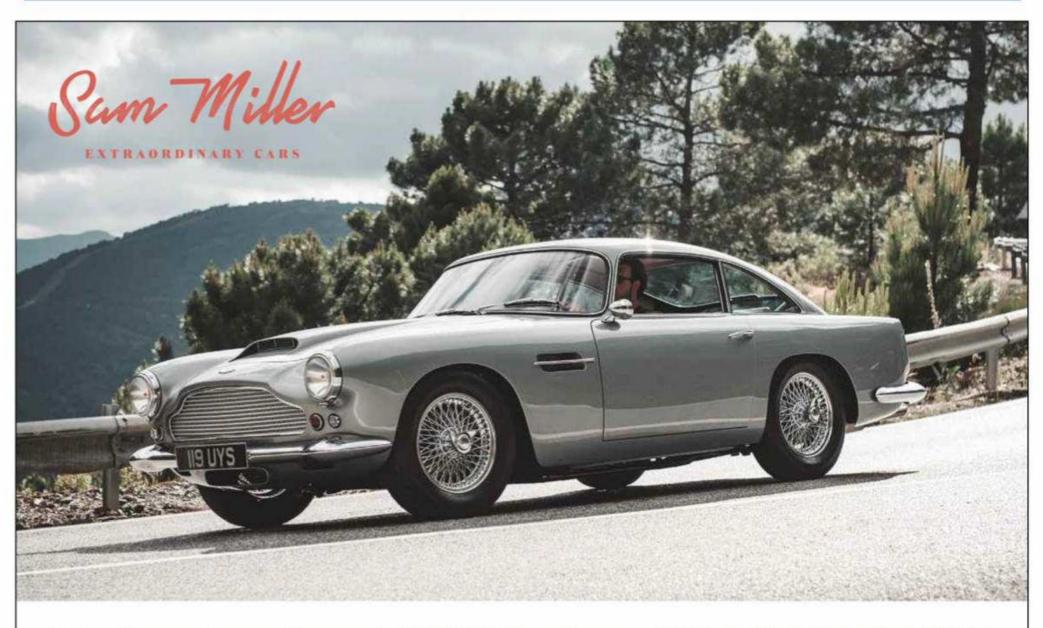
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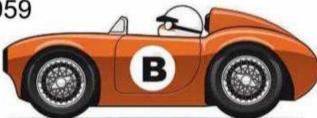
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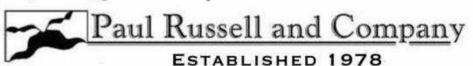


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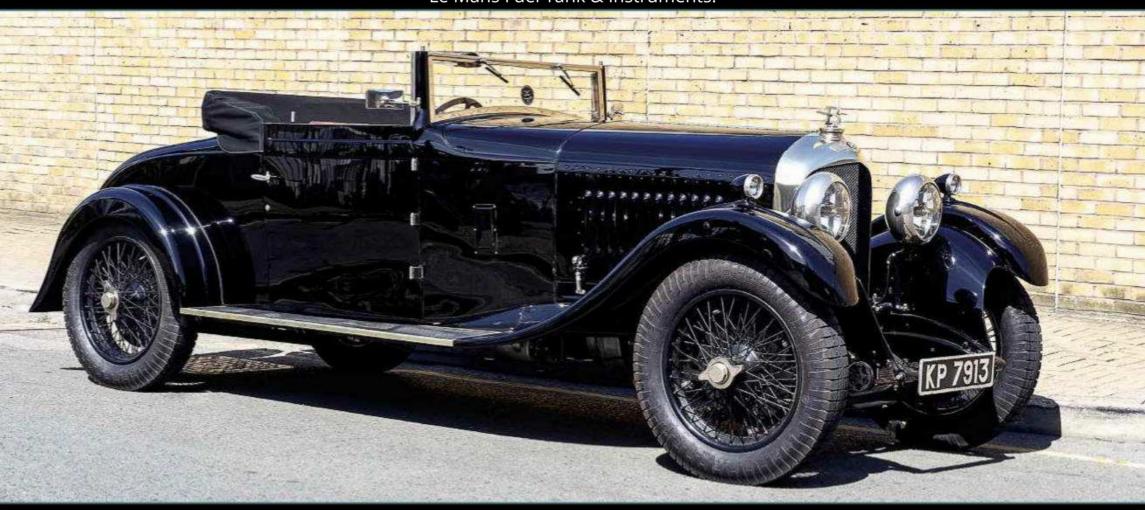




