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EDITOR'S WELCOME

Cult classics for all ages – and budgets

GATHER A NUMBER of car enthusiasts in a room, preferably with a pint or two, and it won't be long before they start playing that ancient old parlour game, Which 911? This tends to progress in the same manner every time. Like so many things when you get a bunch of people who actually know their stuff, the uncontestable options (the givens, like a 1973 2.7 Carrera RS Lightweight) are quite swiftly put to one side while more obscure options are championed and discussed. Think of it as like a bunch of 1960s British music nerds not bothering to argue the merits of The Beatles and The Stones, but kicking off with The Kinks and The Who and working their way down (or up, depending on quite how much of a snob you are) to the likes of Traffic and The Pretty Things.

Of course, the age of the participants has a huge role to play in this process and that is the case with 911s, too. Glen Waddington, a 911 watcher of many years' standing, is somewhere between 40 and 50 (nearer the latter, yet still deluding himself he is the former) and the 993 Turbo could not wish for a better advocate. True, the 930 Turbo is always going to trump it for purity, but this exercise is all about balance and compromise. The Tony Hatter-designed 993, after all, was a great leap forward in many ways, but especially technologically. When it came along 25 years ago, the new suspension set-up was a character-changing revelation and many considered the 993 to combine the best of old and new. Indeed, if you reckon that the métier of the 911 as a breed is that it is such an outstanding all-rounder, then this model might just be the best of the best.

Sadly, we at *Octane* are not the only people to have recognised how special the previously taken-for-granted 993 Turbo is, which is why prices are on the march – in fact they have skyrocketed even since we started planning this article. For that reason, we are also highlighting the Porsches that we reckon will be next in line for you (and probably us, too) to regret not snapping up right now, while we still can. There's something for every pocket, starting at just a few thousand pounds.



James Elliott, editor in chief

FEATURING



DONALD OSBORNE 'Having the chance to meet Cliff Hall was a great honour. I was brought up to believe that hard work, curiosity, imagination and confidence were the keys to a fulfilling and successful life – Cliff Hall embodied all those qualities and more. His is a story that must be known by as many as possible.' *Corwin Getaway: the full story, pages 80-86.*



DEAN SMITH

'The 993 Turbo sounded fantastic and it certainly looked quick – I kept having to remind myself that this car was a quarter of a century old, and I've been shooting 911s for well over a decade! Only those rain

gutters really give the game away.' Dean's incredible photography accompanies Glen Waddington's story on pages 54-64.



JAMES PAGE

'There have been great characters in BTCC over the years, but none were better behind the wheel than Andy Rouse. Interviewing him was the easiest job in the world – there was not a wasted word to be found, and the quiet determination that carried him to such success was still very much in evidence'. *The Octane Interview, pages 106-110.*

May the Star always be with you!

We thank our customers, partners and friends for the trustful cooperation and wish all classic car lovers a healthy and hopefully again untroubled year 2021 full of driving pleasure!

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1961 ASTON MARTIN DB4 GT ZAGATO The 1961 Geneva Show car, one of eight left-hand drive



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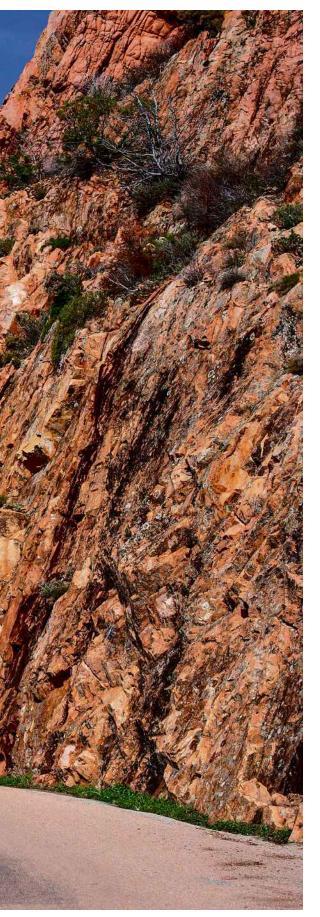
EVENTS + NEWS + OPINION

Modena Cento Ore

Celebrating its 20th anniversary on 11-15 October, this fabulous event in the Apennines covered 1000km in 100 hours, visiting three race circuits – Autodromo dell'Umbria at Magione, the Enzo and Dino Ferrari Circuit at Imola, and the Mugello Circuit – 11 special stages, 11 speed trials and four major cities. Participants came from as far afield as Hong Kong and the USA and drove a sensational line-up of classics that included Ferrari 250 SWB Berlinetta SEFAC, Ferrari 212 Berlinetta Touring, Alfa Romeo 1750 GTAM 'Facetti', Porsche Carrera 911 3.0 RS and semi-lightweight Jaguar E-type, The class winners were Kerne/Peyer (Jaguar Etype, Pre-1965), Janssens/De Geetere (Porsche 911 SC, Post-1965), Kennedy/ Kennedy (Lancia Aurelia B20GT, Index of Performance) and Rohleder/Hahn (Porsche 911 2.4T, Regularity).









MILLE MIGLIA, 22-25 OCTOBER Father and son Andrea and Roberto Vesco in a 1929 Alfa Romeo 6C 1750 SS Zagato were first home of the 296 finishers (from 356 starters) on an extremely damp and delayed Mille Miglia. Entrants endured gruesome weather for most of the 1700km they covered in 45 hours. Covid allowing, next year's event has been scheduled for 12-15 May.







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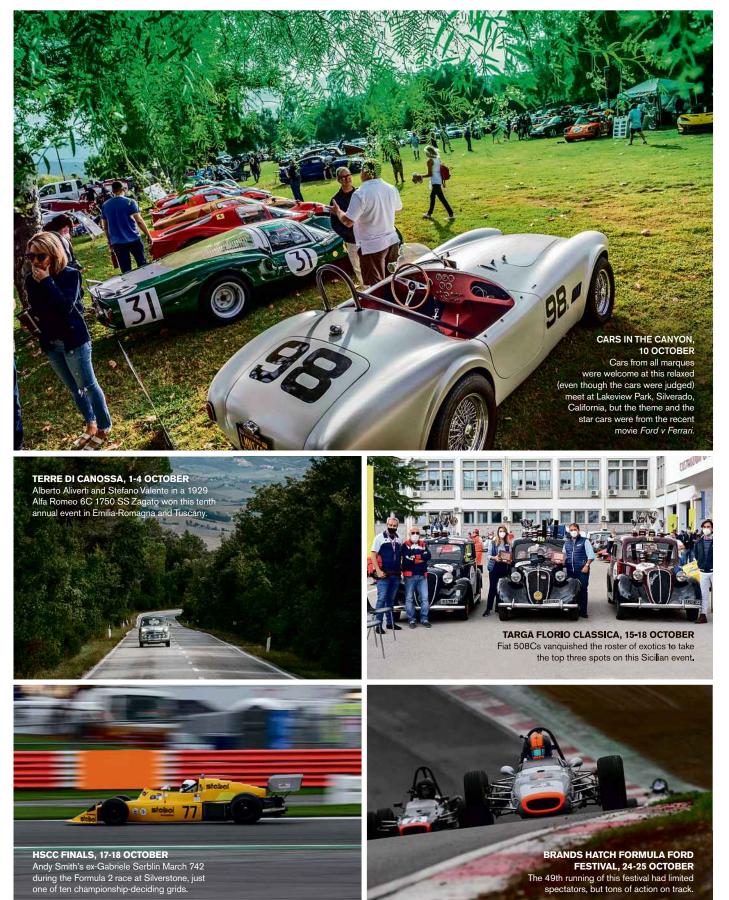


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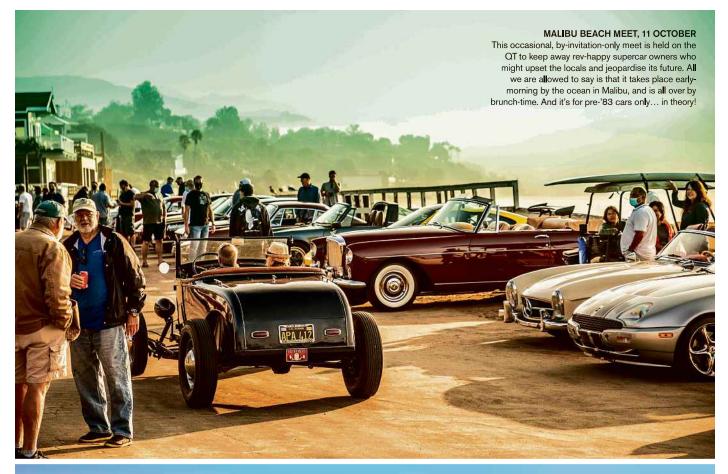
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COMING UP...

Thanks to winter and a second wave of lockdowns, we are looking a long way ahead, so please double check!

3-6 December Classic Sebring

Classic Sebring

The Classic Sebring 12 Hour is the main attraction, but it's not the only element. The International Raceway was built on a portion of Sebring Airport, which is still active, and many vintage aircraft will fly in to be displayed. hsrrace.com

5 December

VSCC Winter Driving Tests

Vintage Sports-Car Club members gather at Bicester Heritage for a season-closing challenge. vscc.co.uk

19 December

Per Ardua ad Infinitum

Following the unavoidable cancellation of the RAC Rally of the Tests and LeJog, HERO has set up a festive challenge merging elements of both. Based at Bicester Heritage, it will have 13 speed and driving tests and four regularities. **heroevents.eu**

14-17 January Autosport International

There's something for fans of just about every motorsport discipline at Birmingham's NEC, and tyre-smoking antics on the UK's largest indoor racetrack, too. **autosportinternational.com**

18 January – 4 February Cuba Classic Car Rally

The Cuban authorities have given their blessing to this leisurely rally, in which crews will explore the country over more than two weeks – but all cars entered are required to be left-hand-drive. **bespokerallies.com**

21-24 January Cavallino Classic

This Palm Beach event is chiefly known as a first-class gathering of Ferraris, but it also features a concours open to other marques and action at Palm Beach International Raceway. cavallinoclassic.com

21-24 January Coppa delle Alpi

After a successful debut event was run in 2019, there is a second outing coming up for this winter regularity rally, brought to you by the highly experienced organisers of the legendary Mille Miglia. The event is open to pre-1976 cars and the entrants will rumble through some of the most spectacular locations in the Alps. **coppadellealpi.it**

30 January – 3 February

Rallye Monte-Carlo Historique Due to current circumstances, there will be no 'concentration leg' for this event in 2021, meaning that crews will start from Monte Carlo rather than from a selection of cities around Europe. The challenge will be as formidable as ever, however, with regularity sections, freezing weather and 1000m-plus peaks standing between crews and the finish line. acm.mc



3-7 February Rétromobile

Car fans voted to make the E-type the subject of this year's Rétromobile poster, and the iconic Jaguar, which turns 60 in 2021, will be prominent at the show – though it will need to compete for attention with an array of exotic and oddball machinery. **retromobile.com**

5-7 February

Bremen Classic Motor Show This is usually the first major German classic show of the year, drawing around 45,000 visitors and 650 exhibitors – fingers crossed that circumstances don't force a break with that tradition. **classicmotorshow.de**

7-11 February

Winter Challenge to Monte Carlo

Pre-1986 cars tackle a 2000km route winding from Troyes, two hours south-east of Paris, all the way to Monte Carlo via some brilliantly challenging roads. heroevents.eu

13 February

Concours in the Hills

Fountain Hills, Arizona, has long been known for, you guessed it, a giant fountain that shoots water 170m into the air, but recently has received attention for this relaxed gathering of around 1000 cars. **concoursinthehills.org**

14-17 February Rally Neige et Glace

Based in the French village of Malbuisson, close to the Swiss border south of Pontarlier, this annual event does what it says on the tin, serving up 1000km of reliably wintry conditions to test crews and their cars. **zaniroli.com**

28

19-21 February Race Retro

Historic racing cars and historic motorcycles as well as – most importantly for some – central heating will again delight visitors to Stoneleigh Park in Warwickshire. Yet with WRC machines in action on the two live rally stages, you won't want to stay indoors *all* day. **raceretro.com**

25-28 February

Retro Classics Stuttgart

Cars, bikes, commercial vehicles, tractors, wood-burners and pretty much everything else you can imagine – as well as mountains of automobilia – fill 140,000m² of exhibition space in south-west Germany. No major event has more readily embraced the Youngtimer scene, and modern classics and neo-classics will have a notable presence. **retro-classics.de**

26-27 February

Rally Revival

Wrexham Glyndŵr University will serve as HQ for those taking part in this event, but drivers and their cars will enjoy outings to former RAC Rally stages, and they'll really be able to open the taps at Oulton Park Circuit. rallyrevival.co.uk

4-6 March WinteRace

A field of 50 pre-1977 cars, an expertly plotted route through the scenic Dolomites and some of Europe's most beautiful mountain scenery, and snow, snow and probably more snow. winterace.it

4-7 March

Amelia Island Concours d'Elegance

As well as the usual V12 exotics and bone-rattling racing cars, in 2021 visitors will encounter a class for early electric vehicles. **ameliaconcours.org**

6-7 March

Rallye de Paris GT & Classic Just two days, but they will be memorable for the entrants, who start by experiencing the Bugatti Circuit at Le Mans, and end by driving into Paris and parking up on the Champs-Elysées. rallystory.com

26-28 March NEC Classic Car &

Restoration Show

Birmingham's NEC is again the venue for this extravaganza, which offers displays of pristine restorations and untouched barnfinds, expert advice, and a trade village packed with parts. **necrestorationshow.com**

26-28 March

Dix Mille Tours du Castellet Peter Auto gets back to business at Paul Ricard, where the generous run-off areas will give drivers a chance to shake off the rust without fear of a big prang. peterauto.peter.fr

26-28 March

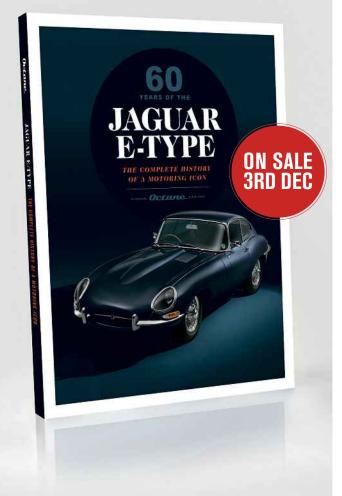
Generations Rally

A family-friendly event based in the Lake District, with stages that venture into the Yorkshire Dales and the Pennines. The perfect opportunity for your small person to catch the rallying bug. **rallytheglobe.com**



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INDY 500 MUSEUM

In the centre of The Brickyard is a fabulous tribute to its own history

Words and photography Michael Milne

NOTHING KICKS off summer in America quite like the annual running of the Indianapolis 500. First held in 1911, the race takes place on the final weekend in May, during the Memorial Day bank holiday weekend. Today, the Indy 500 is one of the premier auto races in the world, with a roster of champions that includes Mario Andretti, brothers Bobby and Al Unser, and the still-active Brazilian Hélio Castroneves.

The track is traditionally referred to as 'The Brickyard', which harks back to 1911 when 3.2 million paving bricks were laid over the existing crushed stone and tar surface. The track has been covered over with asphalt since then, but a 36in strip of the original bricks signifying the start/finish line remains as an homage to the pioneering age of racing.

Fans can vicariously experience the thrill of the race year-round by visiting the Indianapolis Motor Speedway Museum. Located within the infield of the iconic circuit, the 70 battle-scarred racecars on view, complete with their scrapes and dents, tell the history of this rugged event.

More than two dozen of the cars in the museum are former Indy 500 winners. Memorabilia – including racing helmets, programmes, track-worn tyres, and trophies – fills cases along the walls. The coveted Borg-Warner trophy sits nestled among the winning cars: the sterling silver five-foot-tall iconic bas-



relief sculpture features a 3D-sculpted face of every winning driver of the 500. The original trophy stays here; the winner receives a replica.

The museum boasts two cars that appear on the prestigious 24-car National Historic Vehicle Register that is selected by the Historic Vehicle Association: the 1911 Marmon Wasp that won the inaugural Indianapolis 500 in 1911, and the maroon 1938 Maserati 8CTF known as the 'Boyle Special'. The latter took the Indy 500 chequered flag in both 1939 and 1940 and is considered the most successful car in the history of the race.

AJ Foyt is the only driver to have won the race four times and he is well-represented here with the Foyt 'Coyote', in which he won his historic fourth Indy 500 in 1977. Parked next to it is Mark Donohue's McLaren M-16B, first across the finish line in 1972. Donohue's car was the shape of things to come: the aerodynamic bolt-on wings pushed it to a then-record speed of 162.9mph.

The Honda-powered car driven by rookie Alexander Rossi won the 100th running of the race in 2016 (although the event started in 1911, races were suspended during wartime). Upon crossing the finish line Rossi ran out of petrol and had to be towed back to Victory Lane for the traditional glass of milk drunk by the winning driver. The Dallara-Honda driven to victory by British racer Dan Wheldon in 2011 – his second Indy win – is a poignant reminder of the dangers of high-speed auto racing. Wheldon was killed in an accident later that same year at the Las Vegas Motor Speedway at the age of 33 – a promising career cut way too short.

What makes these historic cars remarkable is that most of them still run; each year a few are brought out for a spin or two around the circuit during pre-race festivities.

A 'please touch' area includes the Offenhauser Parts Petting Zoo, where kids can touch and feel parts, such as a camshaft or crankcase, from the legendary Offenhauser engine. Cars with 'Offy' technology dominated open-wheel racing from the 1930s through to the 1970s.

The museum overlooks the racing track and grandstands; however, it's worth a ride on the minibus tour for an up-close view of the $2\frac{1}{2}$ -mile oval. Visitors stop at the start/finish line, where they can emulate their favourite winning drivers and 'kiss the bricks' at that historic remnant of the original track. Alas, you'll have to bring your own glass of milk.

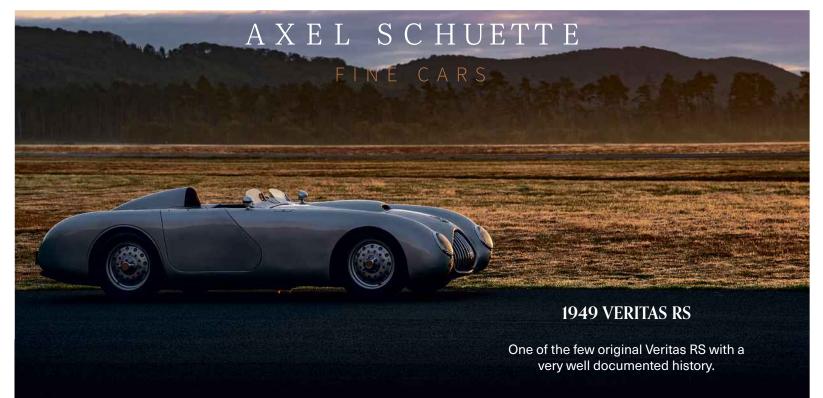
Clockwise, from top

The museum has grown out of a facility first opened on the site in 1956; the ex-Dan Wheldon Dallara-Honda; this 1911 Marmon Wasp won the very first Indy 500.





INDIANAPOLIS MOTOR SPEEDWAY MUSEUM, 4790 W 16th Street, Speedway, Indiana 46224, USA. Open daily, March to October, 9am to 5pm; November to February, 10am to 4pm. Admission \$12; children 6-15, \$8; 5 and under, free. More information on www.IndyRacingMuseum.com. Michael Milne is the author of the Roadster Guide to America's Classic Car Museums.



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SpeedWeek saves 2020

Was the spectatorless festival a glimpse into a live-streamed future – or a reminder of what we've been missing?

Photography Porsche / Rolex

AFTER EVENT-STARVED enthusiasts were thrown a late-summer lifeline by Goodwood, many were left wondering whether SpeedWeek might change the face of festivals forever, just as Covid-19 has forced the classic car auction world to evolve rapidly, developing and rolling out online solutions in a matter of weeks.

It seems unlikely that Goodwood's innovative SpeedWeek will be a template for any future in which spectators are permitted to attend events, but it did offer hope. By staging this behindclosed-doors live-streamed spectacular, the West Sussex team showed that pandemics, lockdowns and enforced absences need not augur inevitable postponement, or even ring the death knell, for leading events. Best of all, SpeedWeek brought a little joy to legions of fans deprived of events and on-track action in 2020. But, then, Goodwood is special and whether others can emulate its staggering success (or need to) remains to be seen.

So, what was SpeedWeek? With its key motoring events – Members' Meeting, Festival of Speed and Revival – wiped out or severely compromised by coronavirus, Goodwood dreamed up a live event with elements of the three that all enthusiasts could enjoy, even if only the privileged few could watch it unfold from the hallowed banking.

For three days – 16-18 October (yes, the Week bit of the name is a little optimistic) – there were races, launches, displays, parades and much more focused on the motor circuit. There was a full-blown rally shootout with the likes of Walter Röhrl and Stig Bomqvist, plus a near-complete racecard boasting many Revival highlights such as the RAC TT Celebration, Gerry Marshall Sprint and Trophy, Goodwood Trophy and new Stirling Moss Memorial Trophy (previously the Kinrara Trophy).

Winners included a long-overdue triumph for the Lister-Jaguar Coupé, piloted by Frederic Wakeman and André Lotterer in the RAC TT, Blomqvist swapping out of his Ford Escort Cosworth Group A rally car to win Part 1 of the St Mary's Trophy in a Ford Galaxie (before crashing dramatically in a Corvette Sting Ray in the TT), and Marino Franchitti taking Lavant Cup honours in a Maserati Birdcage. There was a notable performance from Nick Padmore, who won a fearsomely quick shootout in a lap record-shattering 1min 9.973sec in the 1989 Arrows-Ford A11. That swept aside the benchmark that had stood since 1965, shared by Jackie Stewart and Jim Clark.

Parades included 70 years of F1, in which the star turn was Emerson Fittipaldi in his freshly restored (and now correctly identified) Lotus 72 chassis 7. Meanwhile Porsche put on an enormous show celebrating its Le Mans history, with everything from the Attwood and Herrmann 1970 917K to the New Man 956.

Viewers at home were treated to even more aspects than the lucky handful on site. Thanks to 12 miles of high-speed fibre cable, almost 50 high-definition cameras, including 19 trackside and 15 on-boards, plus a 180-strong crew fronted by ten presenters (led by Mark Webber, Sian Welby and Dermot O'Leary) in two studios, there was far more to the coverage than 'just' track action. In typical Goodwood fashion, a triumvirate of design gurus – Jony Ive, Norman Foster and Marc Newson – discussed their favourite cars, plus there were technological specials and much more.

Among those impressed was three-time F1 World Champion Sir Jackie Stewart. He said: 'Coming to Goodwood is always special. What the Duke of Richmond and Gordon, along with his team, have done at SpeedWeek is unique and a wonderful example of how to do things exceptionally well for the drivers, car owners and, most importantly, the spectators watching from home.'

Former F1 driver Mark Webber added: "The atmosphere and conditions have been fantastic. SpeedWeek has been a magical time capsule – the elegance of the vintage cars, as well as the diversity of machinery, never fail to amaze me."

Danish racing legend Tom Kristensen was, as always, busy at Goodwood. He said: 'I love coming here and it was particularly special to drive my 1997 Le Mans-winning Joest Porsche on a track for the first time since we won 23 years ago at Circuit de la Sarthe.'

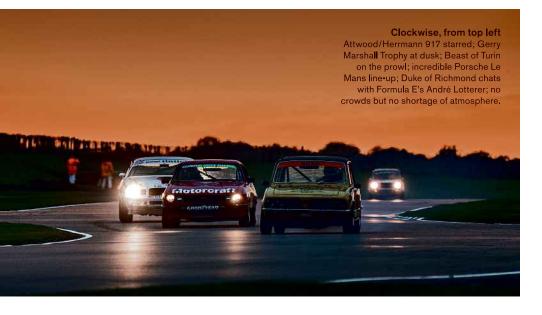
When all is said and done, and when some sense of normality hopefully has returned to the world, SpeedWeek may not prove to be the future – but it was a wonderful present.

Thank you, Goodwood.













Best of the Best lives

Despite the devastation of the 2020 concours calendar by Covid-19, one event that is carrying on is the annual Best of the Best Award. Pitting the winners of the world's major concours against each other in one final showdown, The Peninsula Classics competition has a reduced shortlist, but still four cars will be judged to declare the Best of the Best. How the announcement will be made – usually it is at a dinner in Paris during Rétromobile – was undecided as *Octane* went to press, but organisers confirmed the dinner would not take place in its traditional form.

The four cars vying for the title are Bestin-Shows from September's Concours of Elegance and Salon Privé in the UK, plus the two early 2020 concours in Florida: Amelia Island and the Cavallino Classic.



Voted Best in Show at the Concours of Elegance (by the owners who had their cars on display at Hampton Court

Palace) was this 1969 917 KH Coupé. It is Porsche's first-ever Le Mans winner, the car that Brit Richard Attwood and German Hans Herrmann piloted to be on the top step of an all-Porsche podium in 1970.



The contender from Salon Privé is the 1931 Alfa Romeo 8C 2300 Monza Spider Zagato that Scuderia Ferrari entered in

various races and hillclimbs for the likes of legendary Italian ace Tazio Nuvolari.



First of the two American cars is the 1929 Duesenberg Model J Town Limousine with Murphy coachwork

that was one of the co-winners at Amelia Island in March. Owned by the Lehrman Collection, it was built for California gold rush heir George Whittell Jnr.



A Ferrari prototype raced by Farina, Gonzalez and de Portago in period triumphed at the all-Ferrari Cavallino

Concours, which took place at Palm Beach, Florida, in January. The winning 1954 Ferrari 750 Monza Prototype by Scaglietti was restored by Tom Peck of Huntington Beach, California, and chassis 0428MD was the first four-cylinder, 3.0-litre 735 S to be built.

NEWS FEED

Replica F1 legends to be built; new home for the Gordon Murray Group; pics win prizes for pro and amateur snappers; new REVS event; stamp of authority; and HERO's festive cheer



Vanwall and BRM resurrected

Two great names from British motor racing's past are roaring back to life. First, on 19 October, the rebirth of the Vanwall name was announced, 62 years to the day after it claimed the first F1 Constructors' Championship. With that came the news that Hall & Hall is to build six replicas of the 1958 Championship-winning Vanwall, powered by a 270bhp 2489cc engine. Only five 'continuation' cars will be sold - at £1.65m plus VAT apiece – the sixth forming the core of a Vanwall Historic racing team.



The company, spearheaded by offshore powerboat racer Iain Sanderson, intriguingly adds that it has 'already commenced investigations to understand how the historic Vanwall brand DNA could translate into a vehicle for the 2020s'. A road car, perhaps?

Shortly after the Vanwall news came word that the Owen family had sanctioned the building of three new V16 BRM P15s - again by Rick Hall – to mark the 70th anniversary of the Bourne outfit. The cars will use 'original chassis numbers set aside in the 1950s' and will be built using original blueprints and 20,000 original drawings. The first car will go to the Owen family, while all three will be built to FIA standards and are expected to compete, offering a rare sight and awesome sound for motorsport enthusiasts.



Murray's new home

The Gordon Murray Group is to set up a £50m HQ in Surrey. The 130,000sq ft facility will open in 2024 to house design, research and development, engineering, sales, marketing and heritage. The company's Dunsfold site will be retained for building the new T.50 and T.50s. In other news, threetime Indy winner Dario Franchitti has been signed up to help develop the new road and track supercars and act as a company spokesman for the project.

Snappers' delight

Photographers have joined forces with 'automotive lifestyle brand' The Mechanists to launch awards open to amateurs and pros. Entrants can submit unlimited photos in six categories at £2 a pop. The awards were co-founded by Hedi Sersoub, Amy Shore, Drew Gibson and Rémi Dargegen, who will also lead the judging to see who gets prizes from sponsors including Bentley, Nikon, Farer Watches and HoldFast Gear. See themechanists.com/iap-award.

REVS needs your vids

Next lockdown initiative from REVS-limiter is a full day of videos produced by enthusiasts and special guests. Taking place on 28 November, REVS-Garagistas will showcase pre-submitted videos of not longer than six minutes. See the Facebook page for details: facebook.com/groups/revslimiter.



Modulo gets licked

An Italian stamp featuring the Ferrari 512S-based Modulo has been dedicated to Pininfarina on the 90th anniversary of the company's foundation. Some 400,000 of the €1.10 stamps will be printed by Italy's Istituto Poligrafico e Zecca dello Stato.

Christmas challenge

HERO-ERA has condensed its RAC Rally of the Tests and Le Jog replacement event into a one-day festive challenge at Bicester Heritage on 19 December. Per Ardua Ad Infinitum kicks off at 8.30am and the first cars will finish at 3pm. See heroevents.eu.



Ghost signs

Old enamelled-iron advertising signs are now very valuable, which is why you never see them in situ anymore. Collectors have nabbed the few that escaped wartime scrap drives.

It's ironic, then, that you're more likely to spot a much less durable kind of sign today: the type that was painted directly onto a wall or railway bridge. Usually they were overpainted once their message was out of date, but occasionally they linger on in faded form as 'ghost signs'. The superb example pictured here was recently spotted in Exeter. Advertising Redline Super Petrol and depicting an old-fashioned pump with illuminated glass globe, it dates from the early 1930s and survived because it was concealed behind a later hoarding that has recently been removed. Like shipwrecks revealed by shifting sands, once exposed to the weather – and to property developers – these painted signs are extremely vulnerable.

So if you manage to snap a 'ghost', who you gonna call? Try searching for Ghost Sign pages on Facebook and your photographic evidence will be gratefully received. Mark Dixon

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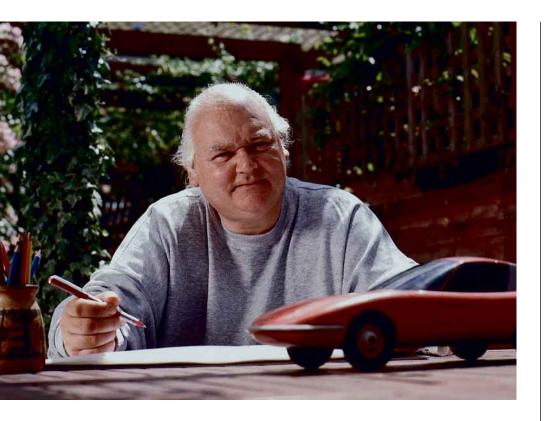


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Oliver Winterbottom b.1944

A designer dedicated to the wedge whose heroes were Sir William Lyons, Colin Chapman and Giorgetto Giugiaro

KENT-BORN designer Oliver Winterbottom may not have been as revered for his creations as the subjects of the other two obituaries on this page, but he was more prolific. Famed primarily as an evangelist for and a primary exponent of the 'wedge' school of styling through the 1970s and '80s, he designed arrow-shaped cars – principally for Lotus and TVR – that are possibly better appreciated now than they were in period.

Winterbottom was the son of a doctor and even as he was packed off to boarding school aged 11 had already decided on his future career... and he never wavered. Fresh out of school, he secured an apprenticeship at Jaguar in Coventry. After having a hand in the stillborn XJ21, he moved to Lotus, where Colin Chapman entrusted him with designing the controversial, federalised second-generation Elite (Type 75) that went into production in 1974. It was followed a year later by the stillsharp but more conventional-looking Eclat, which was also based around the 907 slant-four.

While the cars rapidly devalued and were

soon banger money with a terrible reputation for reliability, they had marked a bold new direction for Lotus: Colin Chapman, having tested the water with the Elan +2, determined to take his company upmarket with luxurious four-seater GTs (though they were still really 2+2s by any other manufacturer's standards).

When Winterbottom later landed at TVR, he dished up more of the same and redefined the look of the Backpool marque then run by Martin Lilley. Gone were the bulbous curves of the preceding 3000M and Taimar and, heralded by Winterbottom's 1980 Tasmin, in came the era of the 'origami' TVR, which lasted right into the 1990s before curves made a major comeback with the Griffith.

Winterbottom then returned to Lotus, where he designed the M90 concept and was head of development of the Lotus V8, before leaving to become a full-time design consultant.

He famously badgered publishing houses for years to print his entertaining memoir and, thankfully, Veloce eventually picked up A Life In Car Design.



Aldo Brovarone b.1926

THE MAN behind the delectable shape of the Dino/Ferrari Dino has died. Having started his career at Cisitalia, in 1953 Brovarone joined Pininfarina where he started as understudy to Francesco Salomone and Franco Martinengo, and where he worked until his retirement in 1989. Rarely credited for entire projects, he had a distinctive hand in many great designs such as the Alfa Romeo 6C Superflows, Maserati A6 GCS and Ferrari 375 America and Superamerica. More mainstream perhaps were the Ferrari F40, for which he was responsible for the rear wing, and the Alfa Duetto, for which he penned the original outline.