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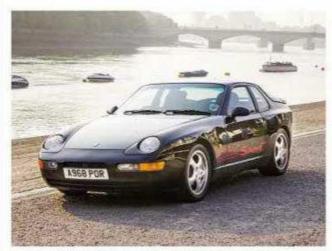
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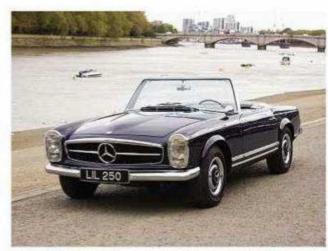
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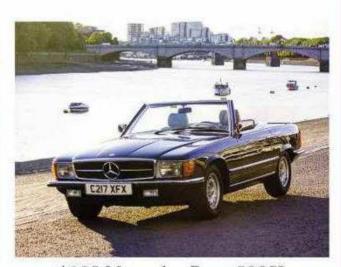
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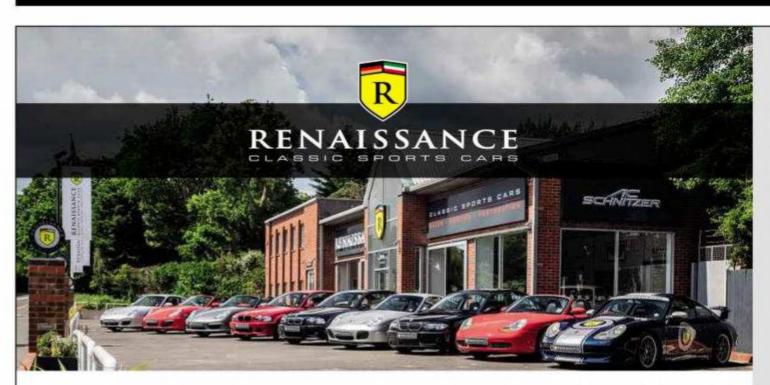
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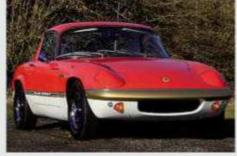






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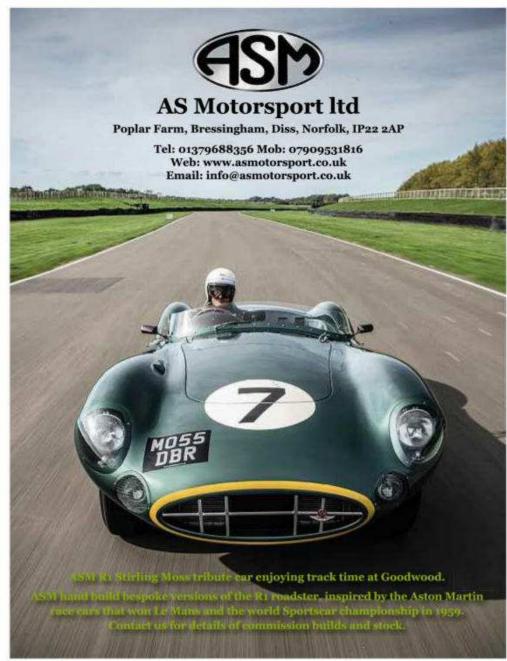