Don Hayter b.1926

HAVING STARTED his design life with aircraft - he worked on the Lancaster -Don Hayter was instrumental in the creation of the MGB. He had already had a hand in the production of Jaguars, Aston Martins and MGs before he was taken on at Abingdon full-time as a draughtsman. Hayter worked on the MGA-based EX205/1 and the monocoque EX214/1, and, with the MGB given the go-ahead, it was Hayter's task to make the concept production-ready. The rest is history. While that is unsurprisingly the feat for which he will be best remembered, it was not the end of an Abingdon career that concluded only when the factory shut its doors for good. He later designed mobility solutions for disabled people.



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Gee whiz, it's a G-WAC!

John Davies decided he wanted this 'G-WAC' Land Rover Discovery restored to exact press launch specification

THE LAUNCH OF the Discovery in 1989 made quite an impression on the 18-year-old me, since I'd been introduced to Land Rovers a couple of years earlier by a friend who was restoring a Series One. In fact, I bought my first Landy in 1989, which was also a Series One. Thank heaven for student loans!

In 2017, I finally managed to buy a nice early Discovery, a 1989 car, but it was so low-mileage that it was really too good to use. Then I heard that *Octane*'s deputy editor, Mark Dixon, was thinking of selling his 'G-WAC' project, and I realised that here was a car I could rebuild to a good, usable condition, and which would have a great history behind it as well.

The G-WAC Discoverys are so-called after their registration numbers. When Land Rover launched the Discovery in October 1989, it registered 86 pilot-build vehicles in the sequence G451 to G537 WAC (there was no G500 WAC) for journalists to drive on the test routes down in Devon. Mark had bought his car, G510 WAC, in the late 1990s before interest in early Discoverys had really taken off; it was only ten years old at the time but was already suffering badly from corrosion.

Fortunately, Mark had stockpiled some hard-to-find spares for G510, which made the restoration viable. But who to entrust with it? I desperately wanted the car finished in time for the Discovery's 30th anniversary celebrations at Plymouth in October 2019. Then I heard about Mark Harrow, who had restored a car for the chairman of the club dedicated to early Discoverys, the Project Jay Preservation Group ('Jay' being the vehicle's codename). I thought, if he's good enough for the chairman, he's good enough for me – and so it proved.

Mark Harrow did an amazing job. Most of the floorpan needed replacing, along with the inner wings, the sills and the front part of the roof – but all the outer panels are original, other than one rear wing and the rear door. One of the most challenging parts to find was a front bullbar: I don't like them, but G510 had one for the launch in 1989, so I decided to reinstate it. Mark finished the car just a few weeks before the 30th birthday party and I was delighted for his sake that it won Best In Show.

It's sobering to reflect that only 24 of the 86 press-launch vehicles are known to survive today, of which half-a-dozen are MoT'd. That means a road-legal G-WAC is a lot rarer than a pre-production Series One Land Rover! And it's actually harder to find certain parts for the Discovery, particularly interior trim. We've reached the strange situation where a vehicle from the late 1980s is more difficult to restore than one from the 1940s – so I'm very happy that G510 is now as good as I want it to be.



IN THIS MONTH JANUARY 1958 Lego is patented

These days, pretty much everything you could imagine can be built in Lego, including countless cars – all of which seem to be bought as presents for kids and yet are built by adults. But it wasn't always thus.

The humble Lego brick is a supreme piece of design: literally a brick, but with interlocking capability, so no need for mortar in your construction. Anything built can be taken apart again, and the pieces reused to make new things. Every child of the '70s seemed to grow up with Lego, which, along with Airfix kits and Meccano, was one of the toys that allowed you not only to play but to be creative, too. Many an architect began their career on the living room floor.

Lego's inspiration arguably came from the pre-war workshop of Hilary Fisher Page, a British toymaker frustrated with wooden toys who saw a future in injectionmoulded plastics. Under the brand of Bri-Plax (Kiddicraft) he patented the Interlocking Building Cube in 1940. After the war, Page produced Kiddicraft Self-Locking Building Brick kits.

They came to the attention of Ole Kirk Christiansen in Denmark, who saw the potential of the design and in 1949 produced his own version called the Automatic Binding Brick. This is what became the Lego brick in 1953.

The Lego (from *leg godt*: 'play well') company traces its roots back to the first decade of the 20th Century and a woodworking shop in Billund, Denmark. Following the Great Depression and a slump in sales, production moved from furniture to miniature models and then wooden toy production.

By January 1958 and through constant design revisions and improvements, the Lego brick as we now know it was patented. And, while you've always been able to build boxy 'cars' with the Lego of old, the arrival of Lego Technic in 1977 and ever more specialist building sets has opened up a world of new possibilities. There are now officially licensed Lego kits of all kinds of vehicles, from Fiat to McLaren and Porsche. Squint and they look just like the real thing; well, as near as you can get using straight edges, anyway. **Neil Godwin-Stubbert**

ARTCURIAL //Motorcars



1972 Matra MS 670, winner of the 1972 Le Mans 24 Hour race (Hill/Pescarolo)

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FLORIAN KAMELGER

This doctor-turned-entrepreneur co-runs a Swiss Aston Martin dealership, races Astons, builds cars for Zagato – and much besides Interview Mark Dixon



1. These mountain boots by Salewa symbolise the way that my wife and I escape the stresses of daily life with outdoor activities such as climbing, hiking, cycling and running. The lime green colour also happens to be similar to the current livery of Aston Martin Racing!

2. Even though I'm very busy with my business ventures – my partner, Dr Andreas Baenziger, and I run the R-Universe Group of brands – I try to maintain a balanced lifestyle, including reading good books. *A Thousand Splendid Suns* by Khaled Hosseini is one of the best novels I've read recently.

3. Switzerland is an important market for high-end sports cars, including Lagonda, and this menu is from our restaurant in Zurich called 1904 Designed by Lagonda. Created in collaboration with AML's design team, it's a stunning venue, with great food from our Michelin-starred chef.

4. Being involved with the Aston Martin Valkyrie project brought us into the world of Formula 1 through our fellow partner, Red Bull Racing, and led to us spending a lot of time with friends and customers in the F1 paddock – hence this pass from the 2016 Singapore Grand Prix.

5. I knew from the age of 11 that I wanted to be a doctor and this stethoscope and forceps represent my former career as a specialist in orthopaedic trauma surgery. Becoming an entrepreneur, initially in a medical business and latterly in the automotive world, meant that I had to give up medicine, unfortunately, since there just aren't enough hours in the day!

6. Music has always been a part of my life: at school and university I was in a couple of bands, whose names I will not be revealing... As my kids get older, I hope that music will take more of a priority.

7. Andreas and I realised early on that racing was ideal for engaging customers at our Aston Martin St Gallen dealership. I'd describe myself as a reasonably quick gentleman driver and in 2019 we represented Aston Martin in DTM.

8. This badge is from an Aston Martin Vanquish Zagato. I am good friends with Andrea and Marella Zagato and our R-Reforged division in Warwick is building the recent Zagato V12 Heritage Twins: a coupé and speedster, sold only as a pair.

9. The Swiss and Italian flags reflect my upbringing in the northernmost part of Italy, the South Tyrol, which is German speaking; I also have Austrian citizenship and am now resident in Switzerland. But my heart will always be in the Dolomites.



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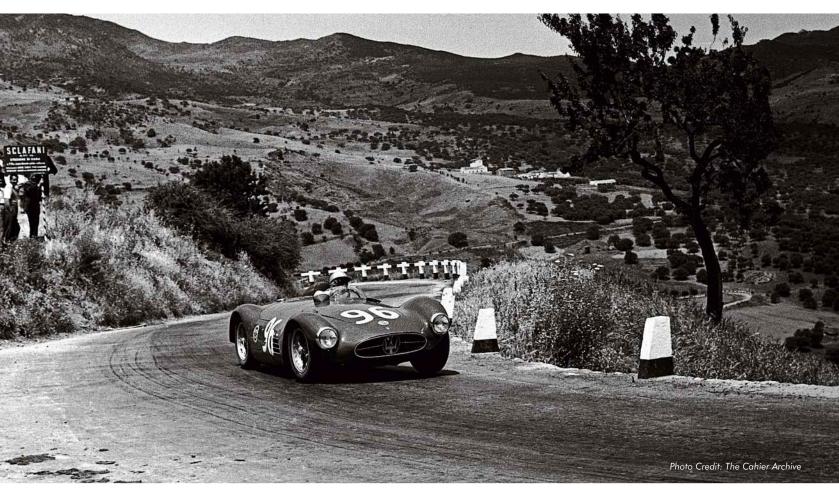
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1955 Maserati A6GCS/53

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JAY LENO The Collector

bout ten years ago I set off to find that most British of British cars, a Bristol 403. I'd never even seen one in person. They're extremely rare here in America. Years of reading LJK Setright made me feel as if I just had to have one.

When looking for a car they always tell you: 'Don't buy the first thing you see, have it inspected by a professional.' Whatever you do, for goodness' sake don't buy it sight unseen over the phone. Of course, I broke those rules. I only found one. I couldn't find anybody who had ever heard of a Bristol, let alone a professional. And I bought it sight unseen, over the phone.

Mr Setright, in his book, said that only the finest gentlemen purchase Bristols, so I was counting on that when I sent off my cheque. Luckily for me, Setright was right. When the car arrived it was exactly as described by the owner. Nice paint, excellent interior, no body rot of any kind. But a lot of miles on the engine. It did tend to smoke a bit (as the English do), but that was because of a worn-out valve guide.

In fact it smoked a little too much for most Californians. People at

traffic lights would yell at me 'Hey mister, your car smells!' So I parked it, assuming that I would get to it at some point. Other projects got in the way and so last year, after six years of it sitting, we decided to pull the engine and do a complete rebuild. Best thing I ever did.

The BMW 328 six-cylinder engine was very unconventional. At first glance many assume it is a twin-cam. Nothing could be further from the truth. A single camshaft is located low in the block. A complex inclined valvetrain consists of twelve rocker arms and both short and long pushrods that cross over each other into a single cylinder head, with big valves and hemishaped combustion chambers. The cylinders themselves are Siamesed. This means there are no water jackets separating them. And the sleeves touch. This makes the block short because it's compact.

Bristol was given the BMW 328 engine as part of Germany's war reparations with the Allies. Bristol immediately set on improving and making it their own. According to Setright, in his excellent book *A Private Car, an Account of the Bristol* – and I quote – 'one of the metallurgical divisions made by Bristol, with a BMW engine, was to make the cylinder liners of their own brivadium alloy and austenitic steel used as a sleeve valve

for their long-lived Centaurus aero engine. A bore life of six hundred thousand miles was not uncommon'.

For the chassis, Bristol used its aircraft engineers and a lot of aircraft technology, such as tubular steel body skins with aluminium. The Italians call it *Superleggera*. When you look at a Bristol you can sense its aircraft origins. Everything is smooth. There are no exterior doorhandles, and everything is very aerodynamic. My 1955 403 is the fourth generation of this model and has the updated 100-horsepower engine. I realise 100 horsepower doesn't sound like much, but you're only pushing 2700lb. The engine is only 2.0 litres but feels

like much more.

WHEN YOU LOOK

AT A BRISTOL YOU

CAN SENSE ITS

AIRCRAFT ORIGINS.

EVERYTHING

IS SMOOTH'

It's hard to believe the 403 is a pre-war design. It's a magical car to drive. You can really feel the aerodynamics coming into play. Wind noise is minimal and at 70mph you can have a normal conversation. On the highway, when you take your foot off the gas, the car cuts through the wind as if it were freewheeling – which it also has on first gear.

Road feel is excellent. Fast twolane roads are really the Bristol's

forte. It's easy to understand why so many Bristol owners were also pilots. Even the two spokes of the steering wheel look like the controls of an aircraft. And there's something satisfying about being able to use all your car's power all the time. When you get above 2500 on the tachometer, this is when it really comes alive. And all three Solex carburettors come into play, making the car feel almost as if it were turbocharged. Which, of course, it's not. Top speed on mine seems to be around 106mph.

I have to admit that what really sealed the deal for me was the owner's manual: leather-covered, beautifully illustrated. All the drawings look like something Arthur Rackham might have done for Dickens' A Christmas Carol. Unlike today's manuals, which are pretty useless because of constant legal warnings such as 'do not drink contents of battery' et cetera, this manual tells you everything you need to know, from starting the car to adjusting the valves and everything in between.

Of course, it wouldn't be English were it not so wonderfully understated. For example, you know why Bristols don't have air-conditioning? According to the manual, if they did you would miss out on the wonderful pastoral smells as you cruise through the countryside.

Can you get more British than that?



JAY LENO Comedian and talk show legend Jay Leno is one of the most famous entertainers in the USA. He is also a true petrolhead, with a huge collection of cars and bikes (jaylenosgarage.com). Jay was speaking with Jeremy Hart.



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DEREK BELL

The Legend

o much is going on in the world as this column is coming together, be it the global pandemic or the US elections. As such, motorsport seems so inconsequential in the grand scheme of things. Nevertheless, I cannot hide my admiration – my gratitude – for those who are staging race meetings. Having not attended Salon Privé, I had hoped to make it to West Sussex for Goodwood SpeedWeek but, for obvious reasons, that didn't happen. I had to be content with watching the live feed instead.

I take off my metaphorical hat to the Duke of Richmond and his team for somehow staging such a

'HAMILTON REMINDS

ME OF SCHUMACHER,

WHO SIMILARLY

WASN'T BORN WITH A

SILVER SPOON STUCK

IN HIS GULLET'

dazzling show amid the direst of circumstances. There were a few incidents during races that made me wince, but overall I was impressed by the driving and also the side attractions. The tribute to Sir Stirling Moss was particularly moving; the guitar-wielding Dire Straits frontman Mark Knopfler was on hand to provide musical accompaniment. We all miss Stirling massively, and it was only right that 'Mr Goodwood' received such a memorable send-off.

I must admit to spending far more time glued to the gogglebox than is probably healthy, but I was also transfixed by the Petit Le Mans encounter at Road Atlanta. It was a race that reminded me, if a reminder were needed, why I love motor racing. This was a tenhour mini-enduro, but nobody was sure of the outcome until the last gasp. The Wayne Taylor Racing Cadillac of Renger van der Zande, Ryan Briscoe and Scott Dixon emerged victorious, but the fast boys were treating it like a ten-lap Formula Ford thrash. I spent a significant chunk of my career competing Stateside, and it never ceases to amaze me how rule-makers always seem to get it right when it comes to promoting close racing.

Which brings me to Formula 1. As I write, the World Championship has yet to be decided, but it seems clear-cut that Lewis Hamilton will be crowned for the seventh time. I have mentioned Lewis several times before in this column, but I hope you won't mind me doing so again. He claimed his 92nd Grand Prix victory in Portugal, which edges him clear of Michael Schumacher in terms of all-time victories.

Some 'Eff One' types will say, with some justification, that he has had the quickest car for as long as anyone can remember. I always counter this by saying that the World Champion in any given year usually has the best weaponry at his disposal.

What impresses me more, these days, is how Lewis has matured. I know a lot of people have issues with his stance on various things, but just look at the way he behaves after a race. He says all the right things, thanks people where necessary, and acts like a champion. There were times in the past when I thought otherwise, but he hasn't forgotten where he came from. Remember, Lewis may have had a leg-up courtesy of Ron Dennis when he was a pre-teen karting protégé, but he came from humble beginnings and delivered when it mattered. In this sense,

> he reminds me a lot of Schumacher, who similarly wasn't born with a silver spoon stuck in his gullet. *His* father was a bricklayer, after all.

> Of course, these days drivers are media-trained to within an inch of their lives, but you can always tell when one deports themselves well or when they are just trotting out empty platitudes. Lewis has an aura possessed by the greats of the sport. I cannot claim to know him at all well, but on the rare occasions I've spent time in his company

he has been friendly and accessible. That isn't always the case, believe me. I am an enthusiast as well as a former professional driver, so it always comes as a disappointment when you meet a star racer and they're not, well, *pleasant*.

Lewis's great hero is Ayrton Senna, a man whose record went before him. I only ever raced against him once, and that was in the 1984 Nürburgring 1000 Kilometres, when he drove a Joest Porsche 956. However, it wasn't until a little while later that I actually met the Brazilian. It was while he was driving for Team Lotus. He was with team manager Peter Warr, whom I knew reasonably well. We started chatting, but it was immediately obvious that Senna had no idea who I was or why he should bother conversing. I still maintain that he was a brilliant driver, and one who transcended motorsport, but I cannot say I warmed to the man.

But, then, being likable doesn't make you faster. The point is, I admire Lewis for not having disappeared up his own tailpipe. Success may breed success, but from my experience it also amplifies certain personality traits. If you're a nice person, you remain nice. If you're an arrogant so-and-so, you merely become insufferable. There's a lesson in there somewhere.



DEREK BELL Derek took up racing in 1964 in a Lotus 7, won two World Sportscar Championships (1985 and 1986), the 24 Hours of Daytona three times (in 1986, '87 and '89), and Le Mans five times (in 1975, '81, '82, '86 and '87).



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STEPHEN BAYLEY

'TO ASTON, CONNERY

BROUGHT SADISM,

SEXISM, HEDONISM,

REFINED VIOLENCE,

SHARP STYLE, GENTLE

WIT, MUSCLES'

The Aesthete

f William Lyons had not been so epically tight-fisted, James Bond's car would have been an E-type. And then where would Aston Martin be? How might the F-type's fortunes have been improved? The producers tried to blag freebie Jaguars, but Lyons was disinclined to deal. So 007 got a DB5. But that was only in *Goldfinger*, the third Bond film. Few remember now, but Bond's first movie car was a Sunbeam Alpine. (In the books, it's a Blower Bentley.) Sometimes we forget for a reason.

Sean Connery's death brought this to mind. Seeing our suave spy – the face that shook a thousand martinis – in a DB5 delivered to Aston Martin an infinitely

precious set of brand values without which, I suggest, the company would not have survived. With historic roots in Feltham and Newport Pagnell, the business was not truly competitive with Lyford Cay or the Hotel du Roc.

It's an assumption of pop-culture analysis that cars in the cinema add meaning and mystique to heroes and villains. Never mind the famous Mustang in *Bullitt*; Ford made sure the bad guys were in Chrysler products. But with Bond,

it was the other way around. Sean Connery added mystique and meaning to Aston Martin, hitherto a bit of a muddle in terms of semiotics. Did no-one notice that the supremely elegant gentleman's carriage was wearing super-light Italian clothes?

The British excel at soft power. We are the best at the creation and management of global sports: football, tennis, golf. Higher education, the media, retail, architecture and design, bio-medical research, royal families, pets, financial services, literature, organised heritage. Here we have no rivals in expertise. And to this list we can add snobbery, a powerful discriminatory tool in business and in life.

The Bond producers wanted Cary Grant, David Niven or Rex Harrison, well-spoken gents all, but these actors declined. Instead they got 'Big Tam', as Connery was known in his modest acting career before his Doolittlelike transformation into 007. Big Tam was handsome, fit and charismatic, but came with a CV that included a stint as a milkman and an unhelpful Scottish accent.

So the director, Terence Young, got to work. Young was the Cambridge-educated son of a senior colonial official: debonair and worldly. It was Young who got the muscle-bound Connery into flattering suits by Anthony Sinclair – the 'Conduit Cut' was his signature – and taught Big Tam how to handle a fish-knife rather than dumbbells. We might also assume elocution lessons and cosmetic dentistry were included, too.

Of course, Bond's creator, Ian Fleming, had already brought impressive amounts of brand-related snobbery to his masterpieces. Fleming was a most superior Old Etonian who did not disguise his distaste for the milkman from Edinburgh. His pages are littered with status-markers: but soon the on-screen Connery was perfectly comfortable with "49 Montrachet' and, in one of art's greatest transformations, so exceeded the range

and expectations of his creators that, to most of the world, 'James Bond' means Connery, not Fleming. Still less, Terence Young.

So, these are the precious brand values Connery brought to Aston Martin: sadism, sexism, snobbery, hedonism, refined violence, great good taste, sharp yet relaxed style, gentle wit, amazing muscles. You could not have a more valuable set of associations for fast cars.

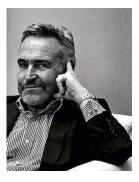
Fleming's own taste for cars was altogether different: he drove

Thunderbirds because he enjoyed their power and gadgets; latterly, a Studebaker Avanti with an incongruous Home Counties-style badge-bar. Meanwhile, the real-life spy Kim Philby drove a grim Humber from the Ministry of Defence car pool.

And now we find Aston Martin is searching for a new persona to add value to its not-quite-utterly-fabulous 2021 range. This is David Adjaye, the architect of 130 William, a 69-storey billionaire ghetto in Manhattan's Financial District. The term 'curating' is always a Signal Passed at Danger and Adjaye, with Aston Martin branding, has curated five apartments here. The furniture and textiles in these apartments (ten mill and up) are Italian. They come with a 'free' DBX.

And in what is certainly a personal first for me, I gather Adjaye has included real stone accents in *pietra d'avola* marble inside cars that are already carrying a weight of expectation they might not be able to support.

In architecture, unnecessary and meretricious look-atme details are known derisively as 'featurism'. Wouldn't Big Tam have sneered at the featurism of ludicrous stone details in a car? And weren't the best Astons meant to be *superleggera*? But maybe the stone is a memorial for a set of values lost when Sean Connery died.



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

'THIS BULGING 930

TURBO WAS DIRTY

AND ROAD-RASHED.

MAKING IT LOOK

HARD AND BAD, I

NEEDED TO DRIVE IT'

The Driver

distinctly remember my first Porsche 911 Turbo experience. It was in the late 1970s, when most cars were pretty humdrum. Whatever, I wasn't interested in cars because, as a teenager, I was madly fixated with 'bikes. Motorcycles were so much faster, more exciting and dangerous. My father's classic cars, consisting of Bentleys, 356 Porsches and a couple of old Lancias, were pretty unexciting and felt lumbering in comparison to my Yamaha RD50. OK, it only managed 60mph flat on the tank but through traffic it was like a red-hot poker, with the throttle always cranked wide.

There was a gang of us who rode and 'scraped' our

bikes around tree-lined mountain roads and I still have cold shivers thinking about how dangerous it all was. Every time I swung a leg over my Yammie it was a fearless, flat-out race, bringing frightening meaning to the term 'organ donor'.

One summer in Cape Town, some German arrived on the scene in a very early Porsche 911 Turbo. He was involved in music and nightclubs and 'presented' with the cliché blond mullet and ankle boots! Only rock stars wore those

- the rest of us wore brown Grasshoppers or Converse plimsolls, long before they became the retro-chic signifiers of middle-aged arty types. Although I hated to admit it, the Turbo really did turn my head. Squatting on wide Fuchs alloy wheels shod with impossibly low-profile Pirelli P7 tyres under those bulging wings, the Porsche looked slightly bonkers, with that 'whaletail' on the rear lid being the final mad flourish.

Immediately I learnt that this wasn't simply a 911. It was so special, it had its own moniker: 930. A couple of my father's friends had 911s but they were all rather dinky-looking in comparison, and fussily shiny. I remember being sternly admonished 'not to touch' the concours paintwork by one particularly anal architect, which annoyed me. But this full-fat, bulging 930 was different. It was dirty and road-rashed, making it look hard and bad. I needed to have a drive...

Duly persuaded, Mullet Man invited me into the passenger seat – on the wrong side of the car, this being a desirable import – and wanged the gruff lump into life. On those low-profile tyres the ride was harsh and fidgety, with raw levels of NVH (noise, vibration, harshness; a term I didn't know back then). Crashing and banging out of town, we cleared the 'burbs to where a winding beach road opened up ahead of us. Hans dropped down the 'box and opened the throttle bodies. The engine spun up, then the full turbo force smacked in at 4000rpm. My brain, never having experienced turbo thrust, couldn't quite keep up with the sensation of acceleration accelerating itself. Most performance cars of this period needed to be wound up all the way to the redline, where the power resided. But in this crazy toad it all hit at once like a very firm kick in the pants. Intoxicating.

In London in the late 1980s, old Porsche 911s were a dime a dozen, with careworn examples languishing on the streets of Fulham, Clapham and Chelsea. But a 930

Turbo was a rarer sight, and I always admired its muscular looks. Purists are often dismissive of the Turbo models because their air-con, electric seats and sunroofs added weight to a car famous for its tendency towards snap oversteer. A wide-ratio, four-speed geabox with a floppy lever action didn't help. The 930 soon became known as the *Witwenmacher* for good reason.

But I always liked its slightly debauched air. Geeky fanatics stuck to their spartan 911 S models but

the Turbo was the choice of carelessly wealthy types who wanted to get places fast in comfort. And if they had to lean on the big brakes and 'go in' slightly slower, they sure could 'come out fast' the other side while tying up a lucrative deal on their fancy in-car telephones. Their lives were more interesting than obsessing about 'taking the perfect line', unless it was by way of Bolivia.

Some years later I managed to persuade a friendly car dealer to lend me a 3.3-litre Turbo for the weekend. As with all Porsche models, the Turbos were continually honed and refined and I was amazed at how lovely the big beast was on the motorway. Quiet engine, cosseting upholstery and a decent ride. Still super-sharp but the early hot rod had evolved into a 300bhp fat cat. The 3.3 was heavy and powerful so it had to be driven with discretion on the winding country lanes, but with 917-derived drilled disc brakes you simply slowed things down effectively before the corner.

With my girlfriend on board I was careful with the Turbo, so I was bemused when I gently overtook some arbitrary Corolla trundling along a motorway. Its driver started hooting, gesticulating and shouting, his face apoplectic with rage. Porsche 911 Turbos can have that effect on some people who are not fat cats.



ROBERT COUCHER Robert grew up with classic cars, and has owned a Lancia Aurelia B20 GT, an Alfa Romeo Giulietta and a 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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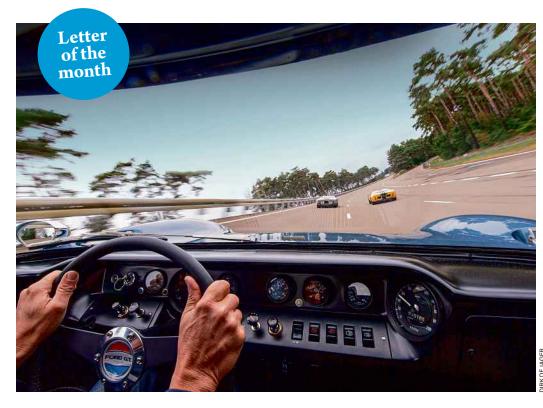
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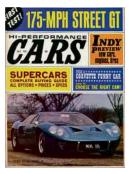




Sale of the Century

READING THE Ford GT40 cover feature in *Octane* 206, I realised that I had driven and photographed the Mark III on the cover, M3/1101, for the July 1967 issue of *Hi-Performance Cars* magazine, 53 years ago [pictured right]! If I remember correctly, it was the New York Auto Show car.

The negative comments about it mentioned from the original *Car and Driver* story (they had the same car a week or two before I did) were, and still are, questionable. When I drove it, it had none of the problems that they wrote about and the car was not repaired before I got it. The build quality was not great, but mechanically it was perfect. It was an incredible thrill to drive. That Mark III was one of a few GT40 road cars that Ford had in a building in Secaucus, New Jersey, that they wanted to get rid of.



My friend Bill Kolb handled high-performance car sales at Ford's factory-store in Manhattan and was given the Mark III to try to sell. He was also told to see if he could get rid of the other road cars, used by Ford for executive loans, promotions and the like, that had scratches, dents, bent Borranis and so on.

A couple of months after I did my story, Bill called and asked if I wanted to buy the Mark III, or any other road car in Secaucus. The price was \$5300 for any one. I'll never forget what I told him: 'I'll pass. I'll probably be able to buy one cheaper next year!'

By the time I was ready to buy, prices had already soared into the *Twilight Zone*. Decades later, Bill and I both ended up buying 2006 Ford GTs and each year at Christmas we toast to our GTs and 'the ones that got away'. *Martyn L Schorr, Florida, USA*

Servicing the company car Your feature on the recreation

of the Goldfinger DBS in *Octane* 210 reminded me of a summer afternoon in 1968. While returning to Harrow after a day at Silverstone, my mate Andy suggested going via Newport Pagnell and the Aston Martin works. We parked up and reviewed the brand new DB6s marked up for paintwork rectification and the short row of DBS bodies in white, all unguarded and just off the road.

Just as we were about to leave, I saw an unwashed and neglected DB5 across the road, parked next to the factory wall. Its rear numberplate was angled at 30° skyward, so clearly needed investigation! All the Bond features were there, including the slot for the rear shield and the roof hatch. The latter was particularly nicely done with a felt seal, and the whole car seemed to be to production quality. The only items missing appeared to be the twin .303 Brownings, but as I am given to understand that they measure over three feet long I think that they may have defeated even Q's legendary packaging abilities. Mike Potts, Hertfordshire



Silverstone snapshots

Recently I came across some old photographs [including the one above] of the 1951 British Grand Prix at Silverstone that I took when we went there to witness the debut of the 16-cylinder BRM, driven on that occasion by Raymond Sommer.

As you doubtless know, sadly the BRM never left the starting line because something broke. However, I took a few pictures with my primitive Kodak Brownie Special that had a shutter speed of 1/25th of a second – I was only 12 at the time – and I think that they are quite evocative. *Peter Bill, Worcestershire*

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Harry's harvester

As a subscriber of many years, I totally love your magazine. My wife actually sends a photograph to me at work of the envelope when it lands, with the message 'It's *Octane* day!' The excitement is near-unbearable.

Issue 210 contained a wonderful article by Harry Metcalfe [above], detailing his purchase of one Case combine – with a 24ft header. Quite intoxicating. I have never really thought about the workings of a farm machine and its options or even its engine capacity; however, I was fascinated.

I wanted to thank you for the introduction to super-cool farm hardware, and for turning me into a 'harvester head'! *Carl Barlow, Warwickshire*

Bardot and the boxer

Edward Levin's comments in *Octane* 209 about the Ferrari Berlinetta Boxer may be true, but they don't tell the whole story.

Quoting directly from *Il Cavallino Nel Cuore*, a book by Leonardo Fioravanti, whom I had the pleasure of interviewing in Turin for the Ferrari Owners' Club of New Zealand, the term 'BB' was inspired by none other than Brigitte Bardot.

Referring to Pininfarina's launch of its design, which eventually became the 365 GT4 Berlinetta Boxer, Fioravanti said '[It was called] BB, because Bellei, Scaglietti and myself [were] enamoured of the beauty of Brigitte Bardot... and of "our car" and [it was] given the code name "BB". In the beginning, in fact, no-one had imagined that it would be a berlinetta.

The term 'boxer' applied to the 365 engine, and its successor, is erroneous in that it is actually a flat V12, as opposed to a true boxer engine – which tends to support Fioravanti's account! *Roger Adshead, New Zealand*

Forgotten Jaguar?

As an avid petrolhead who, when younger, raced all sorts of cars, I have now at 70 years of age settled down with one of the best cars I have ever had: a pristine 2010 Jaguar XKR Convertible [below].

My question is: why do I never see this model featured in any magazine? It is one of the best cars Jaguar ever made and has the performance to beat most of its competitors. I always believed it would become a classic in its own right but I never see any featured in print. Does anyone have any thoughts as to why not? *Rob Hollick, West Midlands*



Still young at heart

In 2017 I visited the Tour de Corse Historic, which is one of the last really fast classic rallies in Europe. It's a great joy not only for the participants but also for spectators, who can watch from a bistro chair while drinking a *café au lait* as the rally cars pass by, inhaling their smells and sounds, under the constantly shining, warm Mediterranean sun.

Among all the cars in the parc fermé at Bastia, I noticed two 911 SC RS homologation specials from 1984, wearing the names of Gérard Larrousse and Vic Elford – who are pictured together in your interview with Elford in *Octane* 210. At the next parc fermé I waited for the two 911s to arrive, and Gerard and Vic got out of their cars right in front of me [below]. Gerard looked as sporty as ever – but I noticed Vic rooting about in the footwell of his car. What was he looking for?

My eyes misted over when I realised that Vic was trying to find his walking stick – but then he briskly got out of the car and walked over to Gérard. It was an emotional moment for me, and gave me hope: yes, we are all getting older – but the adoration we feel for our beloved race cars will never die.

Norbert Schroeder, Germany



Looking for a library

Do any of your readers know of a lending library that specialises in motorsport books?

For example, I would like to read a book about Masten Gregory, but I am not a collector and I just want to read it once. Any I have found for sale are priced at over £100.

I know there used to be such a library many years ago, as I remember borrowing *The Grand Prix Car* by LJK Setright. *Jim Gavin, Northern Ireland*

Heroic efforts

I'm not sure how many of your readers are aware of the fantastic library of classic rally films on the 'Hero Events' section of YouTube. The features are generally in a high-quality format, the cars and scenery stunning, and there is some aerial footage, too.

With the current restrictions making ordinary life difficult, this has been a welcome distraction. *Simon Booth*, *Norfolk*

Licensed to thrill

I was particularly thrilled by the article about the Alfa Romeo 2500C Turinga in *Octane* 208. It's easy to imagine the difficulties first owner Luigi Fallai encountered during his long trip through war-torn Europe, from Milan to his Alfa Romeo dealership in Stockholm, Sweden, in late 1945.

As described in the article, the car was registered in 1947 by Uno Ranch, who had a Bugatti dealership in Gothenburg. A few pictures of it are included in his book *Uno Ranch Berättar* ('Uno Ranch narrates'). Mr Ranch used the car with the temporary licence plate O978 in white figures on a red background for quite a long time before he changed to a regular registration, O11118, in black figures on a white background, as seen in the period pictures in the *Octane* article.

The colour of the licence plate makes me believe that the pictures do not show Luigi Fallai going north on his maiden voyage towards Sweden; instead, they are of Uno Ranch [below] travelling south through Europe for a post-war visit to Bugatti in Molsheim. It's also likely that the woman in the other photos is Birgit, who later became his wife. *Christer Persson, Sweden*



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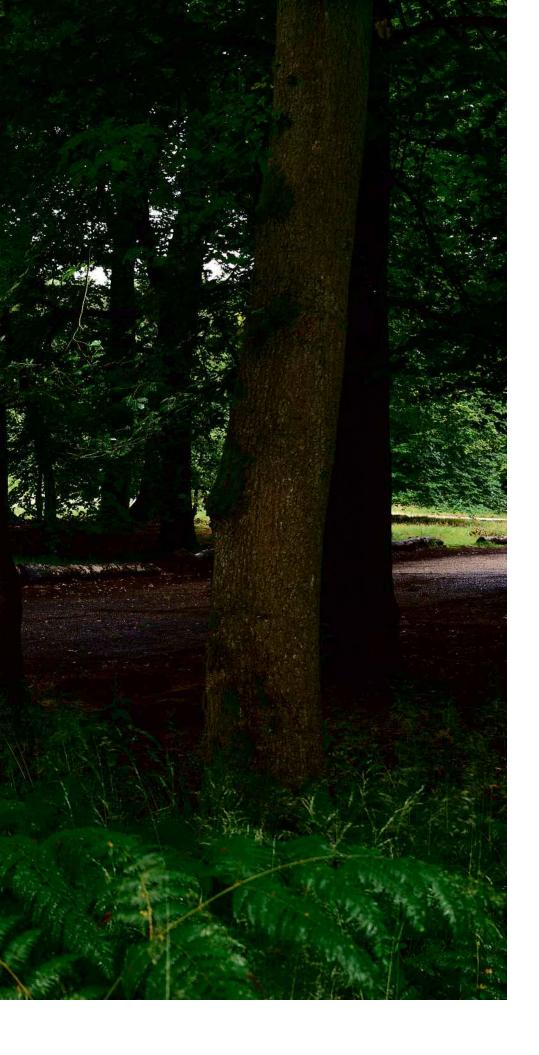
OF FRESHAIR

It's 25 years since Porsche launched the 993 Turbo – the most powerful 911 there'd been, and last of the air-cooled line. The best of old and new? Glen Waddington finds out Photography Dean Smith



VAME

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ars, li longer young wasn't hack t

ars, like people, are taking longer to age. When I was a youngster in the 1970s, it wasn't unusual for a family hack to be worn out by the time it was four or five years

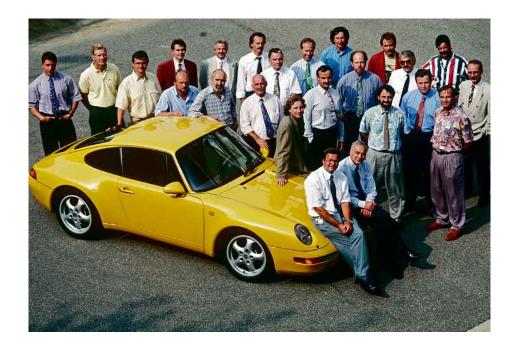
old. Resprays were common. They broke down. Stuff stopped working. In the early Noughties, my 1974 BMW 2002 felt far more ancient than does my 1989 BMW 320i Convertible today (28 plays 31). My wife's decade-old daily driver still seems new. And I'm not convinced it's simply because I'm so much older, too.

In 1994, it was a commonly held belief within senior Porsche management that the 911 had been in this world too long: a rearengined, air-cooled anachronism. Time for change. Of course, we'd heard that before, hence the Porsche 928 and the various frontengined, transaxle four-cylinders. In 1989, there had been a step-change from the impactbumper 911 of the 1970s into the 964 generation. It was '86% new', re-engineered to accommodate four-wheel drive and thereby rid the 911 of its widow-maker rep: it was actually launched as the Carrera 4. Yet it barely looked any different. Old before its time.

The 993 generation was regarded as the 911's last chance, to capitalise on the 964's regenerated underpinnings but bring the styling into the modern era. Just don't get in the way of Porsche's hope for the future: the four-door 989. However prescient that may seem in a world used to the Cayenne and Panamera, it was radical thinking back then. As it turned out, too radical. And too expensive. Cue the 989 project's cancellation in 1992 and the exit of technical director Ulrich Bez.

Bez had two stints at Porsche, working in research during the 1970s before leaving to head up BMW's Technik department. There, with stylist Harm Lagaay, he developed the characterful Z1 before moving back to Porsche in 1988 and taking Lagaay with him, who succeeded Anatole Lapine as head of design.

Back then, Porsche was in trouble, hit hard by the exchange rate and an ageing model line. The company's board saw the 989 limo as its way out, and Bez had to push hard to get any attention paid to the 911 at all. He was committed to producing an improved car that would cost less to build. The air-cooled flat-six would stay, the basic structure would remain the same, so would the glazing, but there was money for new panels and headlamps, though the new multi-link rear axle – commandeered from the stillborn 989 project – came at the expense of a new interior, and those oldfashioned rain gutters would have to stay, too.



Oh, and for starters there'd simply be a Carrera 2, in coupé and cabriolet form. The 911 would live, but there were no plans at launch for anything faster. All hands elsewhere were on the 989. Including Lagaay's. So the styling of the 993 was in the hands of British-born Tony Hatter, who had joined in 1986. We'll come back to him.

In the meantime, you're looking at pictures of a 993-generation 911 Turbo. So clearly things *did* evolve. And the whole project was such a success that, on its first test drive of the 993 Turbo, *Car* magazine declared: 'You might get used to the Turbo's tarmac-peeling zest in a straight line, but the way that it corners will never cease to amaze.' Clearly that new rear suspension layout was doing the trick, then.

Some stats: 408bhp, 398lb ft, 181mph, 0-62mph in 4.4sec, 1498kg, four-wheel drive, six-speed transmission, two turbochargers. It cost £91,950 when it was launched in the UK in 1995 (the initial allocation of 60 sold out straight away). So it's 25 years old now, yet that's a surprisingly modern set of figures (see? I said cars are taking longer to get old). This was the fastest roadgoing 911 up to that point, complete with the personality and solidity of the air-cooled generation yet in a more civilised package. No wonder the owner of this car bought it in place of a much more modern 991. For those whose brain is untainted by such arcane references, that's the generation that arrived in 2011 and bowed out last year; only the third completely new 911 in 56 years.

But I digress. The 993 Carrera 2 had arrived in late 1993, its new rear suspension in place of the 964's trailing arms as an attempt to expunge 'Some stats: 408bhp, 398lb ft, 181mph, 4.4sec, four-wheel drive, six-speed, two turbochargers...'

the worst effects of all that engine weight hung beyond the rear wheels: the new multi-link hardware tends towards stability-inducing toein at extremes of movement. Despite early plans to amortise 989 development costs by installing its water-cooled V8 (and possibly a V6 spin-off) in the 993, ultimately it was launched with the same 3.6-litre air-cooled flat-six as before, though with about 10% more power and torque thanks to lighter internal componentry. A new underbody contributed to 20% greater structural stiffness, there were anti-intrusion beams, and a six-speed gearbox for the first time - all this in an update of what was already 86% new, don't forget. And this time it looked new, too.

When the previous-generation Turbo had arrived in 1990, it did so powered by the old 930's 3.3-litre engine. The 3.6-litre version appeared in early 1993, shortly before 964 production came to an end, so only 1500 were built. That engine then translated into the 993, only with two turbochargers instead of one, each placed closer to the relevant combustion

Above, left and right

The 993 at launch time, complete with the modest Weissach development team – stylist Tony Hatter in jacket, seated on front wing; Turbo in its element on a twisting road.



THE PRICE OF POWER

Market values and servicing costs

'Owners get the best of both worlds,' says Greig Daly, sales and marketing director at Porsche specialist RPM Technik.

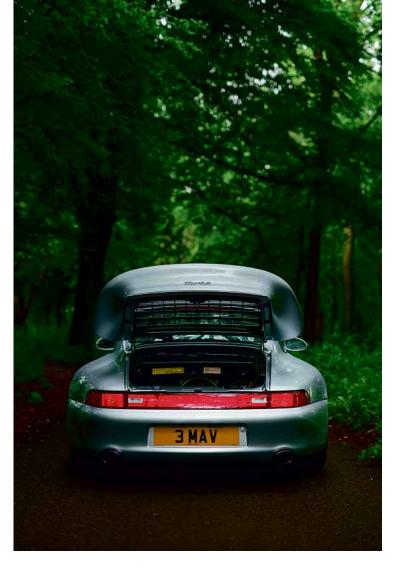
'Arguably the 993 is the prettiest generation of 911 and you get the full air-cooled experience, yet it's properly rapid, even today. The perfect amalgam of old and new.' The car in these pictures belongs to a customer of RPM Technik. 'It's a rare example: no sunroof, 22,000 miles, one previous owner. So it has a market value of £150,000. But you can pay £175,000, maybe £200,000 for a car with even lower mileage, and the entry point is more like £80,000-90,000, for a car with 80,000-120,000 miles. At those prices there will be maintenance issues to keep on top of.'

The engine is chain-driven, so no cambelts to swap, but turbos can crack, intercoolers can

leak, brake discs, suspension springs, dampers and bushes all wear, and the clutch puts up with a lot of abuse thanks to all that power and torque and the immense four-wheel-drive traction: 'You can quickly get into five-figure preparation bills, so make sure to buy from an experienced source,' says Daly.

However, it's an inherently strong car, with a major service due every 24,000 miles or four years, and while that clutch replacement can cost $\pounds 2000$, it's good for up to 40,000 miles. 150

VAME



1996 Porsche 911 Turbo

Engine 3608cc air-cooled flat-six, OHC per bank, Bosch DME fuel injection and management, twin intercooled KKK K-16 turbochargers Power 408bhp @ 5750rpm Torque 398lb ft @ 4500rpm Transmission Six-speed manual, four-wheel drive Steering Rack and pinion. power-assisted Suspension Front: MacPherson struts, coil springs, anti-roll bar. Rear: multi-link, coil springs, telescopic dampers, anti-roll bar Brakes Vented discs, ABS Weight 1498kg Top speed 181mph 0-62mph 4.4sec

chambers rather than above the crankshaft, to quell lag, and power was up by 53bhp over the old car's 355bhp. It was married to that new transmission and sent power to all four wheels – as per the Carrera 4, which had come along a few months after the Carrera 2, mainly to assuage demand in Alpine markets.

Torque is split front:rear by a viscous coupling, there's a limited-slip differential, and there are geometry changes as well as stiffer springs, gas dampers and anti-roll bars. Also fitted are, of course, airbags and anti-lock brakes, the wheels feature hollow spokes to reduce unsprung weight, and it rolls on sticky 18in tyres, proper garden-rolling 285/30s at the back. Bernd Kahnau led the engineering team and the 993 Turbo was launched at the Geneva motor show in March 1995.

Much of this mechanical detail won't be seen by most people. What is more visible, and no less welcome, is the styling. Tony Hatter's career at Porsche has just come to an end after 34 years. His August retirement party might not have been quite what he'd planned, like so much of 2020, but just ahead of that – during an interview conducted via video link; again, like so much of 2020 – he's in buoyant mood. 'It wouldn't matter how long I'd been here, it'd be a big affair. There's 120 of us in the design department,' he smiles. 'We had

Clockwise, from bottom left Neat nose marked a step-change in design thanks to reclined headlamps; calm in the cockpit despite plentiful power; engine is typically undramatic in appearance.

30 people in total in the late 1980s at Weissach; designers you could count on one hand, just a few engineers. I'd been hired by Tony Lapine and remember my first day here. I was met by the secretary, Margaret, who collected me at the gate. All the test cars were Guards Red. It was an incredible first impression.'

Hatter is relaxed, softly spoken and slightly husky, his speech flecked with the occasional Germanic influences gathered in three decades, though hints of his native north-east England gradually reveal themselves as our conversation progresses. Every now and then he reaches behind to a low shelving unit and picks up a scale model, better to illustrate a point.

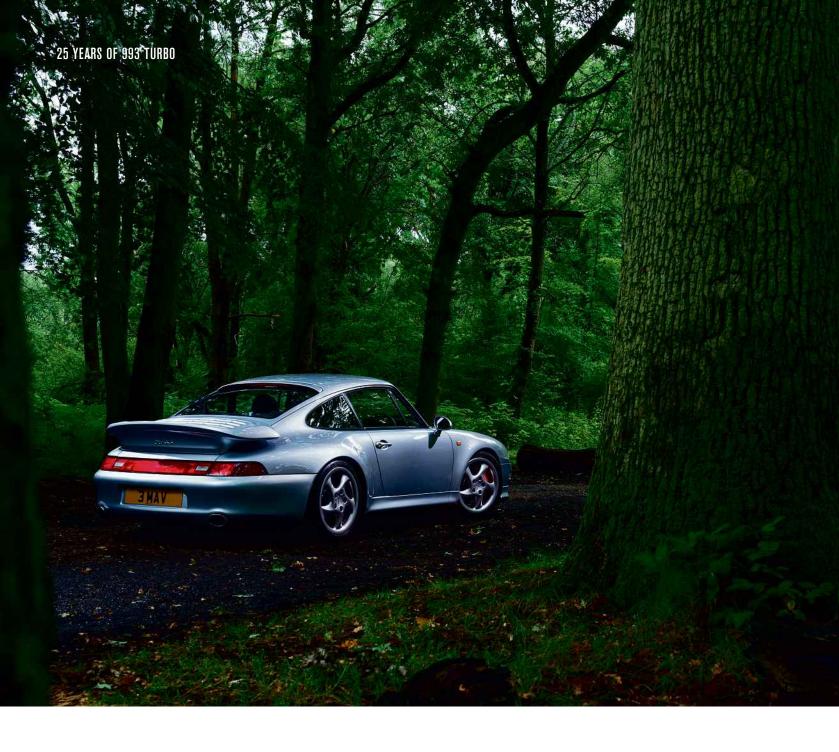
'The 993 was my first big project. What to do with the 911? The 989 programme had started yet we still thought it best to keep the 911 going, and I certainly don't remember thinking "this is the last one". Then came the Turbo. More than 400bhp and four-wheel drive. Surely it couldn't go further than this.'

So, where do you start when reinventing a legend? 'When I got there, there'd been efforts to create the 965, a sort of toned-down 959. It was a bit heavy and bloated, as if a 928 had morphed into a 911. What I set out to do was to make the 993 more refined and visually lighter in weight, plus a bit better-balanced than the 964. We brought the front and rear bumper shutlines to the same height; made highlights in the wings where they'd been slabby.'

But there was a problem. 'It was very tricky,' he frowns. 'The body and chassis were more than 25 years old, with tolerances in centimetres rather than fractions of a millimetre. Fitting large polyurethane mouldings to such an old structure – we'd never had to do such things before. There were big shutlines: they could differ by 3-10mm from side to side, for instance, between the rear bumper and the tail-lights.'

There was modelling expertise on hand to help, at least. 'We had very experienced modellers who'd worked on the 356C, the 901, et cetera.' His favourite aspect? 'For me, the front end.' He picks up that model and points out aspects as he describes them. 'It's a very simple front end, with a two-piece bumper. The shark gills for the oil coolers... I lay on the floor with the modeller as he shaped that area.'

A new family look was occurring within Porsche's range at that time, though Hatter denies that the 993 was consciously developed along such deliberate lines. 'As far as the 993 goes, the 959 had given us curves, and the 989



was happening, too. The 968 also came out before the 993. So, for sure, there's crosspollination but we weren't doing that on purpose, and obviously there are shared parts, such as doorhandles and mirrors.'

One obvious departure for the 993 was its centrally mounted windscreen wipers. 'Old 911s in the rain, well, exciting is the wrong word. I arrived at work one day after a party. Dick Söderberg was the studio chief; he packed me into the back of a 964 with the new set-up and got in the passenger seat, and we set off down the old Wurzheim road in heavy rain. I was stuck in the back, not feeling great, evaluating them. They worked! Brilliant.'

And then came the Turbo. 'It's all about the profile, and that beautiful tapering rear end.

The Turbo is 25mm wider each side across the rear. We changed the sills, made it a much more substantial car. Of course, the doors were the same as the 964's; they dated back all the way to 1962! They look simple but they start to flare out towards the lower rear corner, so it's a nightmare flowing into the rear, mating old to new. If I could have changed anything else it would have been the doors.'

I'm glad about those doors. They clunk shut with the sound of quality engineering, rather than a sound that's *been* engineered: it's definitively an air-cooled 911 thing, as much a part of its aural signature as the gnashing shriek of that unjacketed flat-six. Also extremely familiar is the interior, though some of the switchgear was new to the 993 and the centre console tidied up. The glovebox has been shifted downwards to make way for a passenger airbag, and – probably most noticeable – the hockey-stick doorpulls of old have been reshaped to blend with the dashboard's lower rail, itself more prominent and padded.

In the rear-view mirror you can see the Turbo-specific tail spoiler, permanently in place rather than swinging up with speed as per the Carrera 2's. Lighting the road ahead are new headlamps, less obvious from within than the 964's because the wingtops have been smoothed out, but significant in their own right as the angle to which the light units could be reclined was determined by the technology they contained. Just as similar ones had signalled the end of the 944's pop-up headlamps





Clockwise, from left The balanced nature of Hatter's styling, not to mention the Turbo's wider stance, are most obvious from this angle; familiar dash in subtly altered cockpit; even the spoiler won a design award!

as it became the 968, so the 993's meant the 911's 'torpedo tube' front wings were no more.

Turn the key in the dash-mounted ignition slot and there's the familiar churn, whir and thrum as the flat-six erupts into life. As has always been the case with right-hand-drive 911s, you sit slightly skewed, and while the fat hub of the airbag wheel is strange, the tactile nature of its leather rim feels familiar.

Promisingly, there's lots of travel to the organ-pedal throttle; the brake and clutch pedals are floor-hinged, too. Curiously, and despite a power output higher than any 911's before it, there's less in the way of intimidation here. Maybe it's because engine noise is a little less pervasive, or because power-assistance eases manoeuvring; maybe it's just the promise of four-wheel drive to safeguard you in extremis. Whatever, I prod the throttle, ease out the hefty, over-centre clutch and head off.

This is a refined car. You feel as much in the control actions and the burgeoning power under the command of your right foot. Accelerate and there are no histrionics, simply a linear – if rapid, so rapid – journey around the revcounter. It's thrillingly addictive, and the silencing effect of forced induction means the vocals do just enough to raise the hairs on the back of your neck without being so loud as to grate on your nerves. Grab the next gear and it's the same all over again; you don't have to wait for the turbos to spool-up.

In a 930 – introduced in 1975 and in production for 14 years! – you had just the

'Turn the key and there's the familiar churn, whir and thrum as the flat-six erupts into life'

four gears to pull against and a relationship with the turbocharger that was akin to lighting a firework then wondering when it would go off. Suddenly: *BOOM*! And you entered another dimension. There's similar intensity in the 993, but far less tension as the thrust is there from the off.

Those six gears and the lag-free nature of the twin-turbo flat-six are the reason. More power, more torque than had ever been made available to any previous 911 driver (in a road car, anyway) but delivered in a way that takes it way beyond its sports car roots and the 930's Countach-like supercar pretensions into the world of the GT. Not a lazy, slush-pumping Rothman's ad 1970s torque-monster GT, but the world of high-performance cars that don't tire you out despite asking you to do some work, and still reward you with the kind of sensations that matter more than mere performance data. The 993 Turbo offers the best of both worlds here.

So you quickly become more accustomed, more confident. There's rim-jinking feedback through the steering wheel even though it's assisted, while the brakes are firm underfoot and make the 911 as astonishing in deceleration as it is in getting up to speed. The ride feels firm yet it's deftly damped and never harsh. And – perhaps best of all – even though this

'The brakes make the 911 as astonishing in deceleration as it is in getting up to speed'

is a wide-body 993, deliberately made so much more substantial by Hatter and co, today it feels compact. So it's scaled for British B-roads. Or a California canyon. Or an Alpine col. The 933 Turbo is nimble.

And it's friendly, too, with most of the subtle sensations of a Carrera 2, the added balance and security of the Carrera 4, and even greater acceleration, yet combined in such a coherent package that there are few raw edges. Sure, the nose still bobs over bumps, and you still feel the inevitable weight transfer: if you don't get the 993 planted on its front wheels going into a corner, you'll curse your lack of expertise in making the damn thing understeer through it.

But you get to appeciate more of it, more of the time. You can relish a vigorous work-out

yet still drive a long way without feeling *worn* out. The perfect blend.

Those who'd prefer more of the Jekyll and Hyde could go for the Turbo S, a further development that arrived in the final year of 993 production, with power up to 444bhp thanks to bigger turbochargers. Or there's the nutcase rear-drive GT, the roadgoing homologation version of the GT2 racer, for ultimate thrills and (inevitable) spills.

We're looking back 25 years here, astonished at how far Porsche had managed to develop that unassuming 130bhp 2.0-litre sports car of 1962. It consistently defied age like a Hollywood beauty and remains a car that charms in ways new ones can't. It feels compact by today's standards, exudes that 'they don't build 'em like they used to' unburstability, and its soundtrack goes back more than half a century. It will also surge along with hypercar vehemence yet deliver you sufficiently unruffled at the end of a journey to want more, and it comes with the reassurance of strong anti-lock brakes and airbags, too.

Excitement without a taxing temperament. Exhilaration without threat. An older car that might just keep *you* young.

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PORSCHES TO BUY NOWI

If hindsight teaches us anything, it's that if you could, you should. Here are seven Porsches that might make you rue not buying one Words Glen Waddington



944 S2

1989-1991 **£12,000-20,000**

It looks as though it's finally happening. For years, the 944 has lived in the shadow of rear-engined Porsches, and it's long been a conspicuous bargain. Well, time seems to be running out: they've started going up. Our choice? The 3.0-litre, 16-valve S2. Much cheaper than the uber-collectable 968 Clubsport, but almost as much fun to drive and more plentiful. Convertible is a belter, too.



928 S4

1987-1991 **£15,000-25,000**

We've all missed the boat on the manual GTS, we realise that. But why not enjoy the 928 as the ultimate cruiser or Autobahn-stormer? It's too hefty for the sports car thing, really. Ten grand won't buy a good 'un any more, but $\pounds 20,000$ will, and there are still lots to choose from. Manuals exist and are sought after, but the auto suits it better; go for the latest you can find, and value service history over mileage.



911 CARRERA 2 1989-1994 £30,000-75,000

The best 964s are already cropping up with '£POA' in the online classifieds so, if you want the last air-cooled 911 with torpedo-tube front wings, don't leave it any longer. At the bottom end of this price range you're looking at a Tiptronic Targa. But climb halfway and decent, historied manual Carrera 2 coupés become quite plentiful. Strong mechanicals and an undiluted driving experience as standard.

911 GT3

1999-2005 **£50,000-80,000**

Think of this as the 2.7 RS of the modern era: a pukka motorsportdeveloped 911, complete with the dry-sump Mezger engine that has its origins in the air-cooled generation. Even the six-speed transmission is more robust than the standard 996's. Razor-sharp handling comes with a rawness that hasn't been replicated since – and while the subsequent, rather more refined 997 GT3 famously hasn't depreciated, the 996 generation has levelled off quite comfortably. The no-cost Clubsport option is seen as desirable, being suitably more hardcore, with fire-retardant fabric buckets in place of electric leather chairs, a single-mass flywheel, bolt-in half-cage, six-point driver harness (instead of standard side airbags), a fire extinguisher and a race-ready battery master switch. Put simply, this is a competition-bred, high-performance 911 bargain. Of all the cars in these pages, this is the one you should sell your granny for.



CAYMAN 987

2006-2012 **£10,000-40,000**

With the second era of Boxster came - a year or so later – the hardtop Cayman. Same engines, same layout, same structure but coupé bodywork and therefore a fixed roof. Therefore (somehow) more cred. And a sharper steer, too, which I'd defy anyone to notice in normal circumstances: even the soft-top Boxster is a rigid little thing. Porsche always denied the Cayman a truly powerful engine, likely because then nobody would have bought the 911: it's that good. Originally in five-speed 2.7 and six-speed 3.2S, it was upgraded in 'Gen 2' form from 2008 to 2.9 or 3.4S – the latter with 306bhp. Top of the pile is the 330bhp Cayman R, but that's close to 911 money now, as then. Seek out a nice, late 3.4S for a scythingly agile driving experience that will make your senses tingle, all for around £20,000-25,000 - but be quick. People are catching on.



BOXSTER 986

1996-2004 **£8000-12,000**

Is there currently a bigger bargain in the Porsche world? Or, indeed, the sports car world? Just £5000 will buy an early 2.5, but as there's such little price differentiation between models, you can afford to be fussy. Extremely nice, historied 2.7s (1999 on) are plentiful from £8000, and £12,000 will net a cracking 3.2S (also '99 on). Handily, recent specialist service history is far more valuable than an early set of dealer stamps that's petered out.

911 CARRERA 2

2004-2012 **£25,000-45,000**

As with the Cayman, there's something a bit special about this era of 911: the 997 is the last generation with hydraulically assisted steering, rather than an electric rack. That, and the rumble and scream of its flat-six, hardwire your soul to the road like few other modern-ish cars could ever manage. The magic is that these cars are new enough to be numerous and relatively easy to own, yet old enough to offer something that can't be bought new. They've depreciated. And they aren't going to depreciate much further, such is the way with 911s. Hunting begins around £20,000, just a little more than would find you the previous 996 – but this is a significantly better car, and it's worth spending a bit extra. Ignoring costly and complex Turbos, and the avidly collectable GT3 and so forth, our money would go on a Gen 2 3.8S, with 380bhp for 0-60mph in 4.5sec and a top speed of 188mph: supercar performance in a car you could use for the commute, and all from £35,000. Manual, please. And make it a coupé.

Carrera S

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ISO GRIFO CONVERTIBLE

LIFTING THE LID

ON A

MYSTERY

If you have ever seen an Iso Grifo in profile, you will almost certainly have asked yourself what it could have been like as a convertible. Here's the answer Words James Elliott Photography Paul Harmer



so Grifo convertible? No such thing? Wrong. Twice over, actually (at least). First, Bertone built a single Spider in period, but it never went any further. Second, there is this one. And it is stunning. That's probably enough Hemingwayesque linguistic punchiness, but to be fair this is a car that warrants such a striking impact. It certainly made an enormous splash at Rétromobile in February, back in the olden days when thousands of people shared their passion by being in the same place at the same time, and when visiting car shows –

indoors, what's more – was still 'a thing'.

Octane was aware of the project before seeing it in the metal in Paris, but was still captivated by it on the stand it shared with a Fiat Shellette, Fiat Topolino Daddario and Prinoth Snowcat... as were the hundreds of others that crowded around the Iso for the duration of the event. Poring over every detail. It was spellbinding in its stance and proportions but,

best of all, such is the quality of the build, the seductive intricacy of the engineering, and especially in the hood mechanism, you would never know that it wasn't factory original. A deal was done there and then on 6 February 2020 for *Octane* to drive this car a month or so later, as soon as it arrived in the UK for the summer. And then ... well, you know. Fast-forward to post-lockdown (or, rather, between lockdowns) autumn, as the final embers of that summer were spitting their last, and we are with the car in the UK and ready to go. Finally.

But first some background for the uninitiated. Iso is one of Italy's more enigmatic marques, purveyor of highquality hybrids using Yankee, principally Corvette, power; Italy's Jensen, if you like. Founded by fridge magnate Renzo Rivolta (and that pun is the reason all journalists enjoy writing about him), it was a fairly conventional Italian 20th Century path to luxury motor

manufacture, via white goods (Isothermos), then scooters, motorcycles, baby commercials, city/bubble cars (the Isetta, which of course BMW picked up and mass produced) and a not-quite-perfect first foray into GTs that possibly owed a little too much to the Gordon-Keeble.

Despite an apparent anachronism, rumours persist that a G-K was 'borrowed' by Iso and came back with Maranello refugee Giotto Bizzarrini's engineering notes and lines chalked all over the chassis. Whatever else the Giugiaro-for-Bertone-styled Rivolta did, in 1962 it set the template for a rapid, Chevy smallblock-powered upmarket GT that Renzo himself, who only cared to drive *extremely* fast, would rather enjoy. It had wishbones at the front, de Dion rear axle, four-wheel disc brakes and sold just shy of 800 units up until 1970.

The Guigiaro-Bertone combination was called upon again to clothe Iso's next car, the Grifo, which followed just two years later and was even more squarely aimed at Ferrari and Maserati, to the glee of the still-bitter Giotto Bizzarrini. To me it is a far better-resolved 'pouncing' design, though it sacrifices the 2+2 seating for 2+'somewhere to keep your manbag'. Again packing a bowtie engine and capable of a breathtaking 160-170mph, the Grifo and its panoramic glasshouse with Stingray-style rear window was a hit in its nine-year life until its (and Iso's) gas-guzzling

'THE GRIFO WAS EVEN MORE SQUARELY AIMED AT FERRARI AND MASERATI'



bluster was extinguished by the 1970s oil crisis. During that time the Grifo had three different gearboxes (four-speed Borg Warner, or fivespeed manual or three-speed auto from ZF), four engine variations (327, 427 or 454 Chevy or Ford 351) ranging from 5.4 to 7.4 litres capacity, and

RCJ 350H

So, what of Bertone's blind-alley convertible versions, which should not be confused with the later targa-top Grifos, which are a whole different web of confusion? That spider version actually came right at the beginning of the Grifo story. It was chassis 002, the second prototype, but because what Bertone delivered had apparently not been commissioned by Iso, it was not pursued as a result. That's the story anyhow, plausible or not. That single spider did, however, survive (for many years in ex-pat German butcher Rudy Klein's ever-declining treasure trove 'junkyard' in LA) and nowadays you can even buy a 1:43 scale model of it.

two faces. All for a grand total of 413 cars.

If 1:1 is more your thing, however, then look no further. Admittedly this car doesn't have the oversized front wing grilles and sidepipes of the Bertone prototype, but that actually makes it look more authentic as a production car. In fact, the seven-year German build at Carrozzeria Scherer set out with the specific intent to 'utilise modern engineering and restoration techniques and a design sensibility to produce an homage to how Giugiaro may well have approached a production version of the Grifo Spider'. That's job done, I reckon. The base is an early 1967 Series I (no. 94) that was originally a RHD coupé finished in *Rosso Regale* with *Pelle Beige* interior. Now it wears the stunning *Grigio Reims Metallizzato* with *Cognac* leather interior of the first Grifo prototype. The moment you open the modded two-stage door, which swings appreciably wider for more elegant entry, you are aware that this is not a normal Grifo. The same is true when you drop in and notice that there is more comfort thanks to the late S1 seats and that there is a discreetly integrated Vintage Air air-conditioning and heating system wired up to the original controls. Even the door-mounted arm-rest, which is noted for its tendency to hinder long-legged drivers when using the clutch, has been re-angled to prevent such snagging.

Much more cleverness is not even visible. To compensate for the lost roof rigidity, British engineer Clive Halligan-Davis spec'd heavier-gauge steel for the floorpans, while the chassis rails and A-pillars were strengthened and the sills strengthened and braced. Tubing and bracing were also added over and behind the rear axle. You simply wouldn't know.

Mechanically, there has been similar attention to detail. The engine is a matching-numbers Corvette 327 rebuilt by Dresdener Classic Handel, while the box is a Tremec five-speed with the same ratios as the period four-speed, and all squeezed into a casing the size of the old four-speeder's so that the tunnel and console didn't have to be modified to accommodate the extra cog and the longer-legged touring it facilitates.