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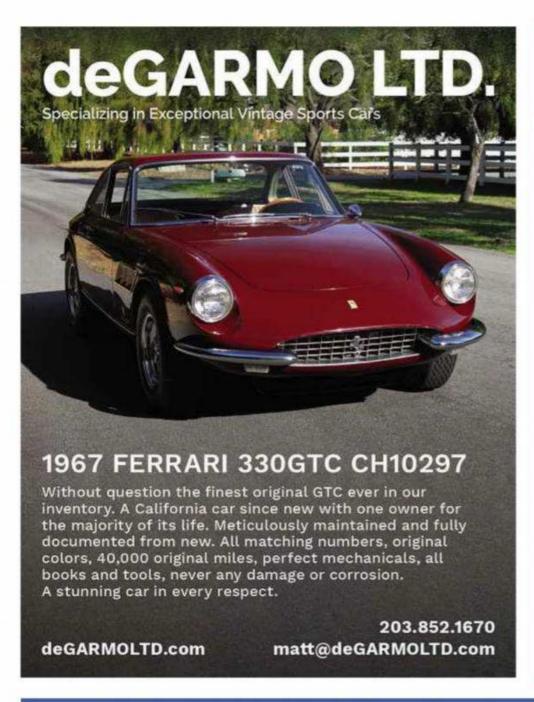


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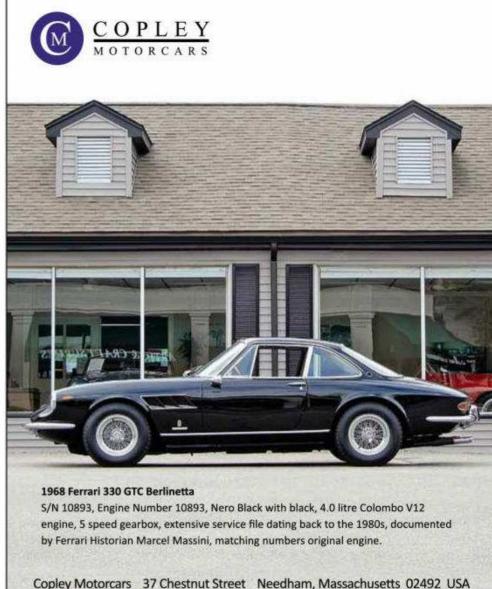
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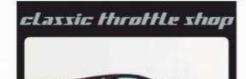




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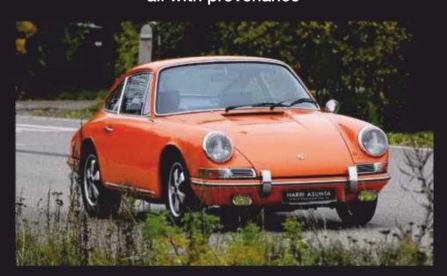






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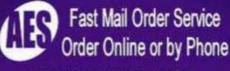
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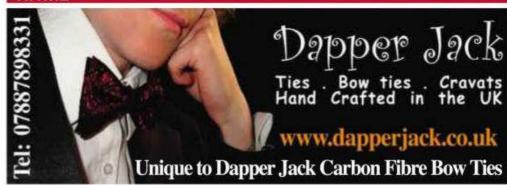






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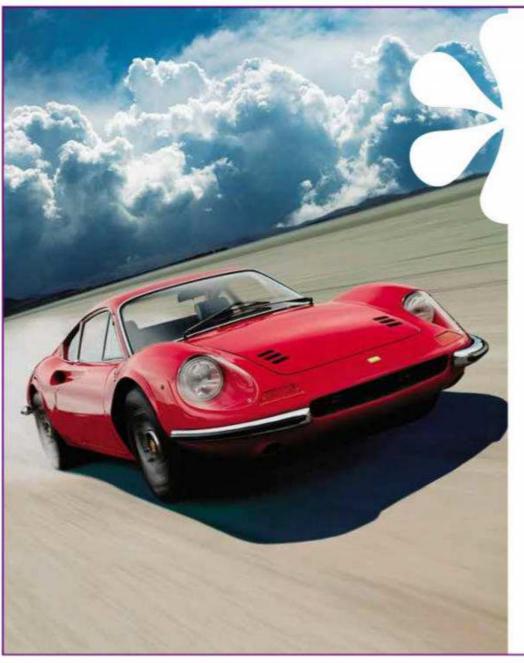
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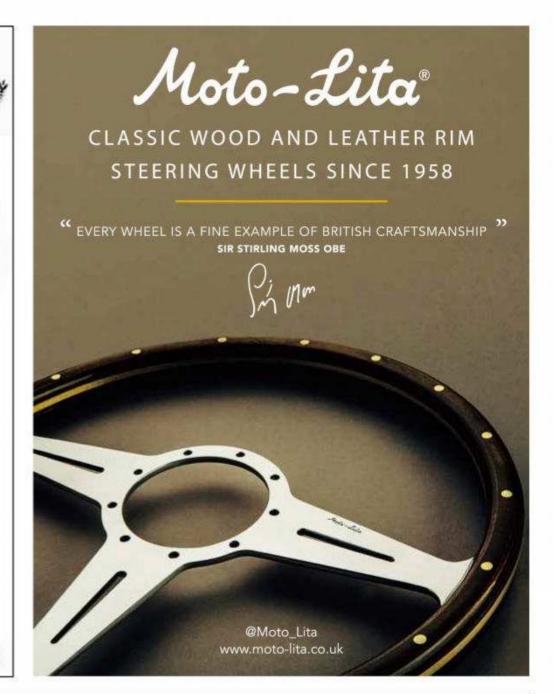


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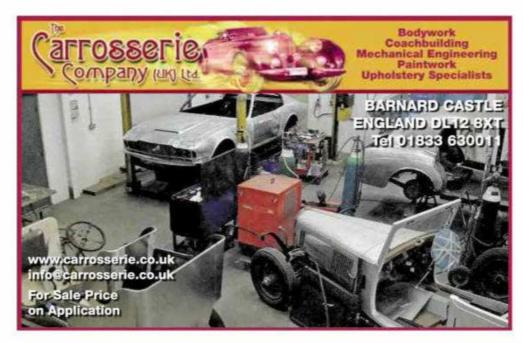


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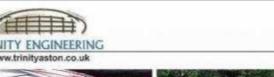
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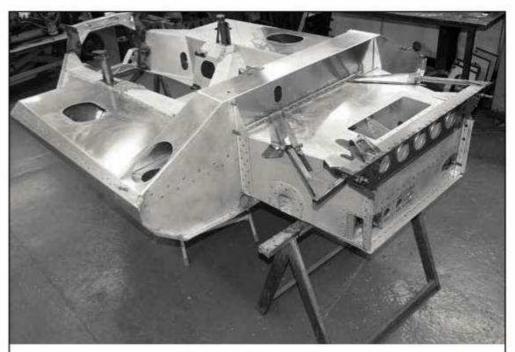
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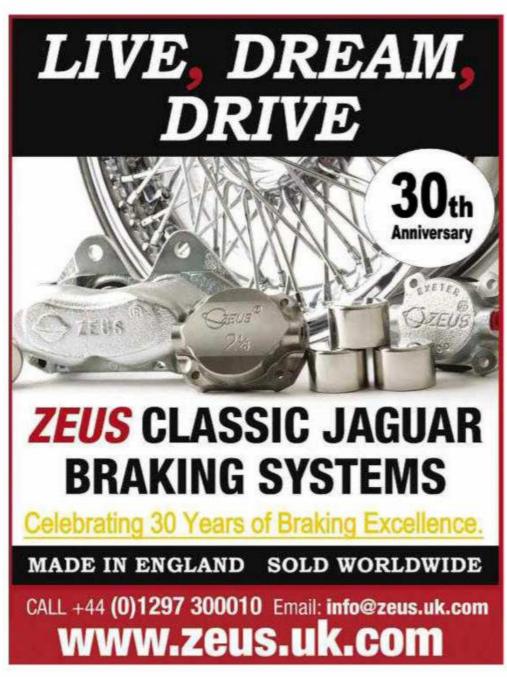
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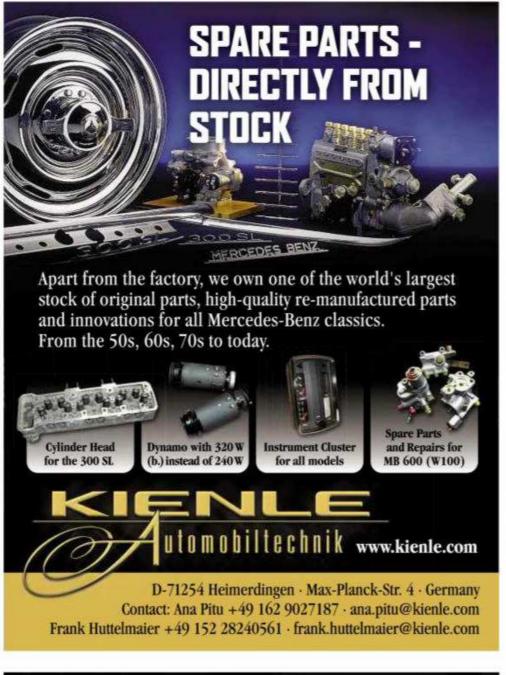
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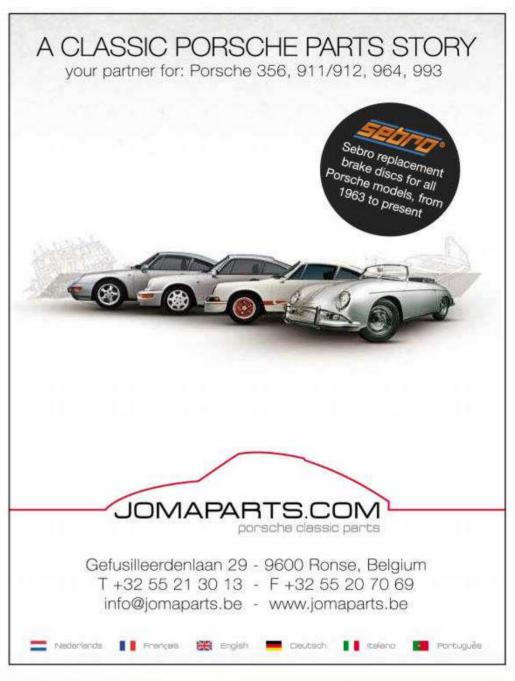