Clockwise, from left Engine rebuilt, nearly finished; halfway through the chop; Stuart Parr tries it for size; plush interior retrimmed from scratch; ready for prototype-echoing top-coat.





'THE CROSSROADS OF SUPREME ITALIAN DESIGN MEETING TOTAL FUNCTIONALITY' *- STUART PARR*





-

There is electric power-assisted steering that works only at manoeuvring speeds – it cuts out at 10mph, well before it becomes annoying – and the car sits on what look like magnesium alloys but are actually machined billet aluminium 7x15 knock-off (as per the late 7.0-litre Grifos) Campagnolo-alikes wearing Pirelli Cinturatos.

Today, this unique car is 'owned' by the Stuart Parr Collection, the quotation marks on 'owned' because, much like the Blackhawk Collection, it combines stock for sale and a substantial private collection. Browse its listings and you rapidly discern a conspicuous taste for the quirky, with beach cars and oddities such as a Renault Estafette Plein Air, Lancia Superjolly Popemobile and Honda Vamos. And Grifos, lots of Grifos, seemingly *all* the Grifos, in fact. I guess a one-off convertible ticks all the boxes for this eclectic selection, then.

The Collection's eponymous owner and founder is something of a polymath. Having started by buying and selling vintage furniture as a sideline to a bar job, he speaks to *Octane* from Clearhouse, the spectacular clifftop modernist home he designed and built overlooking Peconic Bay on Shelter Island, in New York's Hamptons. He has a back catalogue of other building designs, represented one of the world's leading industrial designers and rapper Eminem, co-produced the movies 8 *Mile* and *Get Rich or Die Tryin'* among others, is an authority on designers Jean-Michel Frank (for whom he owns the trademark) and Warren MacArthur, has appeared on *Jay Leno's Garage* more than once and, having an even bigger penchant for classic Italian motorcycles than quirky European cars, even designed a bike. For the record, it's a modern-day reimagination of the MV Agusta Magni based on a Brutale 800, and it is a worthy internet rabbithole to dive down when you have a couple of hours to spare.

He knows a thing or two about style and design, then. 'Why the Grifo?' we ask him, our Iso-obsessed jet-setter having flown in from Istanbul just for our photoshoot.

'It's the perfect blend of muscular and sensuous, the crossroads of supreme Italian design meeting total functionality, which is what it is all about for me. It's done with enormous uncompromised style. Every time you look at a Grifo, listen to one or drive one you just get this special little feeling that you are into something so amazingly cool that no-one else has latched onto yet. It's a bit like when you go and see a band that no-one else has heard of and you just know they are going to be huge and you were there at the start.

'Sure, I can understand why some people argue that they don't like the fact that the Grifo has an American engine, but I simply haven't got time for that sort of car snobbery. After all, unlike with so many Italian exotics, I own the cars, they don't own me: I can get parts for a Grifo anywhere and they don't cost a fortune. And you just wait until there is a major engine problem. I could almost buy a whole new engine for the cost of sorting out one cylinder of your V12 Ferrari, not that the Corvette engine often goes wrong...'

It's Stuart's first time in this fresh car and he drives very 'enthusiastically' and unashamedly so. 'It's what they're for! If you go easy on a car, you're not helping it realise its potential, you're denying it its reason for existing,' he shouts triumphantly as he slams it through the gears before another rush of chill autumn Surrey air steals the rest of his words.

As we pause for Paul Harmer to do the static shots, Stuart and myself stationed on the lights to stop them blowing into the car as the wind picks up, I take in the lines. The shape is perfectly balanced and the low seats and headrests ensure an almost uninterrupted view all the way through. There are slats and gills everywhere rearwards of that sharknose, even on the filler flaps. The Grifo is big-hipped and has a sense of purpose and menace complemented by the quad lamps and the wonderful trailing curve from the headlights to the rear. Much like the rest of the car, the details such as doorhandles, three-spoke Nardi-Personal wheel and other furniture such as the quarterlight openers are a seamless blend of the delicate and brutal, while the dash is of the understated, period-plain ilk championed by the Lamborghini Islero. The wider ashtray (possible only

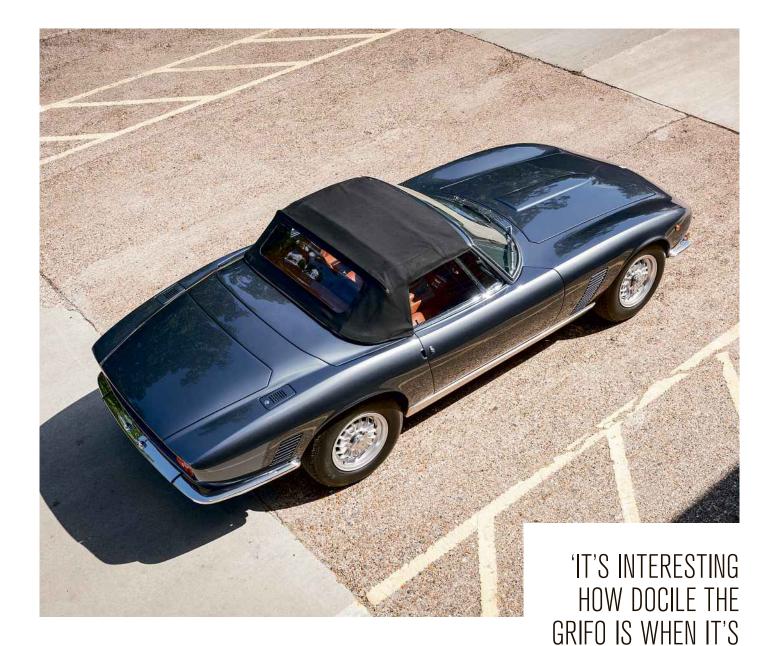
1967 Iso Grifo Spider

Engine 5358cc OHV V8, Carter four-barrel carburettor Power 300bhp @ 6000rpm Torque 344lb ft @ 4000rpm Transmission Five-speed Tremec manual, rear-wheel drive Steering Recirculating ball, electric power assistance at low speeds Suspension Front: double wishbones, coil springs, telescopic dampers, anti-roll bar. Rear: de Dion tube, coil springs, telescopic dampers Brakes Dunlop discs Weight c1600kg Top speed 161mph (Coupé) 0-60mph 7.4sec (Coupé)





Clockwise, from below left Sumptuous cockpit is a very comfortable place to be; Grifo is most at home as a GT, but can lift its skirts with the best; that trusty Corvette motor; low-line seats.



because those gears were crammed into a smaller box), opulently quilted tan leather, and stubby gearlever with twin-peg-lift detent for reverse all finish it off. Hopefully the passenger won't need their grab handle.

And then it's my turn. Feather what looks like an organ throttle pedal, but is actually hanging, fire up that trusty smallblock and it settles into a gruff and appealing idle. There's a decent turning circle, but it takes time to adjust to that partially assisted steering so it is easy to let it drift wide when pulling out. After that it is all go, though, and everything tightens up beautifully at speed, gathering momentum effortlessly. At first it is a little hard to tell if the drivetrain needs loosening or tightening, but it soon becomes clear that this is in effect a brand new car and it just needs using. Likewise, the gearbox is tight, but the short action is addictive and you are soon playing with the ratios approaching sweepers just to feel the tug and hear the noise as the Grifo crushes road imperfections.

What is interesting is how docile it can be when you are not using the Grifo as a sledgehammer and putting all your faith in the four-pot Wilwood brakes to keep you honest. It is great fun to drive, but with rather more poke than similar GTs. Heady stuff.

These stories usually sign off with a conclusion after the driving, but here it seems appropriate to go out on the defining feature

of this car, its soft-top, or not. After all, it is just as important how good it looks with its black canvas hood up as it does with it down. Down, you notice that it completely stashes away under a rear deck, helping the bodywork to flow so gorgeously. It's hugely impressive, and that's before you've operated the system to raise or lower it. There are two levers under the rear deck that release and lift the panel and then release the hood, which swings smoothly into position before you use the catches to affix it and then more levers to lock it in place. It's beautifully functional and engineered and clearly built up to a spec rather than down to a price. Like everything about this car it is consciously and reassuringly overengineered.

NOT BEING USED AS

A SLEDGEHAMMER'

There are other Grifo convertibles – the prototype, of course, and didn't Franz Prahl do some in the 1990s? – but nothing we've seen executed quite like this. That's what makes it special.



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AMB 205E Ambrose	CHE 573R Chester	COW 3N Cowen	MEL 70N Elton	H42 OLD Harold	L35I EYS Lesley	P4 CEY Pacey	S7 AMP Stamp
84 TES Bates	COA 7S Coats	CUR 7IN Curtin	ERN 35T	HAY 606K Haycock	LUD I4M	PAR 70N Parton	SU54 NNA Susanna
I3 ENT Bent		D4 NBY Danby	EXL 3Y Exley	HEE I3Y Heeley	M3II ORS Mellors	PAY IIE Payne	T3 NCH Tench
I3 ONE Bone		D33 GAN Deegan	FRA 23R Frazer	HOL 647E Holgate	MOR 370N Moreton	POW I3Y Powley	70 VEY
8 ORG Borg	COL 70N Colton	DOT 5	GAY IE Gayle	HOI2 ACE Horace		ROI3 SON Robson	V42 LEY Varley
80 WER Bowe	COM 8S Combs	DOT 7Y	G3 ARY Geary	HOW 4T	NAD 4L	RON 4ID Ronald	W46 NER Wagner
B24 NDY Brandy	600 MBS Coombs	DOY IIE Doyle	OHA 64N Hagan	KEY 5	NAN 5	S4 MMY Sammy	WII ALE Whale
BUII ARD Bullard	COO 7E	DUS 7Y	HAL 3S Hales	LAW I3R Lawler	N47 LOR Naylor	SHE 233N Shereen	WIII LDE
	COP I3Y Copley	D7 SON	H42 LOW	LAW I3Y Lawley	NEA IIE Neale	HSM 17H	WOO 770N Wootton

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ASH 3R

TINY CAR, BIG IDEAS

The Corwin Getaway was an ingenious attempt to build an urban sports car in a deprived area of Los Angeles – only it didn't get beyond a single prototype. This is it Words Donald Osborne Photography Petersen Automotive Museum

or every Enzo Ferrari there are many Preston Tuckers. You have only to look at John DeLorean or Henrik Fisker, both vastly experienced industry veterans with high-profile reputations and access to avenues of finance, to see what the challenges of achieving success might be.

It is not surprising then that most, if not all, readers of this story will never have heard of Cliff Hall and the Corwin Getaway. The Getaway was a daring and visionary car, designed not only to fill an automotive niche in an innovative way but also to bring a measure of prosperity and self-improvement to one of the world's most economically deprived inner cities, the Watts district of Los Angeles, California.

That a simple, lightweight two-seater could do all these things would not be considered a stretch, given its parent. Cliff Hall was a man whose quick and creative mind was packed with ideas. He was constantly driven to create new things, compelled to follow his dreams. He had an enthusiasm to be, in his own words, 'a builder, a creator – it came naturally to me'.

Born in Los Angeles in August 1925, Hall conquered many of the obstacles that faced a black man born nearly 30 years before the civil rights movement in the United States had begun in earnest. Not only was he arguably the leading black society photographer of his time, he was considered one of Hollywood's most notable society photographers, by any measure. Typical of how Hall used his imagination, talent and drive was the way in which he leapfrogged his competition by offering fully developed prints of guests arriving at a social event as they left. How? He designed and built a mobile photo-developing lab in a converted van. Parked near the venue, he was able to process his film while the guests were enjoying their evening and, as they left, would hand out finished images to them. Of course, his print outlets also had the photos for their morning editions. This, while all his peers would have had to wait hours to distribute their work. In today's digital social media world that may not seem like much, but it was groundbreaking at the time, and typical of the way Cliff Hall saw opportunity in challenges.

I visited with him in his apartment an hour-and-a-half from Los Angeles a few months before he passed away in January 2020. His voice was a bit weak, but his spirit and energy were strong as he proudly showed off a floor-standing wood unit, a sort of Swiss Army Knife of furnishing. It combined, as elegantly and compactly as the best nautical design, a desk, closet, table with two stools and a bed. All in a cabinet taking up a few square feet of floor space. It represented both a living capsule and a characterful piece of furniture. When he passed away at 94, it had seemed as if he could go on forever, conceiving a steady stream of new ideas and developing plans to bring his new creations to life. He had a keen eye for design and the engineering expertise to realise his visions.

It is not unreasonable to say that his automotive activities began with soapbox derby cars. This was a competition for youngsters, usually boys, who would build their own gravity racers from commonly available components. As much work as possible was to be done by the competitor. Cliff Hall came to this not as a competitor, but as an interested and enthusiastic supporter and consultant.



After watching a soapbox derby race, he quickly realised what was going on. 'I would see beautiful cars and I knew the kids didn't make them – the fathers would make the cars. I wanted to make a car equal to or better than the others, so I built one for a boy. But the car I built went so fast he got scared; he put on the brakes and I said "Take your foot off the brake! You're going to win!"

It was not to be the last. Hall built electric- and gasolinepowered cars for his children when they were young and ideas kept flowing from his head throughout his long life. Raised by his grandmother, he became interested in draughtsmanship and machining. He trained and worked as an electrical engineer in the US Navy, which he joined in 1943. After his discharge in 1946 he went to photography school – on a whim, accompanying a friend for lack of anything better to do, and he discovered a native talent for the craft. Before long his work as a society photographer was regularly featured in the *LA Sentinel*, the leading black newspaper of the era.

Through his work he became enmeshed in the entertainment scene, which would lead to close relationships with many black celebrities whom he both photographed and befriended. This would have interesting repercussions in the story of his efforts to bring his car to the market.

Hall was not the first black American who looked to establish a presence in the automotive market. More than 50 years earlier, in 1915, Frederick Patterson had launched the Patterson-Greenfield. His father was Charles Richard Patterson, an expert carpenter and former slave who had founded a carriage company in 1873, which later became the CR Patterson & Sons company.

Frederick Patterson was smart, ambitious and accomplished, the first black player on the Ohio State University football team and later a Vice President of the National Negro Business League. It was thanks to his impetus that, after his father's death, the company shifted from auto repair into building its own cars.

Choosing one of the best available engines, a 30hp Continental four-cylinder, Patterson equipped his new luxury car with a cleverly designed suspension, which included a well-located floating rear axle and cantilevered springs, doubtless the influence of an experienced top-level carriage builder at his best.

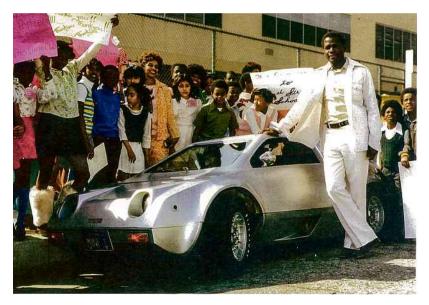
It was expensive, with the five-passenger touring model priced at \$685 when a Ford Model T, with similar performance, had dropped to \$350. As the upper-middle classes increasingly adopted the automobile as a practical item, competition between the growing number of manufacturers in this segment became more intense and the Patterson-Greenfield was squeezed.

Difficulties in maintaining a margin and slow sales meant that, after approximately 150 cars had been built, production stopped in 1918. Patterson continued by moving the business into building bodies for buses and trucks, which

'THERE WAS A NEED FOR AN ATTRACTIVE, FUN-TO-DRIVE AND AFFORDABLE SMALL CAR FOR YOUNG PEOPLE'









Clockwise, from below Tiny proportions and a wheel at each corner: this isn't your typical American car; designer Cliff Hall at work in his mobile photo lab; simple interior and rear-mounted Subaru flat-four; the actor Sidney Poitier was one of many celebrities who endorsed the car.



'THE GETAWAY COULD CERTAINLY HAVE BEEN DEVELOPED INTO A FUN AND DESIRABLE CAR'

carried on until the Great Depression dried up business from equally strapped commercial and municipal customers.

The Patterson-Greenfield cars were largely marketed to black consumers and it is difficult to say what effect, if any, the ethnicity of the maker had, as few outside the black community would have known Patterson's identity. From 1873 to 1939 is a good, long run for any business, especially one such as this.

I never had a chance to ask Hall if he knew about Frederick Patterson, but I'm certain he did. The accomplishment of this pioneer would be just the kind of spark that would inspire him to even greater efforts.

By all objective measure, the idea and concept of the Corwin Getaway is a sound one today and quite novel for the time in which it was conceived. Hall felt that there was a real need for an economical, attractive, fun-to-drive and affordable small car for young people to use in primarily urban settings, as an alternative to a motorcycle. And his experience designing and building small cars for his and other children led him to create the Getaway.

A commercial photography client of Hall's, Lewis

Corwin, agreed to provide the seed money with which to realise the prototype. In exchange for this investment, Hall named the car the Corwin. The sum was \$100,000, not inconsiderable in 1965. Combined with Hall's own stake of \$50,000, the funds enabled final design work to be carried out and the prototype was completed by 1969.

CORVA

Of course, \$150,000 and a prototype do not a production car make. Hall's connections in the black community of celebrities ensured endorsements for his project from notables including Muhammed Ali, Marvin Gaye, Dance Theater of Harlem founder Arthur Mitchell, singers Marilyn McCoo and Billy Davis Jr, and Ethel Bradley, wife of then Los Angeles mayor Tom Bradley.

The car, with its final design realised with the help of Dennis Hugely, a student at the renowned Art Center College, made its debut at the 1970 Los Angeles Auto Show to an interested and enthusiastic reception. But there it stopped. The realities of starting a new car manufacturer from nothing, establishing a factory in a place where none existed, and training a completely inexperienced workforce to build it were indeed daunting.



They were also far beyond the scope of the financing to which Cliff Hall had access. Support from celebrities is a good thing, but backing from bankers and the financial markets is what would have been required. Hall lacked the knowledge and the entrée to the world that might have made production possible and that was due in large part to the closure of those avenues to black entrepreneurs.

Did Cliff Hall remain bitter about what he could not achieve with the Getaway? Yes, he did: according to interviews recorded a number of years afterwards, he viewed that as the primary reason why he could not get his car into production. And when we spoke just before he died, the frustration was still evident as he talked about the project.

But it never stopped his creative drive, and that for me is the most disappointing aspect of this story of what might have been. Allied with the right financing and an experienced automotive manufacturing team, the Getaway could have been a viable project. Perhaps not as a stand-alone brand, but as an offering from an established marque. One only has to look at what came in the years after the Corwin Getaway to see how viable Cliff Hall's concept was in the mid-1960s. So, what is the car like on the road? The Corwin Getaway is a fascinating prototype. And that's the operative word – prototype. It manifests its faults clearly and quickly, but that takes nothing away from the inventiveness and prescience of the design.

Having been built nearly 20 years before the Pontiac Fiero and Toyota MR2, five years before the pioneering Fiat X1/9 and almost contemporaneously with the Lotus Europa, the Getaway could certainly have been developed into a fun and desirable car. It is powered by a 78bhp Subaru flat-four, paired with a four-speed manual gearbox. The glassfibre body is extremely compact, with minimal front overhang and almost none at the rear. The roof is low, under which are positioned two fixed, contoured bucket seats, very accommodating once you've clambered through the door, which can be a bit daunting.

The dashboard contains a series of five round gauges and a pair of knobs, fronted by a thick-rimmed leather steering wheel that projects straight back from below the panel. The gearlever is in the centre of a simple console and the doors are plainly upholstered leather panels. There are no side

'ITS DIMENSIONS AND SUSPENSION DESIGN BRING TO MIND THE PROVERBIAL GO-KART'



windows, trunk or glovebox – not a problem for a prototype show car, and doubtless all would have been addressed once production development commenced. I'm sure the roof would have been raised to improve access, too. I am Sft 8in tall and I just fit inside. Hall was Sft 9in; seeing photos of him in the car in 1969, it is clear that he is about as tall a driver as might get through the doors of the Getaway.

None of that prevents the car from having an immediate appeal when being driven, for its dimensions and suspension design bring to mind the proverbial go-kart while piloting it through the streets near the Petersen Museum in Los Angeles, where the Getaway lives today. It is only 11ft long, 63in wide and 43in tall. For perspective, that's only a foot longer than a BMC Mini.

What is rather more off-putting and provides evidence of its show-car status is the gearshift. The linkage travels a tortuous route to the rear-mounted gearbox and selecting gears is a bit of a lottery. Too often starts from rest are attempted in third gear, which the Subaru engine has too little torque to countenance. Once again, a bit of development here would have worked wonders. All of that remains a moot point, for, as with the Tucker 48, of which 51 prototypes were built, what might have been a 'production' car remained an elusive dream. And it cannot be denied that racial barriers played a role in its collapse.

Hall was not the last black designer to dream of a new car start-up. Following his graduation from Art Center College in 1956, McKinley Thompson Jr was the first black designer to be hired by Ford and his sketches formed the basis for the first-generation Bronco. After his career at Ford, he came up with the idea for an affordable multi-purpose utility he called the Warrior, to be aimed at auto manufacturers in developing nations as an avenue to mechanisation, much as the Model T and Fiat Topolino had been in their time. It, too, came to naught, but the quest to bring both societal and commercial growth to communities is something it had in common with the Corwin.

Though the Corwin Getaway did not live up to its potential, Cliff Hall did not let it stop his drive and determination. He continually found ways to express his creativity, and he was eager to share his computer-generated abstract artwork and plans for aerodynamic motorcycles and easy-access walk-in limousines.

The Petersen Automotive Museum purchased the Corwin, out of long storage and somewhat the worse for wear, in 1994, and embarked on a crowdfunded restoration that was completed in 2019. The first time I saw the car it captured my imagination and I chose it to be featured in my segment *Assess and Caress with Donald Osborne* on *Jay Leno's Garage*, in an episode titled *Unsung Heroes*.

I could scarcely have imagined when I first saw it that I would have the chance to meet Cliff Hall and share his energy and memories. He remains an inspiration to me and I hope to many others who will never let their dreams fade away in the face of seemingly insuperable challenges. The Corwin Getaway may not have ended up in our driveways but its urban potential and the ingenuity of its designer are clear to anyone who sees it.





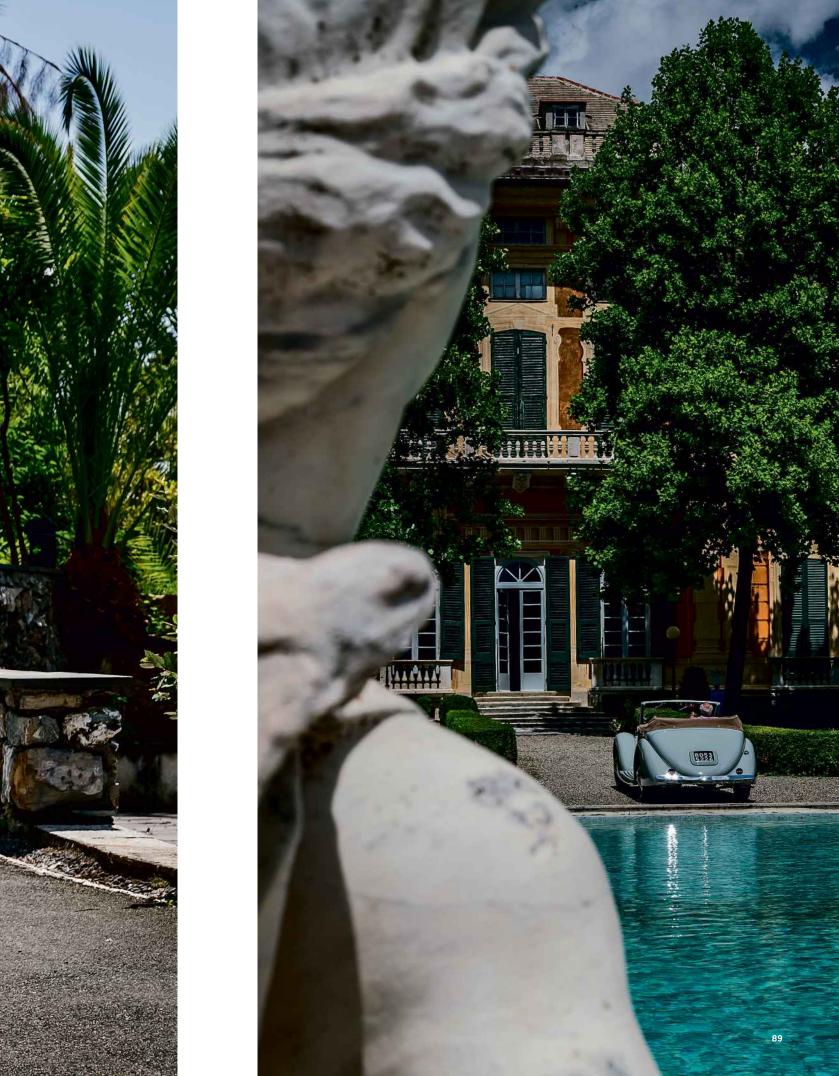
BRITISH AUTOMOTIVE DESIGNED WATCHES BY MATTHEW HUMPHRIES DESIGN

MHD Watches are designed in the UK by Automotive Designer Matthew Humphries, who at 21 was made the Chief designer at Morgan Motor Company. Matthew is best known for designing cars such as the stunning Morgan Aeromax, Morgan Aero Supersports and the Morgan 3 wheeler and now applies this design knowledge to watch making.

LITTLE JOHNNY'S JEWEL

Lancia built some superbly engineered cars, but only one Astura looked like this – or has such an incredible tale to tell Words Massimo Delbo Photography Max Serra

(





'The Lancia won the Concorso di Eleganza di Viareggio in the name of Countess Lurani'

he history of almost every car manufacturer seems to include one particular model that has become legendary. In the case of Lancia, despite a lengthy heritage that's rich in contenders, there is little doubt that it would be the Astura. Launched in October 1931, at the 25th Paris Salon de l'Automobile, this model instantly captured the public's attention and its imagination. The Astura took its name

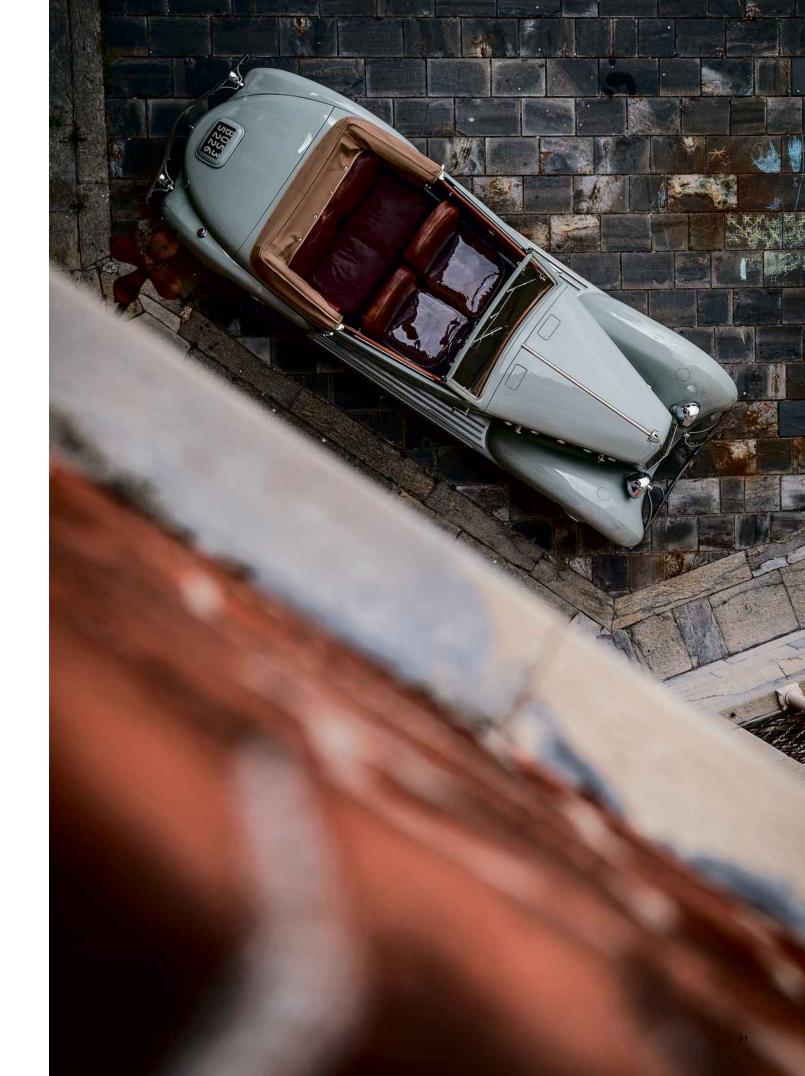
from an islet in a small river that has a fortified maritime tower known today as Torre Astura, a place that dates back more than 2000 years – a place with the kind of dignity and gravitas that seems appropriate for the top-of-the-range Lancia.

The Astura was developed to replace the wonderful but by-then aged (at ten years old!) Lambda – another key pillar of Lancia's history – and the Dilambda, and, like the latter of those, was powered by a V8 engine. Unlike its revolutionary monocoque predecessors, however, the Astura was built on a separate chassis, the better to attract coachbuilders, which was an important sales tool for such an important and expensive car in the 1930s: high-end customers valued exclusivity, even uniqueness.

In typical Lancia style, although it had a powerful engine, the Astura was no racing car. It started life with a 73bhp 2.6-litre engine, upgraded to 82bhp from 1934 thanks to a hike in capacity to 3.0 litres. They may not have been racers, but they were agile and accomplished road cars, capable of serious sporting prowess when dressed with open and light bodies. The refined mechanicals, a choice of different chassis (from 1933) and Lancia's build quality meant the Astura was popular with the era's most important coachbuilders. Among them was Stabilimenti Farina, the Turin *carrozzeria* set up in 1906 by Giovanni Farina, elder brother of Battista 'Pinin' Farina, and father of world champion racing driver Nino.

Stabilimenti Farina established itself among the best at a time when carriages and car bodies were built side by side. In those early days, it dressed chassis from every possible brand, and its bodies would clad electric, steam and combustion-engine cars. It was in the years just after the First World War that the company really took off, building bodies for the most revered manufacturers and for the most important customers.

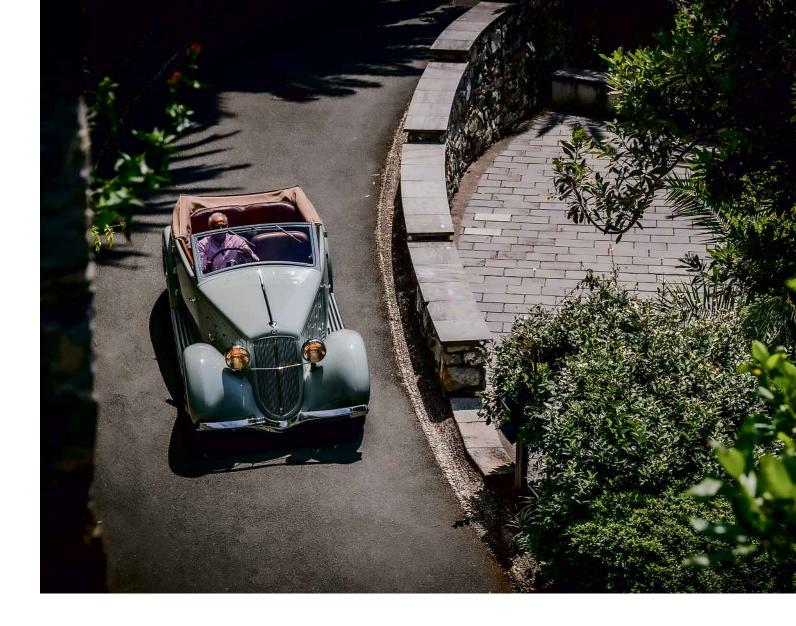
It was Farina that, in 1920-21, adopted pressed steel panels instead of hammering them by hand, which was an industry first. More innovations came in 1933, in the form of an automatic soft-top and a dual-circuit hydraulic braking system ... fitted to a Lancia Astura.











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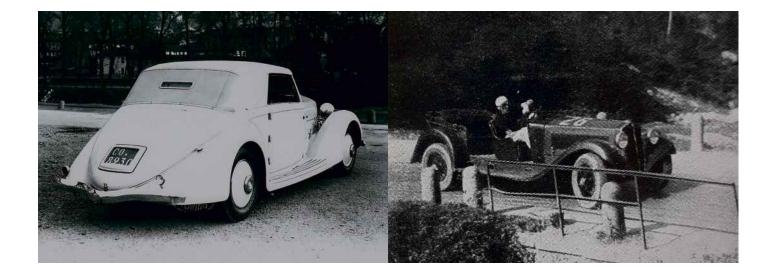
Overhead shot shows that the Lancia is a sizable car; it is awash with period detail such as the cooling fins and the forward-hingeing screen, and is notable for its highly original interior – and for the tapering tail that Johnny Lurani credited to himself in an Italian magazine article.