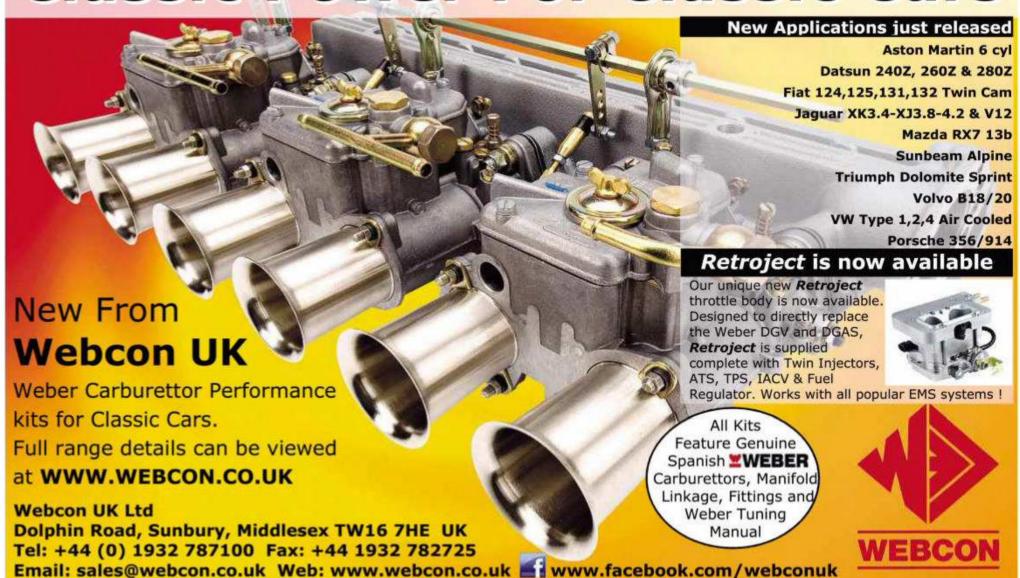








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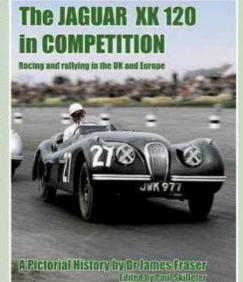
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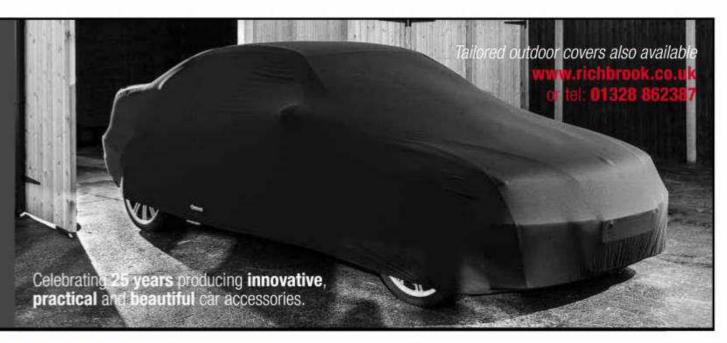
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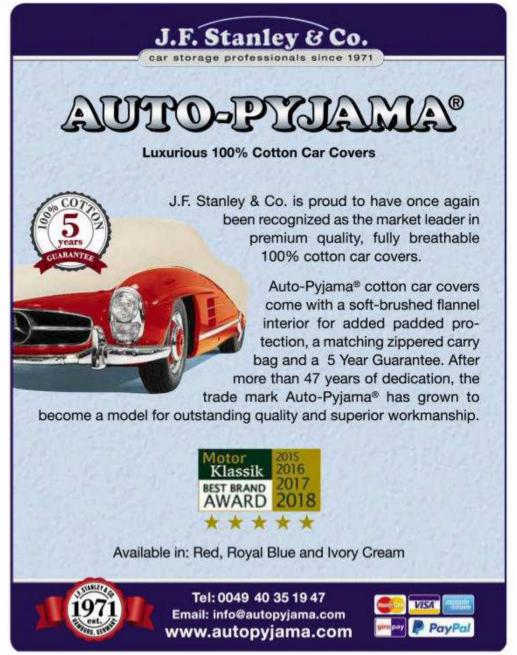