COUNT GIOVANNI LURANI Cernuschi, VIII Count of Calvenzano, was born in 1905 into one of Lombardy's wealthiest families and developed a passion for cars at a very young age. He graduated in engineering at Milan, and became a racing driver. In 1936 he was one of the founders of Scuderia Ambrosiana, the official 'gentleman racing team' of Milan for the next 30 years. The Count, known as 'Johnny' by many in the racing world, went on to compete in single-seaters and sports cars. He entered the Mille Miglia 11 times, in which he won his class three times, and put his studies to good use, too, designing the recordbreaking *Nibbio* in 1935. Based on a Moto Guzzi engine, Lurani's car earned a place in the history books by becoming the first 500cc car to reach speeds greater than 100mph. In 1956, with *Nibbio II*, he set several new world records at Monza.

Lurani was extremely active and his contribution was fundamental in creating the GT racing class in 1949, and then the Formula Junior championship in 1959. He was a capable publisher and writer, too. He founded the magazine *Auto Italiana*, which remains a vital resource when tracking down the histories of classic Italian cars, and won the Bancarella award for his book *The History of Racing Cars* in 1971.

In the mid-1930s 'Johnny' was the perfect customer for a coachbuilt Lancia. The Astura Series IV, chassis 33-5125 with engine no. 456, was manufactured in the early summer of 1934 and sold to Count Lurani, who registered it in his name in August 1934 with the Como numberplate CO 8930. In 1987, Count Lurani recalled his liking for the Astura in an article about a Royal Italian Automobile Club event held in June 1934: 'They organised a gigantic event, called Giro d'Italia, in which production cars took part. Along with the new Fiat Balilla "Giro d'Italia" and Alfa Romeo 6C 2300 (works cars driven by works drivers) was a single Lancia Astura. The Lancia, with a sedan body, was driven by Carlo Maria Pintacuda with Mario Nardilli as co-driver, won the class up to 3.0 litres and finished first overall. From that moment, the Astura, regarded before only as a comfortable car, gained the status of a sports car and everybody wanted one. Among them, myself: I ended up ordering the car on a short wheelbase with the idea of having an important coachbuilding firm equip it with a cabriolet body created according to my ideas.'

In total, 2912 Asturas were built, including 423 Series IVs, but this one is completely unique. That all seems quite normal, if rather exotic, but Lurani got some use out of the Astura even before it received its body.



Clockwise, from above left With the hood up in period and emphasising how neatly the tail hides the spare wheels; Count Johnny Lurani races the Astura in rolling-chassis form, with temporary seats, on the

Count Johnny Lurani races the Astura in rolling-chassis form, with temporary seats, on the Lecco-Maggio hillclimb; Astura has an understated grace that few cars of the era can rival.

'Excited by my new rolling chassis, I equipped it with four bucket seats, as was usually done during the testing of the rolling chassis, and started to use the car. I drove it to Switzerland to go racing with my Maserati at Klausen, and to Pescara, where I raced my eight-cylinder Bugatti in the 24 Hours, and won both the competitions.'

On 30 September came the Lecco-Maggio hillclimb, about 12km long in the Valsassina mountains. 'For the first and the last time, I used the Astura, still equipped with that temporary and basic body, as a racing car,' Lurani wrote. 'I entered it in the Tourism class, and I finished first in class, timed at 9min 51sec. But, here was the crazy part. After the finish line, I did not stop, and went on driving at race speed through the full Valsassina range up to Bellano (about 26km away) and down back to Lecco, where I arrived just in time to jump into my already warmed-up racing Maserati 1500 Kompressor to complete the hillclimb again, this time in the Sports class. It ended up well, as I won the Sports class, in 8min 52sec, finishing third overall, too.' In truth, he remembers *almost* correctly, because he actually finished fourth overall.

'Shortly after, with the end of the racing season, I brought the car to Turin, to Stabilimenti Farina. I suggested the form to the designer, including the unusual shape of the tail, perfectly integrated with the body and inclusive of the hidden spare wheels. It was wonderful, perfectly finished and painted pearl grey with dark red leather interior and beige soft-top. It was so beautiful that, in the first weekend of March 1935, it ended up winning the Concorso di Eleganza di Viareggio.' The car won in the name of Countess Lurani, and also scored class wins in concours d'élégances at Monte Carlo, Cannes and Villa d'Este.

Lurani continued: 'In April 1935 I sold all my cars as I enlisted as a volunteer in the army, fighting the war in East Africa, and the Astura ended up with my friend Gildo Strazza, sold for 31,000 Italian *lire*. Soon

after, Strazza went bankrupt and escaped to Africa, and never paid me for the car. I practically gifted my Astura away, and I would have been wiser if I had kept it!'

The late Ermenegildo Strazza was quite a famous gentleman driver of the period. However, there are no memories published of the car during his ownership, and he isn't even listed in its logbook, most likely because he moved the car on to a certain Vittorio Crespi of Milan, the sale recorded as being on 27 November 1935. He kept it until November 1939. In December 1940, as required by Italian law to reduce consumption of imported oil, the car was adapted to run on methane and the modification was reported in the logbook by its then-owner, in Vicenza.

A further five owners followed until March 1973, when the car was registered to Guido Folli, a 36-year-old collector in Bologna. The current registration plate dates back to that year, yet it's likely that Folli bought the car well before then, as there is a letter from Lurani in reply to Folli, dated 13 November 1967, that summarises its history. From that we can gather that Folli was carrying out some work on the Lancia.

'I'm very happy you found my old Astura,' he writes. 'It's an historically important car indeed. Originally the car wasn't white but light grey... I'll look for pictures of the bumpers... the car won a trophy at Villa d'Este Concours in 1935... and the wheels were covered with alloy covers – flat in Rolls-Royce style – not the usual cups.'

From then on Lurani kept tabs on 'his' Astura and in 1985 he wrote to Folli again. 'The Mercedes light grey you picked is absolutely perfect. I believe it is almost identical to the original colour. I do not know what to say about the rear numberplate light, as I'm unable to find the original pictures of the car. Maybe Carrozzeria Pininfarina has something; it inherited everything left by Stabilimenti Farina, and you could contact them through my dear friend Sergio Pininfarina, using my name...'





1934 Lancia Astura Series IV Cabriolet by Farina

Engine 2973cc 19-degree V8, pushrod overhead valves, Zenith 30 DVI twin-barrel carburettor Power 82bhp @ 4000rpm Transmission Four-speed manual, rear-wheel drive Steering Worm and sector Suspension Front: sliding pillars, coil springs, hydraulic dampers. Rear: live axle, longitudinal semi-elliptical leaf springs on 'Silentbloc' bearings, Siata friction dampers Brakes Hydraulic drums Weight 1350kg Top speed 80mph

We have a further written document from Count Lurani, this time writing to the new owner, Lorenzo Orta, also of Bologna, who showed him the restored car. The letter is dated 25 March 1991. 'I received with pleasure a wonderful picture of a very beautiful car. It has been touching to me, to meet again, after 57 years, the beautiful Astura that you've brought back to its former glory. I'm very happy to have met you and I hope you can come and visit in the late spring.'

Sadly, Count Lurani passed away later that year, but his car keeps his legacy intact. In 2011, the Italian collector Corrado Lopresto was informed that the Lurani Lancia was for sale. 'I couldn't miss the opportunity to buy such an important car,' he says. 'Not only does it have a long list of owners, the car lived a very good life indeed, and the interior is still completely original. With so much work driven by Count Lurani's personal knowledge, the car remains correct in every way and has an amazingly well-documented history. I merely had to do some minor jobs, replacing a few details and taking good care to protect the leather trim.'

Driven here on the narrow lanes around Genoa, the Astura begs for faster, straighter roads – maybe she still has memories of her racing debut. There is an air of refinement in the controls and the way the car moves over the road surface; the steering is extremely direct and feels heavy only when the car is barely moving. The engine has so much torque that you soon get lazy and, instead of working the gearbox, with its accurate, mechanical feel, you leave it in third gear and cruise around with ease.

It is an amazing pleasure, and an incredible responsibility, to drive a car that represents an open window to 86 years of history. If only every classic car could talk to us as this one does.

THANKS TO *Ms* Maria Camilla De Palma, director of Castello d'Albertis Museum, museidigenova.it, and Paolo Capurro of Villa Lo Zerbino, capurroricevimenti.com, for the historically important photo locations.



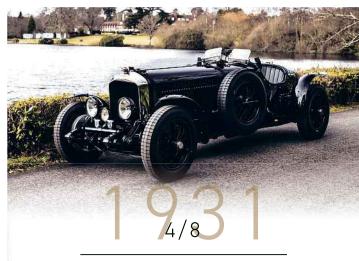
ONE FAMILY OWNERSHIP SINCE 1935



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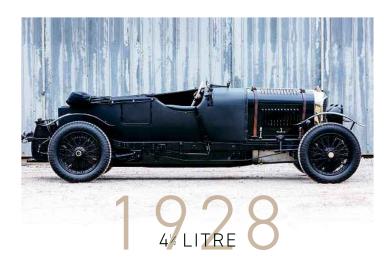
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Round the world – and back

DKW's F9 prototype led to post-war production on both sides of the Iron Curtain – but the prototype itself travelled to western Germany via Australia. **Matthew Hayward** unravels its extraordinary history Photography Stefan Warter

11.0



f all the strange cultural and economic situations that resulted from the post-war division of East and West Germany, the story of this small pre-war DKW F9 prototype has to be one of the most peculiar. It travelled far and wide from its origin in Zwickau, in the former German Democratic Republic. And, as teams in the East and West raced to

rebuild, by 1949 production versions of this car had appeared, virtually unchanged, on *both* sides of the Iron Curtain. It was small, practical and advanced for 1939, with a three-cylinder two-stroke engine and front-wheel drive. As Auto Union's answer to Volkswagen's Beetle, it was intended to sell for an aggressive sub-1000 Reichsmark price. And it could have been a world-beater.

But before we get too embedded in history, we should introduce the star of our story: Audi Tradition's beautifully restored F9 prototype. One of two (or possibly three) known to survive, it resides today in Audi's Museum Mobile in Ingolstadt. It's clear just how close the post-war production DKWs stayed to the original concept, with underpinnings that dated back to 1931.

DKW had made quite a success of producing inexpensive transportation during the 1930s. Its front-wheel-drive (F for *Frontantrieb*) F-series cars, all built with wood-framed bodies and

20bhp twin-cylinder two-stroke engines, started in 1931 with the F1, evolving up to the end of F8 production in 1942. More than 250,000 rolled off the line, as DKW mastered mass-production in Zwickau's former Audi factory.

Towards the end of the decade, however, the threat of the state-sponsored Volkswagen project loomed. Auto Union was aware that its cars would quickly look primitive against the rumoured steelbodied, streamlined *Kdf-Wagen*, so it needed to come up with a new plan. Even by 1930s standards, the 85km/h top speed of the two-cylinder DKWs was slow, so work on a three-cylinder engine began

in early 1938. Running prototypes were fitted to F8 test mules by the summer, and later the same year development of the new F9's steel body got underway at the company's headquarters in Chemnitz. Running prototypes were on the road by early 1939.

The outbreak of war would eventually lead to the end of mass civilian vehicle production, although some F8s were still sold into Sweden until 1942. From April 1940, the company's factories switched production to medium and heavy 4x4s, army motorcycles, stationary engines and weapons. Progress on the F9 project slowed but by 1940 the first test drives were taking place. Dr Carl Hahn, one of Auto Union's bosses, took the car on a 2000km test in the Austrian Alps over five days. The F9 was even photographed on the streets of Berlin for sales and marketing purposes, copies of which found their way into the brochure for the East German IFA F9 in 1948!

Over the next two years, the F9 was continually developed, gaining hydraulic brakes, a revised three-cylinder engine design and a much stronger gearbox – due to early prototypes suffering from a loss of power through the free-wheel system. The early front suspension was modified to use the KdF's dampers, though still with transverse leaf springs rather than torsion bars.

Further car design was forbidden by the Government in 1942, but the determined team continued to work on the F9. Auto Union intended to keep the DKW range simple, with mass production of the F9 planned to take place in Chemnitz. Tooling for the production of body panels had already been ordered from Allgaier, a company based in Uhingen, Swabia. Although war had prevented this tooling from being completed, most of it was ready and it remained intact following the war.

However, when World War Two concluded, the company was left divided. Much of Auto Union's management had fled to the West, initially setting up shop as a spare parts business in Ingolstadt. What remained of Auto Union's business in Chemnitz was stripped away by the Soviets in 1945 – and officially dissolved in 1948.

Auto Union's parts business was merely a stepping stone to resuming vehicle production, and piecing together what was left of the F9 project was the best option. They had drawings and many parts, but no running prototypes. Thankfully much of the tooling that had been commissioned before the outbreak of war from Allgaier was salvageable and, importantly, located in the Western zone. What they didn't have was an engine to work from. The resulting 1950 production car was therefore christened F89, because it combined the modern body and suspension of the F9 with the F8's prehistoric two-cylinder engine.

Where does Audi's surviving prototype fit into this story? It's a fascinating but complicated tale, but thankfully Ralf Friese – one of Audi Tradition's leading historians and a self-proclaimed DKW nut – is on hand to unpick it: 'The prototype we have dates from late 1943 or early 1944. Although we have no chassis number, it has what I call the second-state chassis with later front suspension and inline engine layout. Early cars had the engine mounted transversely. This

very car was intended to be used by DKW's technical chief William Werner but, due to damage suffered in a Berlin air raid, it never made it onto the road until 1945.'

It's believed that the car was sent back to Chemnitz to be repaired, where it was fitted with a spare engine – the oldest three-cylinder known to exist. Friese explains: 'I don't know how they found this engine, but it indicates that the damage suffered during the war was quite severe. They probably had to change the damaged engine with something that was in storage in Chemnitz.'

After the war and the occupation of Saxony

by the Soviet army, Auto Union's technicians in the West heard that there might still be a prototype car in storage at Chemnitz. Friese explains: 'With the help of the American Army, they "organised" its delivery to Hanover, the British occupied zone, on the way to Ingolstadt.'

Unfortunately for Auto Union and DKW, the car never made it back: 'The British Army got an inkling that there might be something interesting and this car was confiscated from Hanover. It was taken to Minden, to the British Army headquarters, and from there it was shipped to England.'

After this failed attempt to reclaim a full prototype car from Chemnitz, an engine was found that had been sent to exhaust manufacturer Eberspächer as a test-bed for silencer production. Still it was another four years before DKW managed to develop it for a road car, appearing first in the 1953 F91.

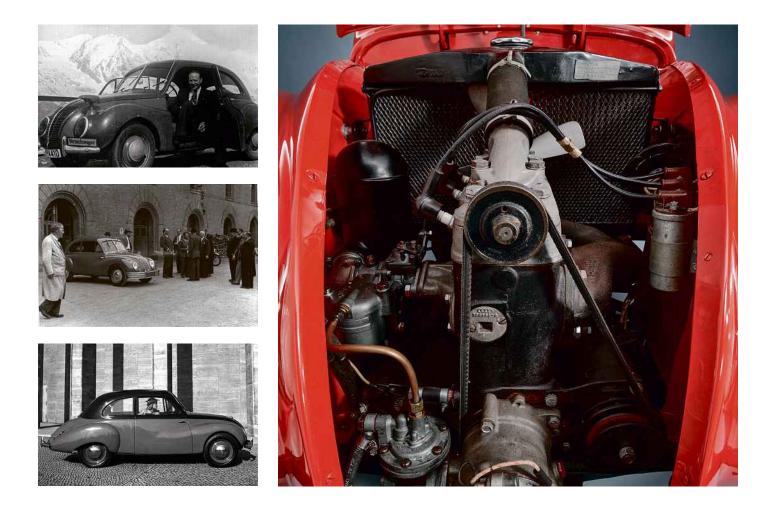
While all this was unfolding in the West, what was going on in the former Auto Union factory in Zwickau was just as intriguing. With better resources on hand, plus access to working prototypes, Industrieverband Fahrzeugbau, or IFA for short, started to put its own version of the F9 into production. Its engineers had no drawings for the bulkhead, nor many other detail parts, so they redesigned and reconstructed where necessary. What the East German operation *did* have was at least two engines and the drawings for them too. Not only did this mean that the East German F9 made it into very limited production sooner – late in 1949 – but it also benefited from years

Right, above and below Streamlined shape was rounded, not unlike VW's *KdF-Wagen* – only that's a bootlid, not an engine lid; inside, dash-mounted gearlever gave way to a column shift on later cars.



'The DKW was given as war surplus to the Australian Army, along with two Volkswagens'





of testing and development work on the engine. In West Germany, DKW based its new engine on an earlier pre-war design, so threecylinder engines in the East and West were substantially different.

Audi's prototype eventually surfaced in Britain, at the School of Tank Technology in Chobham, Surrey, where there had been a show of German goods brought from the occupied zone in 1946.

It was here that British magazine *The Autocar* photographed the car, still wearing its German Oldenburg licence plates. The short article was scant with details, with no power or performance figures available, though it claimed that the F9 would be restored to running condition.

But before that could happen, the DKW was given as war surplus to the Australian Army, along with two Volkswagens. Friese explains: 'They made their way over to Australia, and there it seems the car was sold in 1947 in an auction. It was in daily use for some time, until something in the engine broke and the car went into storage. Later it

was acquired by a collector who tried to get it back in running condition. When he didn't have much success, he decided to put the pre-war bodyshell on the chassis of a post-war two-cylinder DKW F89. He also converted this chassis and body to right-hand drive. For some reason, thankfully, he kept the three-cylinder engine and the original chassis in storage. Eventually the car was sold to another collector, but years passed before Audi found out about it. 'We got a hint in the early 1980s that there was something unique surviving in Australia. There was always the danger that this might be a post-war car, but it was brought back to Germany and authenticated as the prototype DKW F9. It was a borderline case, because the alterations to the bodywork were a

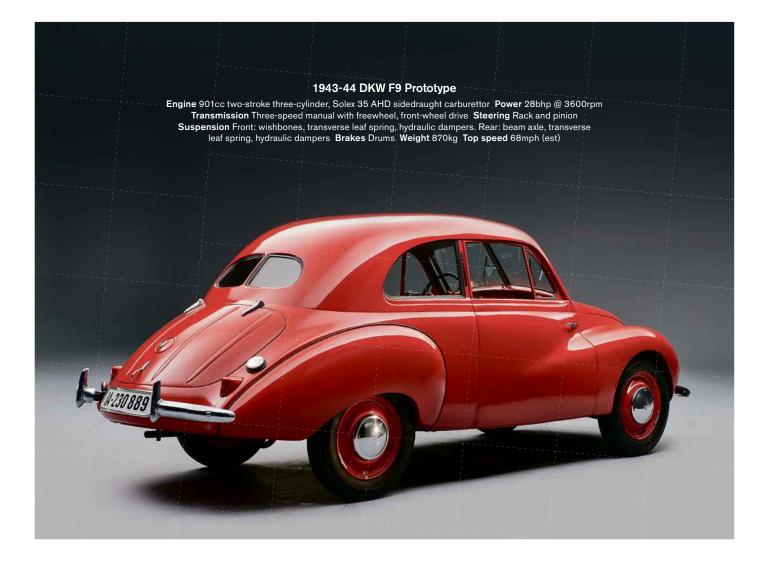
> nightmare. It's a miracle that this car was restored, because the chassis was there but the body was at the edge of being irreparable.

> 'We had the car restored at a museum in Riga, Latvia. There was close cooperation at that time, because we'd got the genuine Auto Union hillclimb race car from there, in exchange for a perfect copy. Unfortunately, because we didn't have the knowledge we have about the car today, several details were not correct. For instance, the hinges for the bonnet should have been of a type used after the war for all DKW cars, but somebody thought it had been altered to the more modern

spec, so working from some photos they restored it to the older state. Today we know how it would have been at that time, but this is now part of the history of this car.'

The alterations made for right-hand drive caused all manner of issues during the restoration but, thanks to the original owner having kept the original chassis in storage, the vast majority of

In black and white, from top Paul Küssner testing the F9 on the Grossglockner pass, August 1941; restored F9 pre-war prototype at Ingolstadt in 1949; Berlin brochure photoshoot, March 1940.



components remained in complete and original condition. Friese jokes: 'They re-fabricated a floor panel but, if you look at the alloriginal bulkhead, which had zillions of holes drilled to convert it to right-hand drive, it has been meticulously restored. You can't see anything: not a single hole or dent or scratch, or a trace of welding. I don't know how they managed that, but it's fantastic.'

Sadly, the F9 has not been driven since the restoration was completed in the late 1980s. Ralf explains: 'It was brought close to running condition, but it had a defective cylinder-head gasket. Approximately ten years ago we had plans to show prototype cars from several decades at the museum, but unfortunately we didn't manage to get the DKW back on the road. Believe me, I would be the first to take a ride in it!'

Friese has further ambitions, too. 'It would be interesting to get the prototype running and put it up against the original Volkswagen from '38 or '39. This is my intention.' And he has even found one of his own. 'Two-and-a-half years ago, a second prototype appeared in Estonia. This was originally brought to Moscow in autumn 1945 and it was tested there in 1946 before being sold to a private customer. Somewhere along the way it was converted to rear-wheel drive, based on a Skoda chassis. Then it was dismantled and, in 2017, it was brought to Germany. Now it is mine! So, there are two survivors, and we hope that a third one in slightly better shape might appear somewhere in Russia or elsewhere in the former Soviet Union. From a factory report, we know that two were sent to Moscow, so there's the possibility of another survivor.'

Now the hunt is on to find parts for restoration. 'I managed to uncover the vague possibility of a genuine engine, built during the war, but the problem today is trying to to convince the owner to sell it. Quite tricky.'

The F9 prototype was a milestone, in many ways more impressive and forward-thinking than the Volkswagen. It might be underappreciated but this streamlined car changed the world, leaving a lasting legacy on both sides of the border. In the West, it got Auto Union back on its feet and laid the foundations for future Audi models – cementing the front-wheel-drive layout that went on to define its future. Perhaps even more overlooked was the F9's role in Eastern Europe. While its underpinnings evolved, the F9's architecture remained in place under various Wartburgs right up to the end of production in 1991. It remains a footnote in the history of the German automotive industry – but it is a story that certainly deserves to be told.





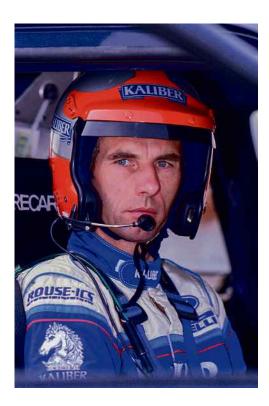
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PRESENTS



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THE OCTANE INTERVIEW



DESPITE THE FACT that his career spanned more than 20 years, an entire generation of enthusiasts associates Andy Rouse with the heady days of the late 1980s and early 1990s. Whether it was going toe-to-toe with Steve Soper in Sierra RS500 Cosworths or trading paint with John Cleland as Ford battled Vauxhall, his name was shouted into countless living rooms by excitable BBC commentator Murray Walker as Rouse helped the British Touring Car Championship reach uncharted levels of popularity.

With four titles to his name, plus 60 class and overall wins, the man himself has got plenty to shout about – but that's not his style. Quietly spoken and with a hint of a Gloucestershire accent still evident, he describes his adventures in an understated way and with a dry sense of humour. And although those adventures came almost exclusively at the wheel of saloon cars, his big break actually came while he was driving single-seaters.

'I was racing in Formula Ford in 1970,' he explains. 'I had a factory-backed Dulon car. I was building my own engines up until that point and wanted to get a professionally built engine. I'd read somewhere that

Andy Rouse

After the paint-swapping escapades of BTCC's halcyon days, this doyen driver, engineer and team owner found Le Mans a bit, well, boring. James Page meets a BTCC legend

Photography Motorsport Images / LAT unless stated

Broadspeed was starting to do Formula Ford engines so I called Ralph Broad. He invited me to go and see him and I came away with an engine and a job. I ended up being the workshop manager – and I was the test driver, and the development engineer...'

Rouse quickly discovered that he had a natural aptitude for tin-tops and, having dominated the 1972 Escort Mexico series, he graduated to the British Saloon Car Championship in a Group 2 Escort. By 1974, the regulations had changed and the cars had to be a lot closer to standard. Ralph Broad did a deal to run factory Triumph Dolomite Sprints and the following year Rouse won his first title – even though 'it wasn't a great chassis and it had no brakes – it had a lot of things wrong with it, but we managed to fix them all and made it into a winner'.

His main rivals for overall honours were Win Percy and Stuart Graham, but all any of them could do was make sure that they won their respective classes heading into the finale at Brands Hatch. To do that, Rouse would have to beat Brian Muir in another Dolomite Sprint.

'Ralph Broad and Brian Muir's team manager got together and decided that we really wanted the championship to be won by a Triumph, and the only way was for me to win my class. Brian agreed that, if he was in front, he'd let me past.

'We did 20 laps nose-to-tail but he was in front. We came to Clearways on the last lap and the yellow flags were out – there was an accident. The green flag wasn't until the start-finish line, which was also the chequered flag. We made our way up to the line and Brian eased off enough for me to lead by a bonnet – and that was how I won the championship. Ralph had to go and have a word with the stewards to make sure I wasn't going to get thrown out for passing under the yellow flags.'

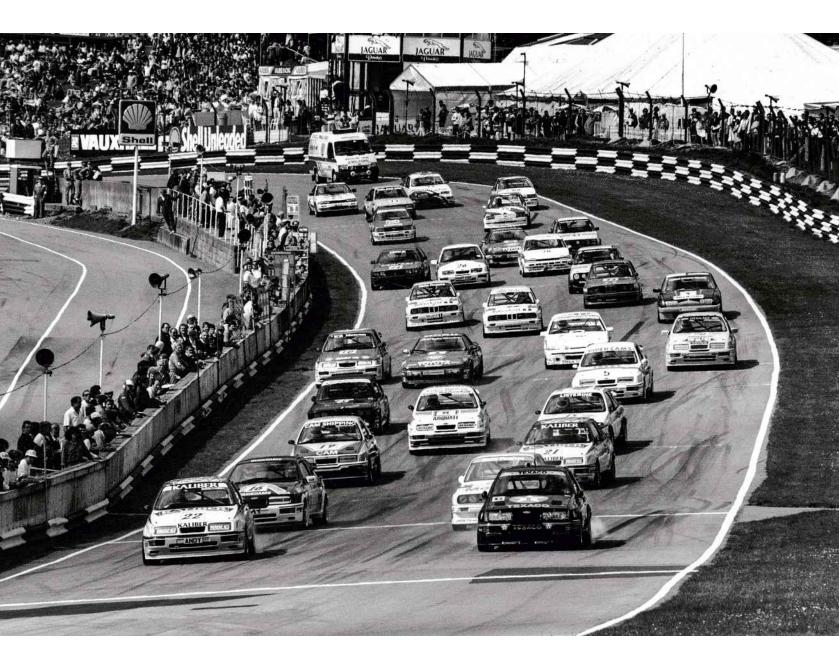




Clockwise, from left In the Ford Sierra RS500 in '90; Vauxhall-mounted arch-rival John Cleland forces his way past Rouse's Mondeo at Pembrey in 1993. For 1976, Broadspeed was given the task of developing the mighty Jaguar XJ12C, a car that Rouse recalls 'wasn't a perfect fit for racing'. Although it lacked little in the way of outright speed, beating the BMWs in the European Championship was always going to be a tall order – particularly considering its habit of shedding wheels.

'It was unreliable and the rear stub axles weren't strong enough,' he says. 'There was a political battle going on – Jaguar wanted to run the cars from the factory but Broadspeed got the job, so Jaguar wouldn't help very much at all. They insisted we run the standard parts, which weren't up to the job. The car had 14in-wide, 19indiameter rear wheels, so it was a bit different from a standard car. The driveshafts and the rear hubs used to keep shearing off. That was just one of the problems...' Among the others was the prodigious thirst of the V12, which meant they always had to make one more fuel stop than the BMWs. Even so, Rouse insists that, given another year, the reliability would have been sorted and Jaguar could have found itself in the pound seats. As it was, the British marque withdrew before the end of 1977, and not long afterwards Ralph Broad decided to sell up.

Over the next couple of seasons, two people played pivotal roles in Rouse's career. One was Pete Hall, whom he met while racing an Opel Commodore in the Production Saloon Car Championship and whose company Industrial Control Services ended up sponsoring him for 11 years. Then, while he was racing Ford Capris with Gordon Spice, Charles Sawyer-Hoare suggested he set up a team in order to run a car for each







'YOU COULD GET THE ROVER VITESSE REALLY LOW TO THE GROUND, THE CHASSIS RAILS USED TO SCRAPE THE TRACK SOMETIMES'





Clockwise, from left BTCC, Brands 1988; chasing boss Gordon Spice at Mallory, '80; Rover at Oulton Park; the '88 Tourist Trophy win with Alain Ferté in the RS500; in a Dolomite Sprint for the '75 TT. of them. In 1981, Andy Rouse Engineering was born. Two years later Rouse was once more British Saloon Car Champion – he'd actually ended the season third behind the Rovers of Steve Soper and Pete Lovett, but they were later disqualified for technical infringements.

The legal challenge to that decision rumbled on into 1984, by which time Rouse had switched from Alfa GTV6 to Rover and was on his way to winning a second successive title: 'The Rover was one of my favourite cars. The engine was nice, and it was a long-wheelbase, widetrack car that you could get really low to the ground – the chassis rails used to scrape the track sometimes. It was the best chassis by far, much better than the Sierra. We ran the whole season without even rebuilding the engine.'

For the second half of the 1980s, however, he hooked up with Ford: 'It started with the Merkur XR4Ti, which was 1985. Ford in Germany had designed the suspension and Ford UK wanted me to run it and develop it, ready to take on the Sierra Cosworth when it was available. We got it going quite well and won the championship. It was our first turbo car and we were learning the game with turbocharging. There was some unreliability to start with. It was more powerful than the Rover – it had more torque, more pulling power, but the chassis wasn't as good.' After that, of course, came the iconic Sierra Cosworth, first in small-turbo form, then the fire-breathing RS500: 'We were racing with about 500bhp, and for qualifying we could make about 525bhp. It was quite a lively thing – a tricky car to drive. The chassis was such that you couldn't get it low enough to make it really effective like the Rover had been. You couldn't cut the wheelarches out and you needed a big tyre on the rear to cope with the power, and that meant the ride height was quite high.'

Those RS500 days are Rouse's favourite period of his career. It was a hit with the fans, too, and his battle with Steve Soper at Brands Hatch in 1988 has passed into legend. 'That's the race everyone remembers! It rained halfway through, which made it more interesting. Murray Walker was saying I had more power than Steve, but we used one of our old engines off the test-bed. It wasn't a great engine. The reason we were quicker on the straight was that we had more traction coming out of the corner at the back of the pits. Our car had much more rear grip and I would always drive the wide line into the corner and come out fast. That was the difference.'

Despite the fact that he was working 60-hour weeks running the business and then going racing at the weekends, Rouse even found the time to develop his own versions of the Sapphire Cosworth road car – the 302-R (2WD) and 304-R (4WD). 'We improved the engine quite a bit – not by giving it more boost or anything, but we actually fitted a smaller turbo, which gave it more torque and more power low-down. You could hardly tell it was turbocharged. The boost came up at really low revs. It had a little bodykit on it and racing-style front seats, and we sold about 80 of those in the course of 18 months.'

As the 1990s dawned, Rouse and other team bosses set up TOCA and devised what would become the hugely successful 2.0-litre Touring Car formula. After running Toyotas in 1991 and '92, Rouse renewed his relationship with Ford for 1993. The Mondeo was initially too heavy, but by mid-season they'd ditched a lot of excess weight, and when Cosworth's development of the V6 engine came on-stream the transformation was complete. Paul Radisich won three times, but at the TOCA Shoot-Out there was a high-profile newcomer in the other Mondeo – reigning F1 and Indycar champion Nigel Mansell.

ANDY ROUSE INTERVIEW



'THE DAY WILLIAMS TURNED UP WITH RENAULT AND A 60-MAN TEAM, THE WRITING WAS ON THE WALL. IT WAS A SHAME...'

'He drove my car from the championship,' says Rouse, 'but he didn't really know what he was letting himself in for. He turned up a couple of days before the race weekend to try the car out and he couldn't keep it on the road – he couldn't get the hang of where you needed to brake in a saloon car, so he was going off all over the place. We were running out of front spoilers!

'On race day he turned up with his whole entourage – there were security people keeping the crowds away. But he was really good – he spent hours signing autographs and he got to drive the car quite well in the end. As the race went on, he more and more got the hang of it – until he came across Tiff Needell. It was a heavy shunt and he hit the worst place you could hit at Donington, which was against the bridge. It scrapped the car – the only thing we saved was one rear strut and one rear wheel.

'He went straight to hospital, but it was the best bit of publicity that Ford ever had from a Touring Car race. The build-up started on the Thursday before, and on Monday morning it was news all across the world that Nigel Mansell had nearly killed himself in a Mondeo!'

By that point, the popularity of the British Touring Car Championship was sky-high: 'The regulations were good to start with, so that encouraged lots of manufacturers and different makes and models to take part, and it wasn't too expensive. We had ten different manufacturers at one stage and drivers on massive salaries. The Alfa factory team came over from Italy and BMW from Germany. It just took off. It was the right formula at the right time.'

As the decade progressed, however, costs went through the roof: 'The problem with it was, the FIA took over the regulations and called it Super Touring. They didn't police it properly so we ended up with Alfa Romeo adding spoilers and all sorts of stupid tricks going on. Engines moved around and it just got ridiculous. The day Williams turned up with Renault and a 60-man team, the writing was on the wall. It was a shame – if it had stayed in TOCA's control, it would never have failed, but that's the politics.'

Having tired of those politics, Rouse retired from driving at the end of 1994 and closed Andy Rouse Engineering after the 1995 season. Rightly remembered as one of the all-time BTCC greats, he raced all over the world – from the old Spa and Brno to Bathurst and Macau. He also had three outings at Le Mans in a Porsche 924 Carrera GTS and recalls going through the Mulsanne Kink at 185mph with only his left hand on the wheel simply because 'you get a bit bored after a while and you're thinking of things to do'.

Although he's enjoyed his occasional outings at the Goodwood Festival of Speed and the Revival Meeting, Rouse has otherwise stayed out of the motorsport limelight and instead keeps busy with his commercial property business. He's been there, done that – and left a record that speaks for itself.

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W O R K M A N ' S B L U E S

Ford's European Touring Car history is intertwined with Spa-Francorchamps. Johan Dillen takes four generations back to the fabled Belgian circuit Photography Dirk de Jager

STORMING DOWN TOWARDS Spa's Eau Rouge corner, we have an Escort, two Capris and a Sierra, and they are creating on-track mayhem, raucously roaring, then spitefully crackling and popping, all three simply bursting with pugnacious blue-collar energy. With so much attention paid to the more blueblooded than blue-collar GT40 giving the aristocratic Ferrari a bloody nose at Le Mans, sometimes people overlook the huge role that Ford also played in other European racing series of the period. From the 1960s onwards the Blue Oval was always a contender in Saloon Car racing and eventually outperformed its rivals to such a dramatic extent with the Sierra RS500 Cosworth that the FIA saw no option other than to halt Group A racing.

Since its inception in 1924, the Spa 24 Hours has always played second fiddle to the legendary race at Le Mans, but it found its own momentum with Touring Cars from 1964. And Ford has been present ever since, winning six times. All through the 1970s, it was simple: to win, you drove either a Ford or a BMW. Here we have four fantastic Fords at our disposal, spanning a period from the 1960s to the 1990s. Apart from the Escort, they are each of a type that has won the Spa 24 Hours.

Just as with Le Mans, the Spa-Francorchamps circuit grew using the roads that connected the Ardennes towns and villages of Stavelot, Malmedy and Francorchamps through the undulating landscape, forming a natural amphitheatre. Today it measures 4.35 miles in length, having been shortened from the old, lethal, 9.2-mile combination of long straights, blind corners and everyday ditches and telegraph poles in 1979. Today, we honour Ford's history here by tackling both circuits.

The legendary Lotus Cortina had cast a vast shadow, of course. Legend has it that, when one of the early Escort prototypes passed by at Ford's UK motorsport base in Boreham, lead engineer Bill Meade looked up and said: 'That thing would go like hell with a Twin Cam in it.' But installing the Lotus twin-cam engine from the Cortina was only the first step in a long series of developments that awaited the Escort - except that Ford's factory motorsport effort was focused on rallying. Circuit racing was left to privateer teams. So, while the rally Escorts were Boreham products, the racing Escorts started life as normal road cars that were delivered to Alan Mann Racing and Broadspeed for transformation. Alan Mann entered the Twin Cams, Broadspeed the 1300 GT models, a policy that changed when Alan Mann Racing stopped its activities in 1969, and later RS1600 models were race-prepped in Boreham.

The Escort's career coincides with pretty complex times at Ford of Europe. In Cologne, an ambitious project was taking shape as Right

Every type of car in this Blue Oval convoy had significant history at Belgium's tricky Ardennes circuit as Ford's Touring Car programme emerged from the shadows.







Jochen Neerpasch and Michael Kranefuss opened the Ford Motorsport division in 1968. Neerpasch had his eye on the Capri and, though British-built Escorts were tried, German privateer teams Zakspeed and Wooding realised they were capable of taking things further on their own.

The Escort we have here is a Wooding car, as raced by the Hamburg-based team in the German national Touring Car championship (DRM) in the early 1970s. By that time in the UK, Broadspeed had developed what would be pretty much the ultimate Escort in the Mk1 series: the RS1600. The BDA engine measured only 1.7 litres in capacity but, with some help from Cosworth, Broadspeed managed to extract an impressive 245bhp at 8700rpm – with only a little over 900kg to propel. The tiny Escort flew, and quickly became the reference in its category, capable of knocking out more powerful but less nimble competition. Wooding Hamburg bought the RS1600 from

This page

Raced by the German privateer team Wooding, this Escort RS1600 has had its engine enlarged from 1.7 to 2.0 litres, so it eats up the straights at Spa with ease.

'FOR ENTHUSIASM ALONE, THE ESCORT EASILY OUTSHINES THE OTHER FORDS HERE AT SPA'

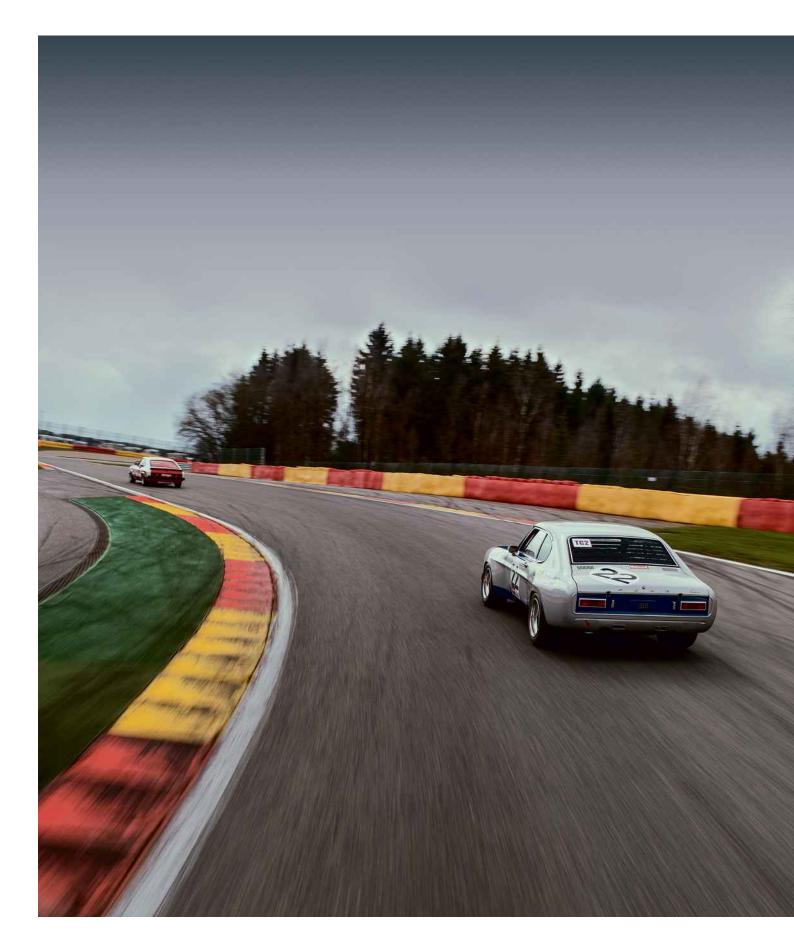
Broadspeed, fine-tuned the engine even further and raced it in the 1972 and 1973 German Touring Car championship. In Division 2, the Escort was at the centre of some cut-throat tussles with the BMW 2002.

It was a great weapon in the smaller displacement classes yet it still devours the Spa asphalt today. That's partly because in the intervening period this car's BDA has been upgraded to 2.0 litres, and its screams are the loudest and most melodious of the bunch we have gathered. As long as you have a straight to play with, the Escort feels as though it can keep building up revs. It has great brakes, too, and through corners it will slide gloriously for as long as you like. For enthusiasm alone, the Escort easily outshines the other Fords here.

Yvette Fontaine and John Fitzpatrick scored second in class on the Twin Cam's debut in the Belgian classic in 1969. But if you wanted the overall win, you needed a different Ford. When the Capri was launched in 1969, it was Ford of Europe's take on the Mustang – including the 'great looks, not so much power' philosophy. With underpinnings from an uninspiring parts bin and an asthmatic engine, it was hardly the basis for a promising Touring Car racer in the early 1970s. Yet that is exactly what it became.

Homologating the Capri RS2600 as a fourseat Touring Car involved some flexible interpretation of the Group 2 rulebook. A big front spoiler kept the nose planted, ever bigger wheelarches made it look more menacing, and development finally brought a matching rear spoiler. These racing Capris were more than simply glassfibre heroes. Under the hood, a special 2.9-litre V6 was fitted with Weslake heads, and further tuning at Ford Motorsport's base in Cologne saw power creep up from 260bhp in 1971 via 290bhp in 1972 and on to a peak of 325bhp for the 1973 season.

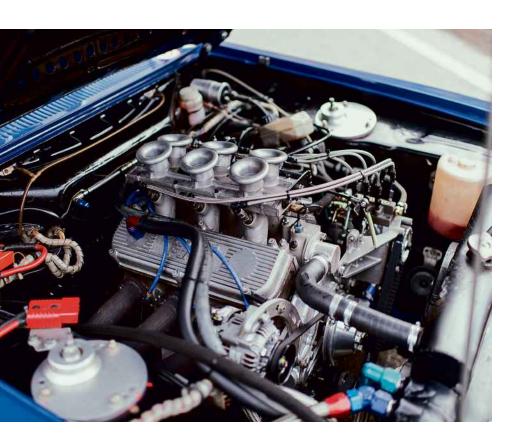
Though 1970 was something of a nightmare season for Ford, a year later the situation was



turned around. The RS2600 won six of the eight races in the European Championship and Dieter Glemser took the drivers' crown, though Ford missed out on the constructors' title. And this is the very car that brought Ford its first outright victory – in Salzburg, Austria – in that triumphant 1971 season.

More glory followed at the next race, the 24 Hours of Spa. From the start it was clear that the two factory Capris were contenders for the laurels. Spa was demanding on both drivers and machines: the long straights put strain on the engines, the fast sweeping curves left no room for driver error. Of 60 starters, only 18 lasted the full 24 hours. And this Capri, driven to victory by Alex Soler-Roig and Dieter Glemser, was the only one to finish, holding a solid three-lap lead over the the AMG-entered Mercedes 300 SEL 6.3 'Pink Pig'. BMW, which had taken the spoils in 1970, managed only a distant sixth with the 2800 CS. It was clear that a war was brewing between Cologne-based Ford and BMW of Munich.

Glemser and Soler-Roig drove this same car to win again in the 12 Hours of Paul Ricard – actually two six-hour races on successive days. In fact, every time chassis GAECKU19998 appeared, it won. And in 1972 the Capri was back for another long campaign: Soler-Roig and Glemser took it to third place in the 1972 championship, completing a Capri podium.





This page and top right This very Capri is the Dieter Glemser/ Alex Soler-Roig RS2600 that brushed aside all rivals in both the Spa 24 Hours and the 12 [2x6] Hours of Paul Ricard. BMW retaliated by poaching Neerpasch and hitting back with the 3.0 CSL, which led to a showdown at Spa in '73. Hans-Joachim Stuck took pole at a staggering 137mph average in his BMW 3.0 CSL but that speed cost lives, the Group 2 cars were banned at Spa and a new set of rules was devised for the following season, staying a bit closer to showroom spec.

Alex Soler-Roig bought this Capri from the factory after its last season and kept it for 20 years without running it. It has now been restored, fitted with a new engine, and runs in selected Historic events. That V6 rasps encouragingly, the steering is quick-witted and, while the supension bumps harshly over Spa's uneven surfaces, it's capable of searing into corners, giving up grip in a way that allows it to dance its way between the straights.

The change to the rules meant that the mightiest version of the first-generation Capri – the RS3100 – did not race at Spa. But its story was far from over. The oil crisis forced Ford to cut its motorsport budgets, but the UK branch in Boreham worked on a new 3.0-litre Capri that would prove a popular choice for privateers, including British entrant Gordon Spice, especially once he'd enlisted the services of CC Racing Developments. In 1977, Spice had crashed out of the Spa 24 Hours while in the lead and the Capri of Woodman and Buncombe took third.

For 1978, four newly built Mk3s in striking Belga racing colours lined up in the Ardennes – the last time the old nine-mile layout was used. Once again, Ford found a worthy adversary in BMW, that time with the 530i, and it took a massive fight from Gordon Spice and Teddy Pilette to snatch back the lead from BMW in the final hours of the race, following a series of mishaps that included a 140mph blow-out. After five years of BMW victories, Ford had regained the crown. And Spice was happy to report that, since the old track would





no longer be used, his record in the 3.5-litre class would stand forever. In these colours it added two more victories, in 1979 and 1980.

'Our' car is a replica of the original CC Capris. 'My dad had a Capri, so I had to have one at some point,' says owner Raphael de Borman. He's driven it at the Goodwood Members' Meeting with former Formula 1 ace Gerhard Berger as a team-mate.

Sadly, Ford failed to exploit the opportunity to make the most of new regulations, which saw the Capri start to struggle after 1981. But that led to the creation of the meanest, most dominant Ford Touring Car of all. The genesis of Ford's fastest-ever Touring Car began on a rotten day in 1983 at the British Touring Car race prior to the Silverstone Grand Prix. Ford's motorsport boss Stuart Turner and PR guru Walter Hayes had witnessed the ageing Capri taking a beating and immediately set new goals. Turner said: 'Two things were clear: it would be with the Sierra, and we would need to win. We'd probably need 300bhp.' At first, efforts centred on the US-market 320bhp Merkur XR4Ti. In the UK, Andy Rouse missed the first race of the '85 BTCC, but his team still won nine of 11 races. And it dominated 1986, too.

In Europe, Ford had lured Swiss tuner Rudi Eggenberger away from Volvo's Group A effort and in 1986 he ran the XR4Ti in the European Touring Car Championship. But in 1987, the Clockwise, from below This 3.5-litre car is actually a replica of the famous trio of Belga-sponsored Spice cars; period details are spot-on inside and out; these Fords hunt in a pack around Spa.





'AS THE OLD TRACK WOULD NO LONGER BE USED, SPICE'S LAP RECORD WOULD LAST FOREVER'

Belga

DUNLOP

.....





Above and right This Sierra is one of the cars that Andy Rouse prepped and sold to clients, starting its racing life in Japanese Touring Cars; functional office for the RS500's pilots.

Ford Sierra RS Cosworth was ready to rock the establishment – just in time to compete in the very first FIA-sanctioned World Touring Car Championship, open to Group A race cars. The bodies remained identical to the Merkur's, but with an oversized rear wing. Under the bonnet was a Cosworth-developed turbocharged twincam 2.0-litre four, rated at 340bhp, and later that year the RS500 upped the game to 500bhp and beyond – a full 200bhp more than its closest rival, the BMW M3, could muster.

Eggenberger ran two works cars in the World Championship; Andy Rouse had one semiworks effort on the grid. The Sierra won the constructors' world cup for Ford, in what would turn out to be the only World Touring Car Championship for some time: the FIA was not at all happy that Touring Car races were becoming more popular than F1. Meanwhile, the teams involved turned the season into a cheat's contest. Ford was disqualified on two occasions for using a non-homologated engine control unit and for bodywork infringements, and BMW was kicked out of Monza after using 'thinner than usual' body panels on the M3.

Yet still the RS500 proved unstoppable. With Rouse focusing on the BTCC, and also offering cars for clients, it became the obvious choice in many national championships. This example is a Rouse-built Sierra that ran in the Japanese Touring Car series from 1988 to '90.



With so much power, it feels a world away from the road car, the bigger turbocharger causing greater lag but coming on song with a much bigger bang. Steering lightens up with speed, feeling sharp and incisive, and, while a tail-happy balance means you can slide on the power at will, enormous grip means you can plant the car on its nose into every corner.

Yet, as dominant as it was everywhere it showed up, one race eluded the Sierra: the Spa 24 Hours. From the first time it appeared, the Sierras pulled away from the competition – until they broke. It was a source of enormous frustration for Eggenberger and Ford, which would have to wait until 1989 before the Sierra finally ran the full distance to take the win at Spa. It didn't *just* win, of course, it was a full eight laps ahead of the second-placed BMW.

'The destroyer,' as it was dubbed, was so dominant that it led to the demise of Group A Touring Cars. It may have killed off the series, but no-one at Ford was complaining: the Sierra had brought home all the trophies, brought three decades of saloon car glory to a heady climax, and defined the end of an era for Spa.

THANKS TO *Gipimotor, gipimotor.com, for bringing this unique group of Fords together.*

THE MARKET NO BUYERS FEES

MGC Auction World Record Sold: Sept '20 £31,251

New classic & collectable cars going live daily

The most successful online auctions - returning 94% to sellers



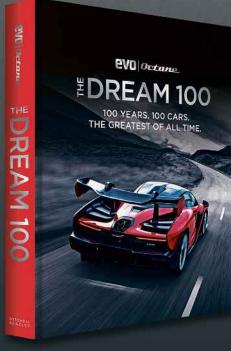






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THE NEW HARDBACK BOOK OUT 27 AUGUST



THE HISTORIC MOTORING

The judges – and you – have spoken: here are the winners of the tenth Historic Motoring Awards, the most prestigious event celebrating the entire classic car world



ROBERT Coucher

International editor, Octane magazine Well, I have to say, the tenth anniversary of the Historic Motoring Awards did not happen quite as we'd envisaged when we started planning our huge celebration at the start of the year – but there were big benefits to that.

Of course, it would have been wonderful to replicate previous years and gather 300 or so of our closest friends and supporters in a grand room awash with good food, fine wine and bonhomie, but this way we got to share our ceremony live with everyone through a live stream hosted by the incomparable Amanda Stretton. And what a night it was. With most of the year wiped out by that blasted illness, we had a raft of new awards celebrating everything from apprentices to our elder statesmen. However, with the best will in the world, we hope we never again have occasion to offer a Lockdown Initiative of the Year award!

I'd like to say a big thank you to our independent panel of judges for giving up their time, and especially to our friends and sponsors – Autocave, 21 Gun Salute, EMM London, Immun'Âge, and Quickfit SBS – whose faith in our new format was what made it happen. This year our expert panel considered entries in 14 categories, while Octane readers voted for Car of the Year. Inevitably, on a panel with such vast experience, certain judges were involved with certain nominees – so, in the interest of fairness, they refrained from voting in the relevant category. Each judge worked in private, and ballots remained sealed.

JUDGING PANEL

The awards are judged by experts from across the motoring world



DEREK BELL MBE The legendary racing driver and Octane columnist.



DAVID BOND Managing director of leading insurer Footman James.



ROBERT COUCHER International editor and launch editor of Octane magazine.



MASSIMO DELBÒ Octane contributor, enthusiast and global concours judge.



BERTHOLD DÖRRICH Classic car addict and publisher of Octane Germany.

BEN HORTON

Founded Hortons

Books with his late

father, Chris.



KEITH GAPP Expert in marketing and sponsorship in historic motoring.



MARK HYMAN always in stock.





PETER NEUMARK One of the UK's leading collectors and founder of CMC, Bridgnorth.

125



RICHARD GAUNTLETT Classic car broker and designer, from furniture to communication tools.



L SCOTT GEORGE From Miles Collier Collection and the **REVS** Institute.



ADRIAN HAMILTON One of the most renowned brokers of historic cars.



SHIRO HORIE Editor of Octane Japan, covering Europe, the USA and Japan.



MICHAEL MILNE Octane contributor who has visited more than 250 classic car venues.

MURRAY SMITH

A US-based Brit deeply

embedded in the

classic car world





PETER STEVENS Renowned designer





behind McLaren F1 and



SIMON KIDSTON Classic car writer, consultant and commentator.

JAY LENO Octane columnist and talk show host behind Jay Leno's Garage.



BRUCE MEYER Collector of vintage cars, motorcycles and racing cars.



TON ROKS Editor-in-chief of Octane Holland and Belgium.



PHILLIP SAROFIM A well-loved fixture on the Historic motoring scene.





MD of Deneb & Pollux, founder and director



Jaéuar XJR-15.

THE HISTORIC MOTORING Awards 2020

PUBLICATION OF THE YEAR

Sponsored by Hortons Books



WINNER Weekend Heroes II Tony Adriaensens, pub. Corsa Research, £500

Three volumes comprising an indispensible photographic record of sports car racing in the western USA in the '50s. In-depth text plus wonderful tones and reproduction bring a golden era back to life.

RUNNERS UP

Ballot, Daniel Cabart & Gautam Sen, pub. Dalton Watson; The Aston Martin V8 1969-2000, Russell Hayes, pub. Palawan Press; Shadow, the Magnificent Machines of a Man of Mystery, Pete Lyons, pub. Evro; The Lamborghini Miura, Jon Pressnell, pub. Kidston SA

MUSEUM/COLLECTION OF THE YEAR

Sponsored by AUTO CAVE



WINNER The Petersen Museum

Founded by publishing magnate and philanthropist Robert E Petersen and his wife Margie, the Petersen Automotive Museum consistently hosts globally important exhibitions. Notable in 2020 was its brilliant creation and organisation of Petersen Car Week, a series of virtual events for those missing Monterey Car Week.

RUNNERS UP

Autoworld, Brussels; Brooklands Museum, UK; The Mercedes-Benz Museum, Stuttgart; Auto & Technik Museum, Sinsheim; Sammy Miller Motorcycle Museum, UK

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THE LOCKDOWN INITIATIVE 2020

Sponsored by Immun'Âge



WINNER REVS-Limiter

Take away our summer and you take away our soul! Scribbling vicar Adam Gompertz formed a Facebook support group for bereft enthusiasts to share pictures and news of their cars. It now has 6000 members, has hosted two celebrity-packed live broadcast weekends, and has also held its first outdoor show.

RUNNERS UP Le Mans; Tim Layzell/GRRC; Concours Virtual; Le Mans Classic/Peter Auto; Petersen Car Week; The Mercedes-Benz Museum; Isolation Island Concours d'Elegance

THE VANTAGE AWARD



WINNER Darren Turner

This racer's career has encompassed everything from F1 test driver to British Touring Cars, but it is with Aston Martin that he is most associated. His first Le Mans for the marque came in the DBR9 in 2005 (third in class with David Brabham and Stéphane Serrazin) and he has competed there in an Aston every year since. Since 2012 he has had an Aston factory seat in the FIA World Endurance Championship as well as many other disciplines.

> RUNNERS UP Dylan Miles; Guy Wyles; Kees Huis in't Veld; John McGurk

LAUTO CAVE

ADVERTISING FEATURE

AUTO CAVE

Creating underground car storage that even Bruce Wayne would be proud of

Among the lessons of 2020, for motoring enthusiasts, at least, is that off-site car storage becomes much less convenient in the event of a pandemic and a lockdown.

In the grand scheme of things it is a trivial problem, clearly, but being separated from your cars is no fun, and many people will have spent recent months wondering how they might bring their collection home for good.

Bringing cars home is AUTO CAVE's speciality. The company creates underground spaces specifically designed for car storage – but that description sells it rather short.

As an offshoot of the Knowles Group, London's most experienced underground construction contractor, AUTO CAVE offers specialist knowledge that is unrivalled. The firm prides itself on being able to create a 'unique subterranean world' for each of its clients, working with renowned architects to deliver facilities that can be aesthetically astonishing as well as practical.

'We're bringing the Bat Cave to life,' says Robin Knowles, managing director of Knowles Group, 'and, unlike some companies, we work with the client from concept to completion.'

In case that gives the impression that all AUTO CAVEs look like they were conceived by a comic-book artist, Knowles points out that he and his team have built plenty of more traditionally styled underground garages, too.



'As well as futuristic spaces with innovative technologies, we've done classic designs; sometimes a client wants a space that is in keeping with the surroundings.'

It would be a mistake, too, to assume that AUTO CAVEs have no place outside densely populated areas. Certainly their most obvious application is in the so-called iceberg homes of London and other major cities, but there are reasons a collector might want to dig down at a country pile, too.

A huge amount of square footage can be created without altering the appearance of a period house or adding outbuildings that might offend the eye. More significantly, an AUTO CAVE is inherently more secure than an above-ground garage, and anybody with a classic will attest that it is easier to enjoy the experience of ownership when you can be sure the car is safe. Peace of mind is even more covetable than a Bat Cave-style car lift. **autocave.uk.com**





SPECIALIST OF THE YEAR

Sponsored by Quickfit SBS



WINNER Artcurial

In April 2010, auctioneer and racing driver Hervé Poulain offered Matthieu Lamoure, Pierre Novikoff and Iris Hummel the chance to run Artcurial's car department and they brought their international experience to bear in reinvigorating it. Partnering with events such as Salon Rétromobile and Le Mans Classic, they have catapulted it to the top table, highlights including the €46m sale of the Baillon Collection in 2015 and €4.5m raised for the ex-Roger Vadim 1959 Ferrari 250 GT California Spider in 2012. The team now includes Anne-Claire Mandine, Sophie Peyrache, Antoine Mahé, Benjamin Arnaud, Arnaud Faucon and Sandra Fournet.

RUNNERS UP

Lamborghini Polo Storico; E-type UK; FCA Heritage; Longstone Tyres; JF Stanley & Co

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INDUSTRY SUPPORTER OF THE YEAR

WINNER Richard Mille

As well as making some of the world's most prestigious watches, Richard Mille stands out as a superb industry supporter, allowing key events to launch and flourish. Among the many partnerships it holds, Richard Mille is an intrinsic partner of F1, a supporter of the biennial Peter Auto concours at Chantilly and the giant Le Mans Classic festival, as well as the Rallye des Legendes, which attracts a small but perfectly formed field of 25 of the most exciting and desirable classic cars, the Rallye des Princesses, Nürburgring Classic and more. One innovation since the last awards is its backing of the Young Talent Academy, aiming to pinpoint and promote the best young drivers.

> RUNNERS UP Hagerty; EFG; A. Lange & Söhne; Immun'Âge





Quickfit SBS

The world's leading authority on seatbelts for classic cars

Classic motoring enthusiasts love their cars because of their foibles, not in spite of them. Coaxing a mule of an engine into life, twiddling the radio dial in search of a slightly less crackly rendition of an old favourite – these are little pleasures, and generally 'improvements' that compromise the original driving experience are unwelcome.

Even the most passionate preserver of period-correctness, though, would agree that a sensitively installed set of quality seatbelts is a concession to modernity worth making – and no company has more experience in manufacturing, fitting and refurbishing belts than Quickfit Safety Belt Service.

Based in Stanmore, Quickfit SBS was established in 1962, and it is a rare survivor of the 60-odd fitting firms that were trading in the UK by 1963, when demand took off thanks to changes in the law that paved the way for compulsory seatbelt use.

In the early 1980s, founder Bill Quick passed the business to Stuart Quick, who is still in charge and is recognised as the leading authority in his field.

Today the company offers perfect reproductions of period items and manufactures belts to modern specifications, too. All modern belts are tested to European standard R16, while period-style belts conform to British Standard BS3254.

The quality of Quickfit's work is evident from the number of times photographs of the company's premises have cropped up in the *Octane Cars* section of this publication. Over the years, founding editor Robert Coucher, advertising director Sanjay Seetanah and former art director Mark Sommer have all parted with their hardearned cash in Stanmore.

And how about this for an endorsement: *Octane* contributor Massimo Delbò drove his 1967 Mercedes-Benz 230 Fintail 850 miles from Italy to the UK to have the belts pictured below made and installed. Quickfit was able to supply both classic buckles and clasps *and* modern black buckles, the latter hidden but easily accessible for use with a child seat.

On his return to Italy, Massimo immediately pressed the Fintail into service on the school run, demonstrating that Quickfit SBS does something rather more profound than might at first be apparent. It doesn't just fit belts; it makes it possible for owners to get the very most out of their classic cars. **quickfitsbs.com**





APPRENTICE OF THE YEAR

With thanks to Heritage Skills Academy for its invaluable help with this award



WINNER Billy Strutt – P&A Wood

Billy joined Rolls-Royce and Bentley specialist P&A Wood in 2017 as an apprentice in the mechanical workshop, primarily within the Post-War (1945-1965) department. Billy has been working closely with an experienced team of professional mechanics in conjunction with the Heritage Skills Academy to become a very well respected member of the P&A Wood team. He has always shown great enthusiasm for his job and is very keen to learn new skills while becoming competent with the knowledge he has gained over the past three years. P&A Wood describes Billy as a 'model employee'.

RUNNERS UP

Harry Ruffell Hazell (Classic Motor Cars); Max Payne (Hillier Hill); Jack Dormer (Gentry Restorations); Zack Whyte (AJ Glew); Oliver Taylor-Lane (Classic Performance Engineering)

.....

RISING STAR AWARD

WINNER Charlotte Vowden

When Charlotte lost her grandfather, she was entrusted with the care of his MGA, 'Frisky'. She's now rebuilt her life around the car, leaving a career at a newspaper to become a freelance automotive writer and planning to drive Frisky 7000 miles across south-east Asia to Everest Base Camp. The pandemic halted her plan, but she has still been busy telling that story and relating other automotive-inspired tales such as people turning car parts into jewellery and Filipino Jeepneys. On International Women's Day, she helped launch Driven Collective – a group founded by females representing all aspects of the industry.

RUNNERS UP

Merlin McCormack (Duke of London); Alicia White (Club des Autos); George & Jimmy Howson (Petroleum & Co); Ben Stinson (Classic Motor Hub); Rory Henderson (Henderson Fellowes)



Immun'Âge

A longtime supporter of Aston Martin Racing, the classic motoring movement, and good brain function

Immun'Âge, a natural dietary supplement made from fermented Carica papaya, was created by the Osato Research Institute, which aims to reduce the healthcare burden in societies with an ageing population by developing preventative medicines.

At present, the Institute is conducting research to establish whether 'FPP', or fermented papaya preparation, can be useful in guarding against dementia, Alzheimer's disease and Parkinson's.

The idea for FPP came from studying the traditional Japanese diet, which includes many fermented foods and is believed to be partly responsible for Japan's unusually high life expectancy. Immun'Âge, though, has found popularity far beyond Japan.

Among its early advocates was Dr Ulrich Bez, the former CEO of Aston Martin, and the marque's racing team has had a relationship with Immun'Âge since 2005, with drivers and mechanics adding FPP to their diet ahead of endurance races. Darren Turner, a three-time Le Mans winner, says 'it definitely makes a difference' in his recovery.

Immun'Âge also supports the classic motoring movement, and is a sponsor of the Concours of Elegance at Hampton Court Palace as well as the Historic Motoring Awards. **en.ori-japan.com**



ADVERTISING FEATURE





EMM London

The Mayfair-based company that plays Fairy Godmother to car collectors around the world

EMM London strives to give its clients 'what they need, not what we have', but it is difficult to imagine anything a car collector might need that EMM London does not already offer.

The company boasts expertise in all areas of collection management as traditionally defined – acquisitions and sales, historical research, restoration management, storage, maintenance and transportation. But, having built up a global network of carefully vetted partners, EMM London is also able to provide everything from racing tuition to car financing and assistance with legal matters.

It does all this with such efficiency and discretion that it has become known as the 'SAS', or 'Secret Automobile Service'. Clients around the world trust the company with collections ranging from the relatively modest to the monumental; one numbers 5000 cars.