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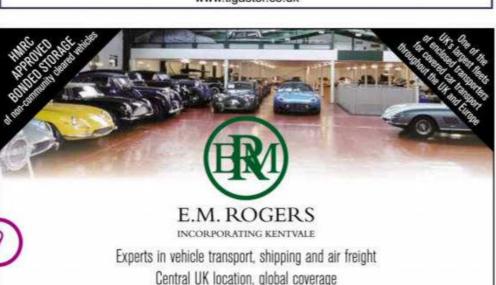
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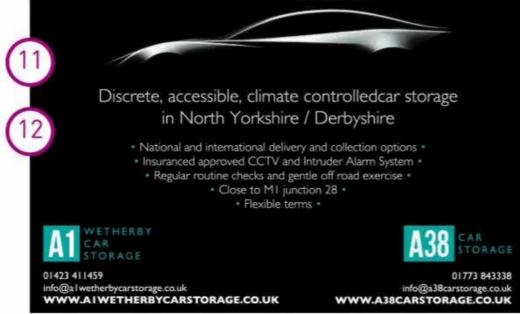
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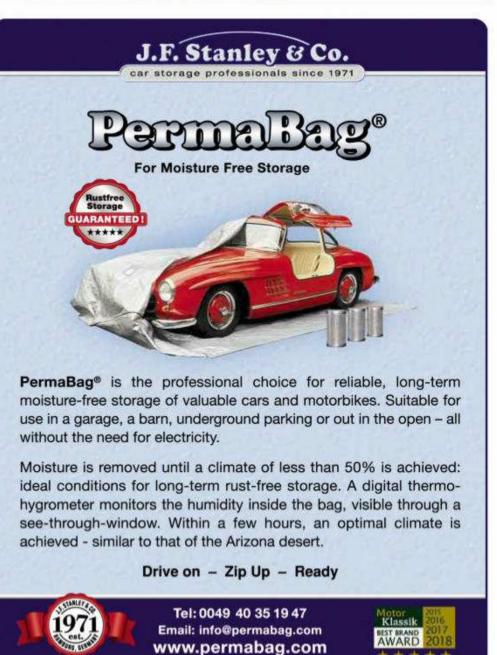