Founder Richard Hawken is a former investment banker who used to manage the WMG Collectable Car Fund, but he will be better known to many as a BTCC and Porsche Carrera Cup racer. 'EMM London was set up for car people by car people, and we're delighted to sponsor the Bespoke Car of the Year award, which celebrates manufacturers that recognise, as we do, the value of a tailor-made service.' **emm.london**



CLASSIC CAR AMBASSADOR OF THE YEAR



WINNER McKeel Hagerty

The Hagerty CEO has a lifelong passion for all classic cars, but especially Porsches. As a 13-year-old he mowed local lawns in Michigan to raise the \$500 he needed to buy a 1967 Porsche 911S, which he then restored... and which he still has. Taking over the family insurance firm in the 1990s, he spearheaded its move into classic cars from a largely boat-based business and has since become a household name among enthusiasts. He's judged at Pebble Beach, set up a venture capital firm, created the Historic Vehicles Association (recognising vintage vehicles as historical artefacts and morphing into the National Historic Vehicles Register) and appeared many times on TV.

RUNNERS UP Tom Hartley (Sr); Rev Adam Gompertz; Tony O'Keeffe; William Loughran

.....

PERSONAL ACHIEVEMENT

WINNER Sammy Miller

Such is Sammy Miller's lifelong trail of glory that he was not shortlisted for his multiple motorcycle championships, the astonishing collection of two-wheeled greats that he has been putting together for generations, or even for establishing a fabulous museum to house 400 of them in the New Forest and share them with the public. No, he is being recognised for the past year alone and the completion of a 10,000sq ft two-storey extension that unfortunately opened just two days before the Coronavirus lockdown. The result of years of planning, it has just added to the status of this already world-class facility.

RUNNERS UP

Daniel Geoghegan (Bicester Heritage); Peter Mullin (The Mullin Museum); Mark Perkins (Historics); Phil McGovern (Caffeine & Machine)



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BESPOKE CAR OF THE YEAR

Sponsored by EMM London



WINNER Eagle Lightweight GT

Henry Pearman's Sussex outfit has been building upgraded Jaguar E-types for 25 years. Its latest is The Eagle Lightweight GT, offering 'the intoxicating thrills of a 1963 factory Lightweight, thoughtfully and comprehensively re-engineered'. Under the bonnet of the low-drag shape is a 4.7-litre all-aluminium straight-six with a wide-angle head and triple Webers. With the GT combining sensuous looks and Eagle's most sophisticated tech package, it's no surprise that Henry Catchpole, who's driven them all, concluded for *Octane* that it is the best yet.

RUNNERS UP

Mini Remastered (David Brown Automotive); CEGGA Ferrari 250 TR (David Cooke/Neil Twyman); ARES Panther (ARES Design); Aston Martin Vanquish 25 (Ian Callum); Rolls-Royce Dawn Silver Bullet Speedster; Bentley Mulliner Bacalar

.....

RESTORATION OF THE YEAR

Sponsored by 21 Gun Salute

WINNER Vauxhall 30-98

Piers Trevelyan's devotion to vintage cars is genetic. He works for Ashton Keynes Vintage Restorations, his grandmother raced at Le Mans and his father is a former President of the Bugatti Owners' Club. In 2018 he found a dismantled 1921 Vauxhall 30-98 E Type Velox: the majority of parts were there, but most required careful repair. He quickly assembled the rolling chassis, and the body was then rebuilt onto it while he also built a strengthened engine. His fastidious restoration – including reinstating the toolbox within the passenger running board and getting the hood-bag to cover the whole frame – fired into life in autumn 2019.

> RUNNERS UP Land Rover Number 7; Aston Martin DB4; Audi Type R Imperator; De Dion Bouton lorry; BMW 328 Mille Miglia roadster





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Tel 0611-2059-8786 Mobil 0151-1918-8300



CAR OF THE YEAR



WINNER Land Rover Series I Station Wagon 'Oxford'

One half of the student Land Rover pairing that completed an overland expedition from London to Singapore in 1955-56, 'Oxford' was recovered as a wreck from Saint Helena in the South Atlantic by enthusiast Adam Bennett a few years ago, then sympathetically restored – and, in late 2019, driven 19,000km from Singapore to London, in a recreation of that pioneering trip made famous in a BBC TV series produced by the young David Attenborough. 'Cambridge', sadly, was later scrapped.

Voted for by *Octane* readers in their thousands, and with the vote running live through the awards ceremony on 22 October, this battle was more exciting than ever in 2020. At the end of the day, no contender could rival the appeal of the Land Rover 'Oxford'.



Ferrari 330 GTS

A worthy Best in Show at the London Concours, this 1967 example is probably the finest 330 GTS anywhere in the world, having come to the UK from the US only in 2017.



RUNNERS UP

Bertone Stratos Zero

Marcello Gandini's influential spaceship was never formally a Lancia but, when sceptics said it couldn't work, Nuccio Bertone put in a Fulvia engine and drove it across Turin.



Mercedes Streamliner recreation

Dubbed the first Silver Arrow, this is a painstaking recreation from Mercedes-Benz that fills an important gap in its motorsport history.



Porsche 930 GTX

This 'lost' great was Porsche's first turbo Le Mans winner. Class winner, that is. Post-race it was sold to Switzerland and gradually forgotten. Until now...



Ferrari 250 GTE police car

Masterminded by and trusted to policeman Armando Spatafora of the Squadra Mobile, this car existed to outgun speedy Italian villains.



1907 Peking to Paris Itala

This Itala won the 10,000mile Peking to Paris rally in 1907, and later completed that epic distance twice more – still on its original engine!



Nissan Skyline R-32 'Godzilla'

This leading light in the 1993 Japanese Touring Car Championship was partdismantled and mothballed before coming to the UK.



Alfa Romeo 6C 1750 racer (ex-Mussolini)

This is actually a 1929 Alfa Romeo 6C 1750 series 3 Super Sport with a very important history. When restored, it will be again.



McLaren F1 GTR

While the McLaren F1 was designed solely for the road, in 1995 a detuned version won the world's most famous endurance race, the Le Mans 24 Hours. This car.





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LIFETIME ACHIEVEMENT

WINNER Lady Susie Moss

Susie Paine was brought up in Hong Kong, where her mother worked for the Rootes Group. The motor racing legend and Formula 1 ace, Stirling Moss, was friendly with her parents. They met in the 1950s when she was five years old.

'When Stirling was staying with us he used to drive me to school, which meant I got there on time! Actually, I preferred it when we drove to the beach because then

everyone could see I was with Stirling the famous racing driver.' The Paine family returned to England in the 1960s and Stirling took her to her first Grand Prix. Susie became his third wife in 1980.

'When we got married she was 27 and I was 50,' Stirling once said. 'I know some people might think that is quite a big age gap, but frankly we have never noticed.' Susie Moss then took on the role as wife, secretary, diary secretary, book-keeper, mechanic, navigator and business manager – she was the other half of Stirling Moss Limited.

'I knew nothing about racing and am not a good mechanic but you have to get stuck in to be part of it,' continues Lady Moss (Sir Stirling was knighted in 2000 for services to motorsport). 'So some years



'I had the best job in the world. Life was incredibly busy but marvellous fun, meeting wonderful people'

– Lady Susie Moss

ago, during racing in Dallas, I got down on my hands and knees to change the gear ratios in a Hewland gearbox. It came on a stand and was absolutely pristine – I wish my kitchen looked like that!

'I do like cooking and am so pleased that our son Elliot is a chef who trained with Michel Roux at Le Gavroche. He recently opened his new restaurant, Plu, in St John's Wood in London, where he's been getting rave reviews.

'I had the best job in the world. We literally travelled the globe together, meeting wonderful people all along the way. Life was incredibly busy but marvellous fun. As well as being involved in F1 and Historic racing, we attended launches and openings and conducted countless interviews, television appearances and

book launches. Stirling and I enjoyed contributing his column in *Octane* [2003 – 2006] and he often joked that editor Coucher was the only person ever to have fired him! Never mind, I always got the invoices in good and early,' she laughs.

Sir Stirling became ill with a serious chest complaint while on a cruise in Singapore in 2016 and Lady Moss nursed him at their Mayfair home until he passed away on 12 April 2020.

'He died as he lived, looking wonderful. He took one lap too many. He simply tired in the end and just closed his beautiful eyes and that was that.'

As ever, even here Lady Susie remains far too modest and underplays her own role hugely – the one for which we are recognising her this year.

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OCTANE CARS

Crashing back down to Earth





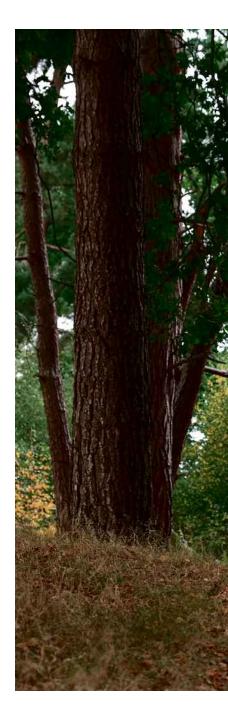
1952 PORSCHE 356 STREAMLINER delwyn mallett

WHAT A difference a year makes! I last wrote about my Porsche 356 Judson-supercharged 'streamliner' in *Octane* 197, but it's actually been away from home for five years and living at Classic Fabrications in Dunkeswell, Devon, for intermittent restoration by proprietor Steve Kerti following an unfortunate body-distorting incident (the car's, not Steve's).

When the Porsche was almost finished, Steve transported it to a Porsche Club meeting at Goodwood in August 2019, where I'm pleased to say it met with general approval – I'm the first to admit that there are some purists who question the aesthetics of my bespatted streamliner. Steve then took it back to base for some final tweaking and it was due to be delivered to my home – guess when? The weekend that the first lockdown was imposed.

Now, five years after it left, I'm glad to say that it's finally back and my fashion photographer daughter has already given it a 'starring' role (well, to me it's the star) in a fashion shoot.

That's the good news. The less good is that, despite its fabulous cosmetic makeover, compared to later 356s it remains pretty awful to drive. I had forgotten how noisy the VW-based crash gearbox is and how tricky it is to change



Clockwise, from top left Delwyn's daughter snaffled the Porsche for a fashion shoot; bulging spats are nearly as obvious from front as in profile; sparsely stylish interior; supercharged engine.



without grating gear teeth. So, curious to see what the period view of the gearbox was, I looked up one of the earliest Porsche road tests, in the 20 April 1951 issue of The Autocar.

The reviewer was full of praise for the build quality and performance of this German newcomer, but noted that: 'In the lower speed ranges, fairly full use of the gearbox is called for and the Volkswagen box is not by any means quiet, nor is it a very easy one on which to change gear.'

In my view (and certainly in my car), that's an excessively polite understatement.

I also thought it worth checking the view of Mechanix Illustrated's legendary tester Tom McCahill, who was renowned for not mincing his words. He was also full of praise, but agreed that 'the Porsche has one drawback, to my way of thinking, and that's the crash box transmission'. He continued: 'After a few miles in the Porsche I tested, I found that with care you could handle all

shifting up and down without double-clutching except to get in the lowest gears from top.'

I would take issue with claiming that you can come down any of the gears without doubledeclutching, and go so far as to say it's nigh-on impossible. McCahill concluded that the gearbox was perhaps 'only a temporary drawback for the guy who takes pride in his driving'.

So that's it then. Not enough pride. I'll crank up the self-regard and report back in a future issue.

OCTANE'S FLEET

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

ROBERT COUCHER

International editor

• 1955 Jaguar XK140

ANDREW ENGLISH

- Contributor
- 1960 Triumph TR3A • 1962 Norton Dominator
- 1965 Aston Martin DB5

GLEN WADDINGTON Associate editor

• 1989 BMW 320i Convertible

SANJAY SEETANAH

Advertising director

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

MARK DIXON

- Deputy editor
- 1927 Alvis 12/50
- 1927 Ford Model T pick-up • 1955 Land Rover Series I 107in
- 1966 Ford Mustang 289
- 1994 Range Rover 4.0

JAMES ELLIOTT

- Editor-in-chief
- 1965 Triumph 2.5 Pl
- 1968 Jensen Interceptor

JOHN SIMISTER

- Contributor
- 1961 Saab 96 • 1972 Rover 2000 TC
- 1989 Mazda MX-5 Eunos

RICHARD HESELTINE Contributor

- 1966 Moretti Sportiva
- 1971 Honda Z600

MASSIMO DELBO

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1975 Alfa Romeo GT Junior
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500SL

1985 Mercedes-Benz 240TD

DAVID BURGESS-WISE Contributor

- 1903 De Dion-Bouton
- 1911 Pilain 16/20
- 1926 Delage DISS

OCTANE'S FLEET

EVAN KLEIN

Photographer • 2001 Audi TT Quattro

MATTHEW HAYWARD

Markets editor

- 1990 Citroën BX 16v1994 Toyota Celica GT-Four
- 1994 Toyota Celica G1-Four
 1996 Saab 9000 Aero
- 1998 Saab 9000 Aero
 1997 Citroën Xantia Activa
- 1997 Peugeot 306 GTI-6
- 2000 Honda Integra Type R
- 2001 Audi A2

SAMANTHA SNOW

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

JESSE CROSSE

Contributor

1968 Ford Mustang GT 390
1986 Ford Sierra RS Cosworth

1986 Ford Sierra RS Coswo

MARTYN GODDARD Photographer

- 1963 Triumph TR6SS Trophy
- 1965 Austin-Healey 3000 MkIII

DELWYN MALLETT

Contributor

- 1936 Cord 810 Beverly
- 1937 Studebaker Dictator
- 1946 Tatra T87
- 1950 Ford Club Coupe1952 Porsche 356
- 1952 Porsche 356
 1955 Mercedes-Benz 300SL
- 1957 Porsche Speedster
- 1957 Fiat Abarth Sperimentale
- 1963 Abarth-Simca
- 1963 Tatra T603
- 1992 Alfa Romeo SZ

TONY DRON

Contributor • 1932 Austin Seven

SARAH BRADLEY

Contributor

- 1929 Ford Model A hot rod
- 1952 Studebaker Champion
- 1956 Chevrolet 3100 pick-up
- 1969 Plymouth Roadrunner

Various motorbikes

MATTHEW HOWELL Photographer

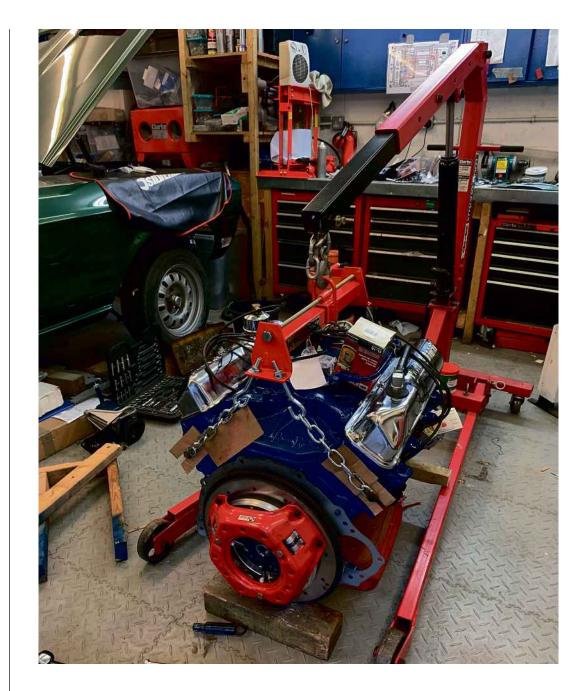
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1962 VW Beetle 16001969 VW/Subaru Beetle

HARRY METCALFE Contributor

• 20 cars and 15 motorbikes To follow Harry's adventures with his cars and bikes, search for

Harry's Garage on YouTube.



Rebuilding the bigblock



WHEN MY Mustang arrived from the West Coast of America, the Ford FE GT 390ci engine was intact but had a battered sump, broken engine mountings from joyriding around a ranch, and a Carter carb instead of the factory four-barrel Holley. It also had non-standard tubular exhaust manifolds and, as it later transpired, a rodent's nest in the thermostat housing and a 428 camshaft. Usual mods, then, except for the nest.

The engine hadn't run for years and contained no water but still

had plenty of sludgy black oil in the sump. I reckoned rebuilding would be pretty simple but the big-block V8 actually has some tricky aspects to it. The main one is that the 390, like most FEs, has a 'top-oiler' system, with multiple galleries routing oil via the cam bearings and then down to the crank; above those, more galleries take oil up to the rocker shafts. It's therefore essential to remove all the core plugs and give the oilways a good clean, which I did with a long, bottle-brush type of wire brush mounted in a drill.



Clockwise, from above left Carter carb had to go, as did the rodents; before the worn bores were revealed; Jesse's Holleystein '3795-1' was a bitsa special; gleaming motor ready to drop in.



Once the engine was stripped, I took it to Chesman Engineering in Coventry for machining. The crank was in good condition and need only a 10 thou' grind but the bores, while standard size, were extremely worn, no doubt due to playtime on the ranch with no air filter. The camshaft was an easy fix, thanks to Crane, which lists the original, and I found a pair of genuine, cast iron, 14-stud GT exhaust manifolds on eBay.

One of the two advance-retard bobweight springs in the distributor had been replaced with one that was clearly too strong so I sourced a couple of new ones from the US, along with the dual vacuum advance-retard unit that reacts both to intake pressure and water temperature.

The factory carburettor was a Holley 3795-1, made only for the 1968 GT 4V (venturi) engine, and naturally is extremely rare – so I built one up. I found a correctly numbered core casting in Sweden, a 1967 carb fitted with the 1968 metering blocks I needed in America, and I found most of the jets and a rebuild kit from Canada. Before rebuilding it, I bought a decent zinc-plating kit from Classic Plating (classicplating.co.uk), vapour-blasted the castings and replated them – the commercial plater I normally use was concerned about dissolving the castings in their acid dip.

Once the engine was finished, a friend helped install it (there's little clearance, so an extra pair of hands is essential) along with the four-speed 'Toploader' manual gearbox I'd rebuilt earlier and a new but original GT 390 exhaust. Before long, the biggest engine I've ever owned will be ready to run – and I really can't wait.



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Turbocharged towing



1955 LAND ROVER 107 mark dixon

I'M A BIT of an originality freak when it comes to classic vehicles. Few things irritate me more than oversized modern alloys on a classic, or the 'wrong' style of registration plate. The fact that my 1955 Land Rover has incorrect tail lights, as seen in the picture top right (they should be chunky Lucas 'pork pie' units), is a constant source of dissatisfaction.

Sticking a modern diesel engine in a classic Land Rover should, therefore, be total anathema to me, but I confess I was very glad of the 200Tdi turbodiesel in my friend Iain's 1951 Series One when I needed to tow the 107 recently. Iain's Landy had lost its original 1600cc engine back in 1977, when a previous owner fitted a 2.2 BMC diesel, so he can't be accused of heritage crimes and the 200Tdi is at least a Land Rover unit. It turns the little Series One into a real powerhouse, which can cruise at 70mph and has ample torque.

My reason for calling on Iain's help was that the lease on the barn where the 107 was stored was about to expire, and I'd liberated a space in my workshop after getting rid of a P38 Range Rover parts car. With time being of the essence, and the 107's carburettor still in pieces since I started to investigate its poor running, a tow was the only option. Combining an old nylon tow-rope with a more recent elasticated type, which we looped around the 107's chassis dumb-irons and front bumper to form a Y-shaped yoke, proved the perfect solution, since the 'give' in the elastic was enough to damp out any towing shocks without being excessively stretchy.

Getting the 107 up the short ramps in front of my workshop caused a bit of head-scratching. I wanted it to be backed in tail-first, so the engine would



Clockwise, from below

Good friend Iain Hancox checks the tow ropes behind his 200Tdi-powered Series One; Mark's 107 shows its shameful tail-lights; safely tucked up behind the Model T.



be more accessible once it was inside. Having Iain's 80 was an advantage in that we could push it bumper-to-bumper – neither vehicle is pristine enough that we were worried about scratching the bumpers' galvanised faces. But the oversized 7.50in tyres on the 80, plus the fact that the 107's nose would start to dip as the back end rose up the ramps, meant that the bumpers soon overlapped.

Auto electricians of a nervous disposition should look away now, but in the end I simply wound the 107 up the ramps on the starter motor. Maybe not a great idea in terms of the load being put onto the motor, but it's only necessary for a few seconds. Once the front wheels were on the garage floor, it was easy for Iain and I to push the vehicle to the back of the 'shop. Now I have the incentive I needed to get the carburettor back together - and to fit the pair of hard-to-find Lucas 'pork pie' tail lights that I picked up a while ago.



Ferrari 250GT Convertible 1960 LHD This 250GT (chassis 2071 GT) was sold new in Belgium to talented Ecurie Francorchamps pilot Jean Blaton (Beurlys). Factory fitted side-vents in SuperAmerica style from day 1. Fully documented history. Price: Ask



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THERE HAVEN'T been many opportunities to enjoy the Delage this dismal year, so the invitation to join in Paul and Valerie Wood's Austin Seven Tour during the brief neriod of relative scapity.

brief period of relative sanity when the world seemed to be getting back to normal came as a welcome relief. OK, so it's about as far removed from an Austin Seven as you can get – its engine is almost three times as big, for a start – but the chance to drive the backlanes of rural Essex with a crowd of like-minded folk was too good to refuse.

Away from the Rolls-Royces and Bentleys that are his daily fare, Paul – the 'P' of P&A Wood – is a dedicated heptaphile, with an enviable crèche of baby Austins in his barn. I was kindly offered the use of one of Paul's Austins, but the Delage needed exercise and, with my daughter as navigator, we set off on a 40-mile round trip. A sign of the times was that the goody bag all crews were presented with included a brace of handmade facemasks.

In many ways Britain's answer to the Ford Model T, but also delivering a killer blow to the sales of motorbike and sidecar outfits, the Austin Seven came in many guises, and the small but select group on the rally included such variants as the luxury Swallow saloon of the 1920s that was the ancestor of the Jaguar marque, a 1930s Ruby, and a shiny Seven Special. There was even a 1960 Morris Mini-Minor that only differed from its Austin Se7en twin in the grille and name badge.

En route, there were questions on things seen roadside, the prize for which was a large wooden duck wearing red boots (which my observant daughter won). Among the questions were 'Why was the Corniche housing development in Great Bardfield so called?' (it was the site of P&A Wood's first showroom) and 'What is different about the church in Lamarsh?' The correct answer was that it's one of a handful of Essex churches with a round tower, but - anorak factoid coming – the son born to its curate in 1883 also happened to be Robert Bamford, co-founder with his friend Lionel Martin in 1913 of the company that became Aston Martin. Factoid two - the current owner of Bamford's birthplace is a godson of 'Bentley Boy' Tim Birkin.

As the Delage headed back into Great Bardfield and neared the end of the run, we passed the handsome Gibraltar Mill, one of 20 or so Essex windmills that survive of the 300-odd that once swept the skies of this ancient county. Naturally, it was the answer to one of the quiz questions that won my daughter the duck.







Clockwise, from top

David's Delage is somewhat grander than the majority of entrants on this Austin jaunt; sporty Seven with a beautifully crafted alloy body; prize of a wooden duck was won by Team *Octane*; fun-looking Seven Special.

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Changing times



OWNING AN Audi TT is not like owning a '60s Alfa. It's a different culture altogether. I was notified by Instagram about an Audi meet – all correspondence is by Instagram – and my preparation consisted of washing the car. I didn't wonder if it would start, or whether the Webers were spitting, or what that mystery smell of petrol was. The hardest part of an Audi gathering seemed to be deciding what to wear.

We met on a Sunday afternoon outside a very nondescript shop in the Valley part of Los Angeles. I was curious to talk with other TT owners, and several people asked if mine was the car at the Art Center show that was signed by designer Freeman Thomas (it was). I had a bunch of dumb Evan questions to ask in return. What type of tyres do you run? 'I dunno, whatever's on special offer...' What do you think about the Quattro system and how the cars seem to understeer? 'What do you mean?' Ok, how do you adjust the pedals for heel-and-toe? 'Healing what?'

It was a great mix of guys, and girls. Yes, girls, not wives or partners. Girls that drove TTs. Girls that wanted to be there. I know, I know, but I never expected this. I started to realise most people just drive their cars, and that's OK. Two owners had gone the performance route with those motors that go *zing-zingzing*, *pop-pop-pop*, but there was still genuine enthusiasm, the same as with classic Alfas. People love their cars. Their cars make them feel special, exactly as they should.

The following weekend was another show called Cars in the Canyon. I washed the Audi and looked through the closet for an appropriate wardrobe. This show had a great group of cars from the *Ford v Ferrari* movie, a strong showing of Porsches and an eclectic mix of other classics. I now see fewer Triumphs, MGs and Jaguars at these meets and more BMWs and Mercedes – these are the new classics.

I was parked at the show on a big grassy green field, surrounded by new Porsches. My Audi was judged and won Best in Class, which wasn't that hard, since it was the only TT of the 250 cars there. My silver lining.

There was a time when I would go to the grocery store in the '67 Alfa Giulia Super and would return to find an older gentleman nostalgically reminiscing with the Alfa, the two of them chatting away, followed by a 'When I was young I had this same car' story. The Audi is 20 years old but, when I return to it, I usually find it sitting alone, taking a nap.

Top and below

'Which one's mine?'; Evan's Audi stands out by virtue of being totally standard-spec.





'I was hoping that the noisy back axle in my Morgan 4/4 was just my imagination – but no such luck. It's now at Allon White Sports Cars in Bedford for a differential rebuild' Matthew Howell

'A week off work and it rained every day. I'm determined to drive the BMW through winter, but today's quick blast might have to do for a while. Thanks, lockdown' *Glen Waddington*

'Since our son was born, my two-seater Mercedes 500SL has rarely been used. Covering the 2020 Bernina Gran Turismo in Saint Moritz for *Octane* was the perfect excuse for a drive to the mountain' *Massimo Delbò*

'My Jensen has hit rock bottom – hooray! All the rust and all the holes are now exposed and everything done from now on can only make it better. Surely. The only way is up!' James Elliott



A wonderful, correct, highly original example. Carmine red with black interior. Low miles. Original engine, drivetrain, body, inner sheet metal. A true survivor. Owned 50 years by one La Jolla, CA owner.

1959 Porsche RSK Spyder - 718-028



Outstanding International race history where it was raced in both two-seater and center seater configurations. Nürburgring and Buenos Aires 1,000km, Avus, SPA, and Montlhéry. Original body and chassis. Matching numbers engine and transmission. Fresh engine rebuild by Bill Doyle. 1 of 34 RSKs, of which 5 were center seat. Has parts to convert to 2 seat configuration. Only 4 owners from new. One of the most original and sought after of the RSKs.

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OVERDRIVE

Other interesting cars we've been driving

Back came a Spider



SHOCKING TO realise that I last drove this elegant Lancia Aurelia Spider more than 30 years ago. Imported from Naples to Cape Town, this very car was bought by my late father in 1967 as a project. He restored and repainted it in the carport and we knocked about in it to the salty beaches of Muizenberg, making fast runs up the lee of Table Mountain and then carelessly leaving it open outside the Capital 'bioscope' during matinee film shows. And now it's for sale in the UK. For £650,000!

The B24 Spider America was the open version of the Aurelia

B20 GT and was built only in 1954 and 1955, just 240 in total, of which only 59 were right-hand drive (the more numerous Convertible followed from 1956 to '58). Based on the Fourth Series Aurelia, regarded as the best of the six, the Spider was shortened by eight inches and featured the 118bhp 2.5-litre V6 aluminium engine, sliding pillar independent front suspension and a rear-mounted transaxle with improved de Dion rear suspension, offering 50:50 weight distribution and a kerbweight of just 1060kg, all clothed in beautiful Pinin Farina coachwork.

The Spider was unashamedly aimed at the lucrative American market in the 1950s, hence the 'America' nomenclature, but it is regarded as being one of the most elegant sporting cars of the period with its panoramic windscreen and spare detailing that lacks doorhandles or exterior fittings.

SU695

In truth, the rudimentary hood is not exactly weatherproof, especially when paired with the clip-in Perspex side windows, but who cares? This was a fun, sunny-weather car for those who could afford the \$5900 purchase price. And they probably had a \$4000 Cadillac in the motor



house for more adverse weather conditions, anyway.

My father did a reasonable job of home-restoring the Spider, coming over to the UK to visit Lancia guru Harry Manning and collecting a crate of original spares for the job. Knowing the rarity of chassis number B24-1033, Ian Fraser of *Car* and *Supercar Classics* magazine fame soon made him a good offer and bought the Spider sight unseen in 1990. It arrived in the UK in a container from Cape Town in July of that year.

By then, that home restoration had deteriorated a bit, so Fraser sent the B24 to renowned Lancia specialist Omicron Engineering in Norfolk, where Martin Cliffe exacted a concours-standard nut-and-bolt restoration – the bound file of work and bills that accompanies the car is more than an inch thick.

I have seen the Spider on two occasions while it was in Fraser's ownership, once at the prestigious Louis Vuitton Concours at the Hurlingham Club many years ago, and more recently at the 2012 Concours of Elegance at Windsor Castle, where it still looked absolutely pristine.

The dainty door opens with a pull on the leather strap inside.

The well-stuffed seats are comfortable and the view is panoramic, as you'd expect. Turn the small key on the painted dashboard and depress. The V6 starts with a gruff growl and a fruity bark from the twin stainless steel exhausts. Release the fly-off handbrake mounted under the centre of the dash and carefully select first gear, which does without synchromesh.

Warming the car gently, it all comes back: the incredibly accurate gearshift best guided with your fingertips, the buttersoft clutch action, and tight yet light steering. The growl from the engine is overlaid with fan whine and the supple suspension provides a comfortable and controlled ride.

Rev harder and this sporting car comes together, thanks to its balanced chassis and well-sorted brakes. Even though the Spider is open it feels 911 tight and, being so precise and light, it can be hustled along with composure and at some speed. Yes, this is one we should never have let go...

THANKS TO Drew Wheeler Sports and Classics, where the Spider is for sale, drewwheeler.co.uk, +44 (0)7796 270137.



It's all in the detail



CIVIC TYPE R MATTHEW HAYWARD

IF THERE'S ONE thing you can rely on Honda for, it's attention to detail. The current Civic Type R was already considered one of the best front-wheel-drive hot hatches on sale, yet still Honda felt there was room for improvement. Detail improvement.

An example: the reprofiled aluminium gearknob returns to a more slender teardrop shape, reminiscent of titanium Type R gearknobs of old – and, as any Type R owner will tell you, the fabulous gearshift is a hugely significant part of the driving experience. More important than the shape, however, is a 90g internal counterweight to improve the feel. Result? The most satisfying shift I've experienced in anything on sale today.

The interior wasn't the Civic's strongest point, but the seats remain a highlight, and the steering wheel's new Alcantara rim feels spot-on. Outside, the biggest visual change is at the front, where the grille opening is 13% larger, helping the new radiator core reduce engine temperature by 10°C during track work. A deeper front spoiler keeps downforce intact.

Power is unchanged at 316bhp - from 2.0 litres! - which is just fine, as its savage delivery makes for thrilling acceleration from about 2500rpm, staying strong right up to 7000rpm. It's good for 0-62mph in 5.8 seconds and a top speed of 169mph. That may

Clockwise. from top left Bigger grille for better cooling; new gearknob and shift action are exquisite: bespoilered looks a challenge for some; 2.0-litre turbo four good for 316bhp.

sound ridiculously fast for a car that began life in the 1970s as an economical urban runabout, but it's the chassis that really shines. A tightly wound limited-slip differential helps the 245/30 ZR20 front tyres garner almost unthinkable levels of traction, and there's a very high level of composure and balance when you start pushing. Good job, too, as the Civic's substantial width becomes very noticeable on narrower lanes.

Ride comfort comes as a surprise. The adaptive damper settings have been further optimised, and even in the default Sport mode they do a good job of dealing with rutted surfaces -R Mode is fine on the occasional smooth road but is generally best left for track use. The brakes have been significantly improved too, with new vented 350mm discs up front and four-piston calipers. On track, this is where the biggest improvement can be felt.

If you didn't like the aggressive aesthetics of the old car, you probably wouldn't like the facelifted one, so Honda has also introduced a more subtle-looking Sportline version. The huge rear wing is replaced with a low-profile one, and there are 19-inch wheels – said also to improve ride quality.

But of more interest to hardcore fans is the new, lightened, track-focused Limited Edition, stripped of 47kg by losing such creature comforts as the infotainment and air conditioning, and fitted with forged 20-inch BBS alloy wheels wrapped in Michelin Cup 2 tyres. They transform this hatch into a trackday weapon. Only 20 of these are coming to the UK and, yes, they're already sold out.









1954 Lancia Aurelia B24 Spider - £650,000

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Ambulance chaser



1978 RANGE ROVER AMBULANCE MARK DIXON

TO MISQUOTE AN old saying, 'If it flies, floats or has flashing lights, rent it'. Point being that, if you wish to remain financially solvent, a boat, a plane or an old emergency services vehicle is something you don't really want to own, just to experience.