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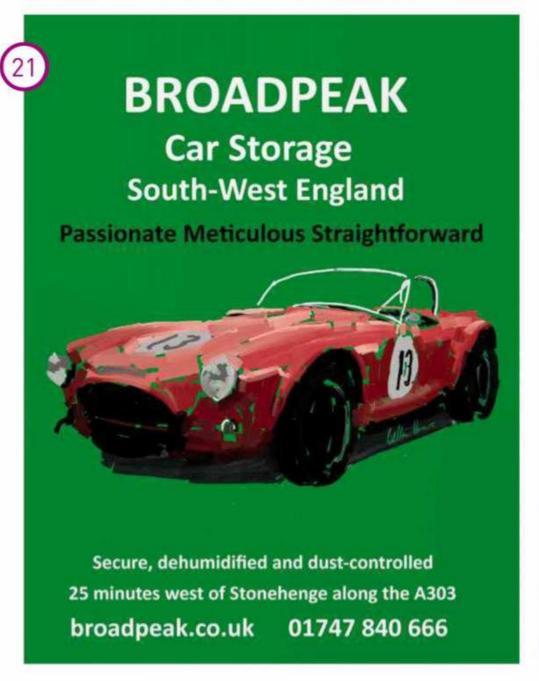
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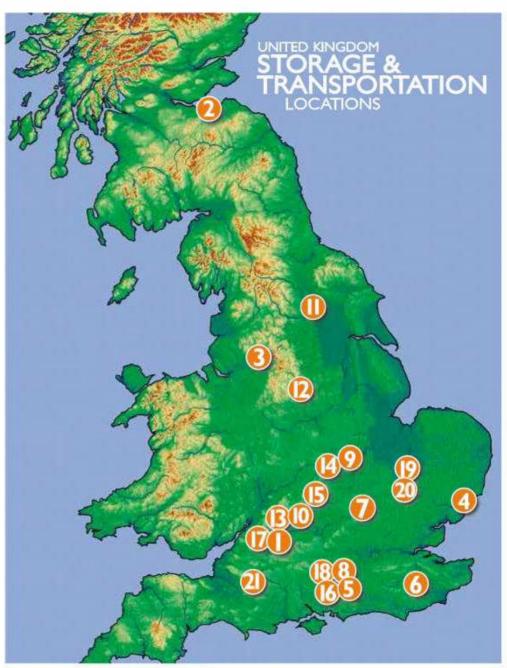
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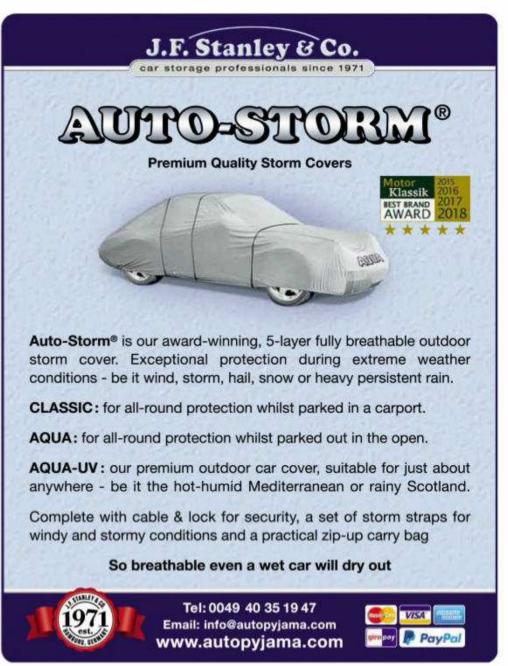












Day in the life



ROGER 'DODGE' BAILEY

The Shuttleworth Collection's chief pilot is also a leading expert in vintage aircraft

I'M THE LINK between the people who fly and everyone else. The role is like that of an RAF squadron commander. I try to make sure we have the right pilots, ready for display flying, and to advise in the appointment of new ones. Pilot team planning and training are my responsibilities.

Hardly anyone, of course, comes to us with an in-built knowledge of how to fly a World War One fighter, but our typical pilot has changed a lot. When I started here in 1990 they were all ex-military and most were test pilots, very adaptable chaps who were expected to know how to fly lots of different aircraft. Now they come from all sorts of flying backgrounds, including civil general aviation.

We provide a very slow training process through the different types, usually starting with the Tiger Moth. The Tiger has poor handling qualities by modern standards. Our pilots need to learn the deficiencies in the stability and handling of early aircraft in comparison to post-World War Two designs. We have more than 40 early aircraft – all priceless artefacts – and their performance and handling vary hugely.

If one of the pilots has to drop out of a display at short notice, then I or one of the more experienced pilots can usually step in because we will have flown a wide range of the fleet.

'WE HAVE OVER 40 EARLY AIRCRAFT - ALL PRICELESS ARTEFACTS - AND THEIR HANDLING VARIES HUGELY'

These days, our 1909 Bleriot XI – the world's oldest airworthy aeroplane – couldn't get up a few hundred feet and stay there for 40 miles to cross the Channel. The truly impressive thing was Louis Bleriot's courage in attempting it. Our Bleriot's main flight limitation is its lack of power. You have a very old 24hp engine, and that makes climbing problematic. So even a circuit of the aerodrome is now beyond its capabilities. It's safer just to fly a hop along the runway!

Eton College recently asked us if we could take off and fly our SE5A from their school playing fields, to re-enact what happened there in World War One. It's the only WW1 plane to return from a combat mission surviving today. In the end we couldn't get permission from the Civil Aviation Authority, because the perceived risks following the 2015 Shoreham Airshow Crash were too great. We took it there by road, assembled it, and then I taxi'd about. The whole thing took four days and was really appreciated by the students there.

I have given talks about flying the Collection's aircraft and people ask different questions every time, but there's a tremendous enthusiasm about flying and vintage aircraft in particular. If they're not pilots then they have an impression entirely driven by what they've read, which is often misleading. I try to be more objective, which surprises some people.

While I have a few aviation heroes, there are some design engineers who impress me more. Robert Blackburn, though less well-known than Geoffrey de Havilland, was a brilliant engineer who built his first machine in 1912. To be successful, aircraft had to be strong, rigid and lightweight, and the relevant structural designs and construction techniques were best understood by designers of furniture and bicycles in those early days.

I live half an hour's drive from Old Warden, and my days vary because I'm a trustee as well as chief pilot. Most of my time is associated with the Collection, one way or another: flight tests, reports, display pilot planning, documentation such as flying order books and risk assessments. There isn't much time left for any other hobbies.

In 2014 I crashed our Sopwith Triplane at a display. The wind changed direction after take-off, and the aircraft has to be landed into the wind, but it was blowing at 40° to the runway. Space was limited and I misjudged it in the conditions. A wheel clipped a gate and the aircraft ended up on its nose. I was incredibly lucky not to bang my head on the gun, in fact there wasn't a bruise on me, but the Triplane has taken two years to rebuild...

Recently we've expanded the boundaries of the aerodrome; it's a small grass airfield and we need to make the best of its restrictions because we're not likely to move anywhere else. The perfect airfield for vintage aircraft would be circular and a mile in diameter. We have simple flying plans with gentle manoeuvres, with very little aerobatics. You tend to run out of things to do after about seven minutes.

Apart from liaising with the chief engineer on matters such as flight checks, the envelope expansion programmes, and the inaugural flights of newly rebuilt aircraft, I don't get actively involved in the engineering side. We're currently preparing a totally authentic reproduction of a Sopwith Camel. It was worth sitting in it and looking for snags well before it was ready to fly because I found my foot could get jammed between the rudder bar and a crossmember, so I asked for little ramps to be fitted; then the heel of the retreating foot could slide up and over the crossmember.

Shuttleworth is a lovely location, with world-class collections of vintage aeroplanes and cars, a landscaped Swiss Garden, rolling parkland and a mansion house. It's a very pleasant day out for everyone, and that's the delight of the place for me.



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