Fortunately, I didn't have to shell out any money to get behind the wheel of a 1978 Range Rover Ambulance by Wadham Stringer. For the opening day of Goodwood's SpeedWeek, Jaguar Land Rover was organising a parade of 50 Range Rovers to mark - you guessed it - 50 years of production, and so it needed owners and assorted hangers-on such as journos to drive them.

Now, the small boy in all of us loves the idea of owning a police car, fire engine or ambulance, but the harsh reality of being a grown-up (nominally) is that you can't actually do much with them. But if you have the money and the place to keep one, why not?

Land Rover collector and trustee of the world-famous Dunsfold Collection, Richard Beddall, spotted this 1978 ambulance for sale in Italy and decided it needed rescuing. 'I flew to Verona and the seller took me to dinner in a little hole-in-thewall restaurant,' he recalls. 'After a wonderful meal made up of multiple courses, he asked me whether I preferred the donkey that was course three, or the horse that was course five ...'

Wadham Stringer specialised in building ambulances, as well as buses and coaches, and offered a Range Rover conversion from the early 1970s through to the mid-80s. The vehicle that Richard repatriated seems to have led a gentle life. 'It was delivered to the Cornwall and Scilly Isles

'It's a little scary to drive: the massive overhang of the extended rear body could have been designed specifically to generate roll oversteer'

Left and below

Fifth on the grid in Goodwood's 50th anniversary Range Rover parade; ambulance conversion involved a glassfibre extended rear body.

ambulance service, then went to the Thames service, and then was bought by the loony in Italy, who kept it in a chicken shed with lots of other Range Rovers. I bought it and a police Range Rover, still on their English registrations.'

Richard had the ambulance's brakes overhauled but it's basically in untouched, original condition, and drives just as you'd expect - which is a little scarily, should you pile into a corner too quickly. The massive overhang of the extended rear body could have been designed specifically to generate roll oversteer, although unfortunate customers (there's room for two out back) would doubtless appreciate the Range Rover's coil-sprung ride.

Otherwise, it drives exactly like any other early Range Rover. There's a creamy-smooth, waffly V8 under the bonnet and a long pudding-stirrer gearstick for selecting up to four forward ratios. It's a bit clunky, there's lots of transmission shunt, and of course I absolutely loved it.

And, yes, it has working blue lights and a two-tone horn. The former I left flashing around Goodwood, the latter I kept silent, for fear of being lynched by my fellow drivers. Cruising around the famous circuit in an ambulance was great fun, but I didn't want to go home in one.



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1974 Lotus 76/1-JPS9 Ex-Ronnie Peterson in iconic and stunning JPS livery. Fresh and race-ready for Masters F1 and Monaco Historic GP 2021. P.O.A



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Taking a run up that hill



2020 ABARTH 695 glen waddington

NOT JUST ANY HILL. If you read Octane Cars in the last issue, you'll know I took a trip to Shelsley Walsh in my 1989 BMW 320i Convertible. But apart from a stretch of average-speed cameras on the way there, the nearest I got to being timed in it was a quick pic or two on the startline. No, the real reason I was there was because I'd been invited by Abarth. And so it came to pass that, on a warm late-summer day, I arrived at Shelsley ready to be timed on the hill. No pressure. I'm not alone. Abarth has invited journalists from a number of publications, and there's already been a benchmark batch in the morning. Could we beat them? We'd certainly be up for trying. My mount isn't altogether unfamiliar, being a 695 70th Anniversario rather like the one I'd driven during the marque's birthday celebrations in Milan last year: a turbo 1.4 with 180bhp, a five-speed manual gearbox and a limited-slip diff up front (see *Octane* 198).

First we walk. A sighting, er, 'lap' (it's timed one way, bottom to top) with instructions on where to turn-in, where to brake, and where to take what might be construed as an unconventional line (through the esses, near the top). Then that's it. We take our places behind the wheel, and I'm first in the line.

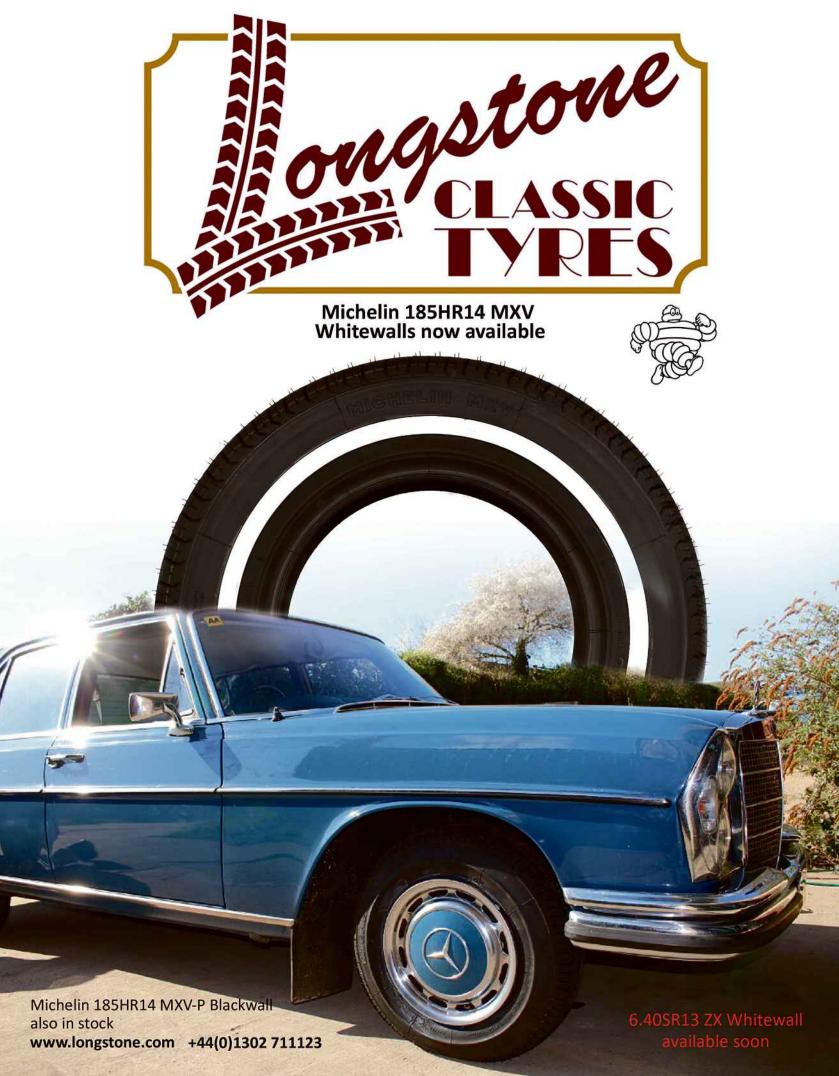
I go for a smoky, wheelspinning start: get the revs up, drop the clutch as the light goes green, try to keep things straight once traction is gained (best way to clip the apex through Kennel Bend), and grab second before the rev-limiter has its say. Then what? Where's it go next? Ah, left through Crossing, sharper than it seemed on foot. Try to remember the line through Bottom S, don't get on the power *too* quick out of Top S, then keep that toe down for the finish line. Result? 46.31sec and a terminal speed of 75mph.

I won't bore you with the minutiae, but I get better, neater, quicker with the gears, a bit more daring with the apexes, and I discover that the harder you drive it, the more rewarding the Abarth becomes. That diff means the front end bites surprisingly hard, and the gearshift is unerring in its capacity to be banged from one ratio to the next (you never need higher than third here).

My quickest run is the sixth of seven, at 40.38sec, about two seconds off FTD, third overall for my batch – and only a second off the quickest time posted in the morning. I'll take that.

And those smoky launches? They earned me a trophy for the 'most exciting starts'. Comedy.





Gone but not forgotten

WORDS DELWYN MALLETT

THE DAMSELS OF DESIGN

PR-driven female empowerment from an era when it was still rather more patronising than liberating



'GONE AND LARGELY forgotten by most' might be a more appropriate title to describe General Motors' cadre of ten female designers hired by Harley Earl in 1955.

One upshot of WW2 had been that millions of women moved out of the kitchen into the workplace, acquiring a new sense of independence and a new voice. With the American economy booming as it entered the 1950s, Harley Earl, GM's head of design, saw that women had an ever-increasing say in the purchasing decision of the family car and, furthermore, many families could then afford to run a second car for the wife to drive.

In 1942, the pioneering Earl had already hired the first female auto designer, Germanborn Helene Rother, to work in GM's interior styling department, but she left in 1947 to set up her own consultancy. The PR potential of the presence of Rother – posthumously inducted into the Automotive Hall of Fame in 2020 – was not exploited by GM at the time, but Earl later decided to publicise GM's female designers to appeal to the female audience.

To this end the PR department came up with a snappy headline grabber to describe the new

team: 'Damsels of Design'. Needless to say, the term was not appreciated by the women, who thought it demeaned them as designers.

These women, in their 20s and 30s, were graduates from Pratt Institute (where Earl had helped devise an industrial design curriculum) and Cranbrook Academy of Art. Each of the six GM brands had one of them - Suzanne Vanderbilt, Jeanette Linder, Ruth Glennie, Sandra Longyear, Marjorie Ford Pohlman and Peggy Sauer - allocated to its design studio, where they were set to work on interiors. No sheet metal for the girls, that remained strictly for the boys! Dashboards were also off-limits. The other four women - Gere Kavanaugh, Jannette Krebs (who left to marry Tony Lapine, GM engineer and future head of the Porsche design studio), Dagmar Arnold and Jayne Van Alstyne - worked on exhibition displays and the 'Kitchen of Tomorrow' in GM's Frigidaire subsidiary, itself a prestigious appointment.

Even as their design talents were being promoted, the women were objectified and used as decoration in promotional material. It was still the 1950s, after all. A GM promotional film announced: 'Today's modern woman, no longer just a voice from the backseat, has the last word in the purchase of seven out of ten cars' and that 'feminine taste is represented by these girls – a few of the many Damsels of Design'. These 'girls' were then filmed doing 'girly' things such as selecting fabrics and credited with incorporating 'upholstery that won't snag their nylons'. Patronising and stereotypical as it might be from today's perspective, it was a huge step for women and the film ends on an optimistic but unfulfilled note, claiming that Earl predicts 'soon women will design an entire car'.

Earl's last big project for the Styling Division before his retirement was the much-publicised 'Feminine Auto Show', which threw the spotlight full-on GM's women designers. It was held in the design centre's giant dome, with ten of GM's production cars given a makeover by the group and, although their influence on the exteriors extended no further than a paintjob, the interiors allowed them to propose a number of innovations apart from mere cosmetics. These included what was likely the industry's first retractable seatbelt, in Ruth Glennie's 'Fancy Free' Corvette.

The women's tenure at GM was shortlived. Earl retired in 1958 and new head of design, Bill Mitchell, is reported to have thundered: 'No women are going to stand next to any senior designers of mine.' By the early 1960s men once again ruled the roost and most of the female designers left to find other outlets for their creative talents, though one 'Damsel', Suzanne Vanderbilt, managed to hang in there against all the odds, retiring after 23 years.

As an illustration of how male chauvinism loaded the dice against the women, Vanderbilt took a two-year sabbatical to gain a Masters Degree in metalwork, hoping it would provide an opening to the exclusively male world of exterior design. She was wrong. Returning to GM, she found herself demoted and working under people she previously had been senior to. She persevered, finally becoming head of the Interiors Studio, but her career was sadly cut short by ill health.

Asked in the '70s how many women were employed in the car divisions, Vanderbilt said 'one in each' – the same as when she'd joined in 1955. It took another 60 years for a woman, an engineer rather than a designer, to rise to the top of the GM tree, when Mary Barra became the first female CEO of a global car brand.



1963 JAGUAR E-TYPE FHC

Fastidiously restored over five years without compromise by leading specialist Steve Slyfield and finished by Hi-Tech Motorsport, this full-history 3.8-litre Fixed Head Coupé importantly retains its original specification, albeit competition-optimised, and is tested and ready to win on race circuits, or in road rallies. Stunningly refinished in Opalescent Gunmetal Grey with exceptional attention to detail and cockpit ergonomics demanded by a most discerning client, it is arguably the best of the best.



1959 AC ACECA BRISTOL

AC's Aceca was a handsome alloy-bodied coupé version of its race-proven Ace, sharing the open car's John Tojeiro-designed chassis and running gear. Tested by *The Autocar* in April 1960, this ultimate spec factory demonstrator is powered by the original two-litre Bristol D100 D2 engine – developing 125bhp and good for 115mph – and fitted with optional Girling disc brakes at the front. A superb matching numbers example, refinished in original Princess Blue (in 2014) with beautifully-patinated red leather upholstery, it is sold with a comprehensive history file and original tool kit. An unmissable opportunity to become only the fifth custodian of this rare British sportscar, cherished by its first owner for 40 years and ready to enjoy!



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BOEING B-52 STRATOFORTRESS

Still going strong with the USAF after 70 years, and with no end to its service in sight, the B-52 is an airborne anachronism

IF ALL GOES TO PLAN, at some point in 2042 there'll be a ceremony on an American airbase – or two – celebrating the fact that the Boeing B-52 Stratofortress will have been in service for 90 years. Just stop and contemplate that for a moment. The very notion that, in this world of ever-quickening technical redundancy, something as complicated as a strategic bomber could hang around for nearly a century is difficult to compute.

At the time of writing, Rolls-Royce is pitching to provide engines for the latest B-52 upgrade, designed to keep this already venerable machine in the air for at least another 20 years. If General Electric, also pitching, gets its way, it has speculated that the planes could keep flying for another 70 years. That would mean a staggering 140 years in service.

As World War Two drew to a close, the US military turned its mind to developing an extremely long-range bomber that could reach its target from US territory. Boeing, Consolidated Aircraft and Glenn Martin were all asked for proposals, with Boeing winning the contract. Government specifications constantly changed, with Boeing's response evolving from a straight-wing turboprop-powered craft to a swept-wing jet-powered plane, until in February 1952 it was finally given the go-ahead to produce 13 B52s. Prototype Stratofortress YB-52 took to the air on 15 April 1952.

In all, Boeing delivered 744 B-52s to the USAF in numerous versions, the last in 1962, which makes the youngest airframe of those still in service twice as old as the average crew member flying them.

Known affectionately as 'BUFF' (Big Ugly Fat F****r), the B-52 has a range of 8800 miles, can carry a 70,000lb payload, and is the only jet in service to be powered by eight engines, currently Pratt & Whitney turbofans providing 136,000lb of thrust.

From 1961 to 1968, as part of Operation Chrome Dome during the height of the Cold War, Strategic Air Command kept up to a dozen nuclear-armed B-52s in the air 24 hours a day, ready to strike at the USSR. Mercifully, they didn't have to deliver their payload but B52 air accidents have unintentionally precipitated at least six nuclear bombs onto America and Spain.

In the age of intercontinental missiles, the Strategic Air Command and its 24-hour Chrome Dome operation were abandoned. Since then the B-52 has seen service in all of the USA's wars as a conventional bomber, perhaps most notoriously in Operation Menu, the tactical bombing of Cambodia during the

> Below The aircraft pictured is RHW YB 52 – the second B-52 built, but the first to fly – after its triumphant three-hour first test.

Vietnam War, where it exceeded by a million tons all of the ordnance dropped on Japan in WW2, including the two atomic bombs.

To get a feel for what it might be like to go into combat on a B-52 bomber, take a look at Stanley Kubrick's Cold War satire *Dr Strangelove*... Through the skill of its pilot, played by an hilarious cowboy-hatted and booted Slim Pickens, a B-52 that has failed to receive a recall message manages to evade Russian defences and drop its nuclear bomb – with Stetson-waving Pickens riding astride it into yeehawing oblivion.

'B-52' percolated into US popular culture in the 1960s when it became a nickname for the exaggerated, piled-high and lacquered, conical hairdo that became a fashion craze and was thought to resemble the nose of the bomber. A generation later, an aspiring new-wave band featuring female singers who dressed in retro pop style and wore their hair in a beehive called themselves The B-52s. They in turn inspired a Canadian bartender, in the habit of naming his cocktails after his favourite bands, to call his latest multi-layered creation 'B-52'.

The layered cocktail has become wildly successful, spawning more aircraft-related variants such as the 'B-52 with a Mexican Tailgunner' (Tequila) or the 'B-52 with Bombay Doors' (Bombay Gin). A drink named after a nuclear bomber promises potency, so proceed with caution.

BILL SHEPHERD MUSTANG



1964 AC COBRA 289

Bill Shepherd Mustang is proud to present one of the rarest of all Cobras, a right-hand-drive "COB" numbered car of just 45 produced by AC Cars Ltd for the British market. Having been with its last owner for nearly 25 years, it is presented today exactly as an original road Cobra ought to be.

First registered in December 1964, the car has an unbroken history, completely documented by both the AC Owners Club and Shelby American Auto Club, as well as the car's old "green logbook" which remains with the car.

Rarely used in recent years, this Cobra has been carefully and consistently maintained in a "ready to drive" but completely original condition.

This is a rare chance to own an example of automotive history, beautifully patinated by it's decades of pedigree



VIEWING BY APPOINTMENT, REALISTICALLY PRICED FOR THE CURRENT MARKET WITH SERIOUS OFFERS INVITED IN THE REGION OF £695,000.



THE AGE OF PLASTIC

The first proper plastic movement bombed commercially, which just makes the Tissot Autolub more fascinating today

THE OIL IN your watch is every bit as important as the oil in your car's sump. And, just as your car's oils have different viscosities and additives to match their functions, so does the lubricant in your watch. Using the right oil in the right places is vital. Don't believe me? Using enough 8212 grease on the pivots of your watch's balance wheel will immobilise it almost as effectively as filling your car's cylinders with Castrol Classic Multi-Purpose.

Oiling a watch movement correctly is second only to getting the right bits in the right place with none left over. So, since the earliest days of putting cogs together and powering them with a spring, watchmakers have tried to solve the problems of oiling. John Harrison, born in 1693 and inventor of the marine chronometer, amongst other things, understood the need to reduce – even remove – lubricants from clock mechanisms, so he made parts from wood. Laughed off for years as 'unsophisticated' and 'basic', Harrison's wooden movements were actually materials-science genius in action. He understood that some woods are naturally selflubricating and need no intervention.

In the late 1950s and 1960s, Tissot wanted to see how it could reduce its costs by taking Harrison's work a stage further with modern materials. Not by building wooden watches (although they did just this in the 1980s with the unrelated w151 wooden-cased quartz watch) but by making movements from plastic. Self-lubricating, cheap, easy to assemble by machine, and novel. Tissot hoped it could cut costs, sell more watches and so fund its quartz development programme.

WW2 had already seen rapid developments in electronics and watchmakers were keen to adapt them to producing timepieces. Swiss makers were busily researching ways to swap mainsprings for batteries, while the specialists at Seiko were looking at the very heart of a watch – its balance wheel and escapement – and replacing it with a quartz crystal.

The Tissot cal. 2250 hand-winding Astrolon (or Autolub) movement launched in 1972 was the first mechanical movement made almost entirely from plastic. As with so many other innovations that looked to improve on the basic 'cog and spring' idea at the time, it was doomed before it started; Seiko's quartz Astron (launched at the end of 1969) and its progeny saw to that. Not only would quartz fall rapidly in price, it was more accurate, never needed winding and had the novelty value of new technology behind it. Against the Japanese offerings at the time, the little Tissot looked and felt cheap, outdated and old-tech.

Despite all this, it was still a remarkable piece of work. A standard mechanical movement has over a hundred or so components. The Astrolon had only 52. Where standard movements were carefully stamped, milled, finished and often decorated by hand, the Astrolon was machineassembled in just 15 operations. Only the keyless work (the winding mechanism), the mainspring, barrel, hairspring and balance were metal; the rest was injection-moulded plastic – even the pallet fork and escape wheel.

The metal bridges that hold the components together are replaced with plastic plates that are friction-fitted, rather than screwed together. The going train (the cogs that transmit and control the mainspring's power) are either fitted directly into the plastic movement plates or run in tiny metal plain bearings pressed into them. This also means that the movement never needs oiling. Tissot called it SYTAL: *Système Total AutoLubrification* or 'Autolub'.

Not only did this slash materials and production costs, it also meant that the movement became a service item. If anything broke or wore out, no need to repair it, just replace the whole movement. Not that the engine was in any sense worse for being made from plastic. Repairers have commented that even on watches that have seen years of hard service there's often almost no sign of wear.

A plastic, self-lubricating movement was far from a daft idea. Lemania used Delrin, a plastic, in its superb, super-robust cal. 5100 later in the '70s. And Swatch took the idea of automated assembly of a simplified movement and created the Sistem51 – using the plastic back of the standard Swatch as a movement plate.

The plastic movement's light weight made it feel cheap, though – it weighed little more than a playing card – so take-up was never high. And it arrived just too late. Tissot pulled the plug in 1976 with half a million watches still unsold.

Today, Autolubs turn up in charity shops and at car boot sales for pennies. Make sure they work, though, because most watchmakers won't touch them. Check for an even, clear tick – a limping, syncopated tick means the balance amplitude is off and the watch will run too fast.

An Astrolon or Autolub won't make your fortune, but it'll be a fascinating piece of horological history.

THANKS TO James Clark for his Tissot Autolub.

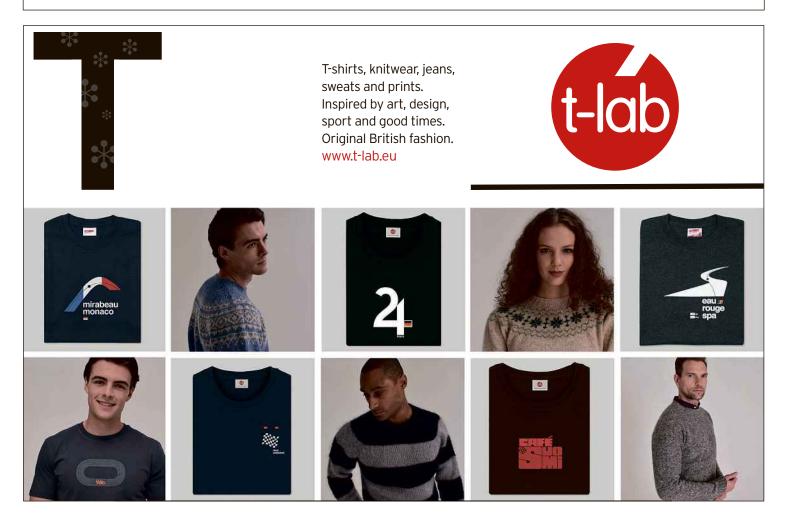






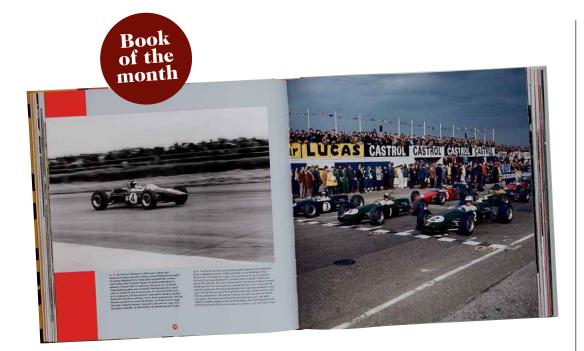
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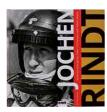
Books & DVDs

REVIEWED BY OCTANE STAFF AND CONTRIBUTORS



Jochen Rindt

DR ERICH GLAVITZA, McKlein, €99.90, ISBN 978 3 947156 26 9



'A champion with hidden depths', suggests the sub-heading on the cover. Indeed, the world was expecting even more from Karl Jochen Rindt when he was killed at Monza in 1970 while doing what he did best.

This book aims to mine those depths by being extremely thorough in its biographical approach. And it's fair to say that Rindt's early life was made tragic despite the initial promise of privilege. He lost his parents during Allied bombing raids on Hamburg, and was brought up by his grandparents in Bad Ischl and Graz, Austria. But his inheritance as a young man of a share of the family's spice mill in Mainz paid to launch Rindt's racing career.

Given that he had access to money at an early age, and that he grew up to be a racer, you perhaps won't be surprised to learn that the teenage Rindt was something of a tearaway. He missed his half-brother Uwe Eisleben when he wasn't around – the 'small, delicate, lovable and above all fearful boy stood sadly at the window with tears in his eyes whenever Uwe had to go to Germany' – and his grandfather couldn't relate to him. A love of bicycles gave way to mopeds, which he used to terrorise local streets when he joined a group of Graz petrolheads. The result was that he got sent away to boarding school.

A trip from there to the Nürburgring for the 1961 German Grand Prix brought a new focus to the young man's life. He graduated and received a white Simca Aronde as a present from his grandparents. In that car he began his racing career, campaigning it in sprints and hastily arranged coned circuits on active airstrips. By 1962 he'd swapped into an Alfa Giulietta; he got into single-seaters a year later.

Thereafter, this large-format 400-pager charts his varied and rabidly successful racing career, as well as his playboy-like pursuits away from the track. Illustration is lavish and often beautiful, the design modern and considered, the paper on which it's printed lush. The progression in F1 design is as compelling as the recollections of Rindt's career.

Then comes 1970. That fateful race at Monza. The recollection of a seemingly heartless Lotus boss Colin Chapman who, in the pursuit of greater pace, ordered the removal of drag-inducing but grip-increasing wings, to the consternation of some. Rindt's reaction? 'Same shit.' He drove. He lost control. He hit the barrier and, having refused a safety harness, slid under his lap belt, which broke a rib. The rib severed his aorta. He died instantly.

There's a picture of the carnage. Inside the back cover is a photo of Rindt holding a perfect slide in the French Grand Prix, earlier that year. This really is the whole story, in all its uncomfortable glory. **GW**





A Celebration of British Motoring History

auto-heritage.co.uk, £14.99 plus £3.95 p&p (UK) or £7 p&p (RoW)

The title gives you a pretty good idea of what to expect: lots of manufacturer-sourced archive film, both ancient and modern; plenty of talking heads in car factories or at events; repeated use of the words 'icon', 'classic' and 'craftsmanship'. Marques covered include Aston Martin, Jaguar, Land Rover, Mini ... you get the picture. The randomness of the compilations is actually this DVD's strength because you're never quite sure what's coming up next - and it's always intriguing to see a 1990s Vauxhall promo film. MD



The Fiskens Project

JULIAN BALME & NICK CLEMENTS, Speedage, £15.99, ISBN 978 0 9930251 3 6, order via jules@vegasdesign.co.uk

Gregor Fisken often champions the role of London mews in the classic car (and wider motor) industry. So when this leading dealer engaged Historic racer and designer Julian Balme to devise a new style of advertising, he embraced Balme's initiative to resurrect that history via photographer Nick Clements and his 'method' models. The result is the fabulous, timewarp photos reproduced here with a bit of info and explanation. We defy anyone not 'in the know' to realise that the pictures of the 1908 Grand Prix Panhard were not taken a century ago. JE



Collector's

book



Superfinds

MICHAEL KLIEBENSTEIN, Porter Press International, £90, ISBN 978-1 907085-89-5

This 420-page behemoth relives the heyday of classic car hunting, the era in which hindsight would have us believe that scrapyards from Milan to Yucatan were stuffed full of California Spiders and Gullwings. The basis for what is in essence a giant scrapbook was the discovery by author Kliebenstein a few years ago of some 4000 negatives for photos taken in the 1960s and '70s by Minolta-wielding Italian car-hunter Corrado Cupellini. For the most part they are snapshots

rather than carefully crafted images, but that just adds to the ramshackle charm of the mostly derelict cars.

The collection of 900 or so photos reproduced here is jawdropping in its

content, both in terms of the global locations and the cars to be found there, including all the Grand Marques and a feast of rarities. Best of all, you'll likely be familiar with plenty of these cars as they are today.

Such nostalgia will no doubt raise a wistful tear for those who lived through that pre-internet era when there were still discoveries to be made and not everyone knew the precise value of everything. Brilliant. JE



From Passion to Perfection

RICHARD S ADATTO, Editions SPE Barthélémy, 2003, value £200



be attributed to this book. It was the first analysis of French Art

Two 'firsts' can

Deco automotive streamlining that wasn't part of a marque history, and the first book written by Richard Adatto, a US expert on the subject.

Adatto linked up with French publisher Barthélémy, already known for producing high-quality works such as a two-volume Le Mans history. It gave him a useful *entrée* into the French market and the result was a very wellproduced 287-page hardback, with plentiful illustrations divided roughly 50:50 between black-and-white archive material and specially shot colour photography.

Arranged by coachbuilder, each chapter includes a look at significant examples of their work – not just Delages, Delahayes and Talbot-Lagos but also Peugeots and oddballs such as the Embiricos Bentley (below).

The book sold out within two years but Adatto later fell out with Barthélémy when it published a second, less nicely printed edition. As so often, original is best. **Ben Horton**





Quest for Speed

BARRY JOHN, Evro, £30, ISBN 978 1 910505 59 5

There's an unusual twist to this look at Land Speed Record cars and bikes through the ages: each one is beautifully drawn in profile (presumably on a computer) by the author, who has also compiled the text. It's clearly been a labour of love, since no fewer than 76 examples from the late 19th Century to the present day are each given a spread of words and pictures. All the usual suspects are there, of course, but less familiar subjects include Romolo Ferri's Lambretta scooter (124.89mph from 125cc in 1951) among many more. It's quite a compact book, but very well produced on quality paper. MD

Works Minis in Detail

ROBERT YOUNG, Herridge & Sons, £65, ISBN 978 1 906133 96 2



How many Minis do you think were prepared by BMC's Abingdon 'Comps Dept'? Thirty? Forty? In fact, an astonishing 77 of the little giant-killers were prepped there before the dead hand of Lord Stokes

killed the operation after the Leyland takeover. While there have been other books on the works

Minis, we haven't previously seen one this detailed. The format is simple: every works car is charted chronologically and in great depth, starting with the earliest 850s and ending with the Mk3 Mini-Cooper S and the Clubman S. That also means there are stories of the many dozens of personalities associated with them; not only the Hopkirks and Liddons but also less well-remembered names such as Pauline Mayman or the Finnish driver Jorma Lusenius.

Without doubt, a major part of this book's appeal is the large number of fantastic period photos that have been gathered together. Some you will have seen but many you won't – we particularly liked the snap of Timo Makinen and Terry Harryman using a Mini roofrack as the support for a home-made warning sign, scrawled on a paper tablecloth 'borrowed' from a French restaurant and complete with frilly zig-zag edges.

Inevitably, the Mini's glory years on European rallies of the 1960s make up the meat of the book, but its latter-day appearances in circuit racing and rallycross are described just as faithfully. Similarly, the Mini's technical development is fully detailed, from the stronger 10in wheels (specially stamped with the MG octagon) that were hurriedly introduced in late 1959 after a series of wheel failures, to the fuel-injected eight-port engines of a decade later. It's amusing to note that tipping a Mini onto its side for urgent repairs remained a constant throughout its competition life, though.

In short, a fabulous book that any Mini enthusiast simply must have on their shelves. No argument. **MD**







MULLIN ESTATE WINES SANGIOVESE 2016

Anybody who has visited the Mullin Automotive Museum will attest to the fact that Peter Mullin has excellent taste, and this limitedproduction Sangiovese, made from grapes grown at Mullin's hilltop vineyard in Umbria, is a predictably classy drop. £55. mullinestatewines.it

PORSCHE 956 SHIRT BY MULHOLLAND RACER

Pescarolo and Ludwig made an unpromising start at Le Mans in 1984 but hung in to win, and this shirt celebrates their distinctive yellow 956, sponsored by the French fashion label New Man – still around, incidentally. £39.95. mulhollandracer.com





ORIGINAL RAYMOND GROVES CARTOON

Though not as well-known today as Russell Brockbank, Raymond Groves was equally talented, producing delightful cartoons for *Autosport* until he died at the age of just 45. This represents a rare opportunity to acquire one of his original drawings. £375 (framed) speedsport-gallery.com



VINTAGE STP POSTER

Most brands can't resist the temptation to slap an enormous logo on their advertising materials, so this poster, produced by the French division of STP and featuring a wonderful image of Graham Hill's Lotus 49, is most unusual in its subtlety. **£POA. historiccarart.net**



TRIUMPH AVENHAM JACKET

It will offer naff-all protection in the event of a spill, in case that needs pointing out, but this 1950s-style jacket from Triumph's range of casual gear will keep you toasty this winter while you're off the bike, thanks to its woollen top layer and quilted lining. £250. triumphmotorcycles.co.uk



AUDI V8 DTM R/C CAR BY TAMIYA

The V8, launched in 1988, was Audi's top-of-the-range motorised armchair, laden with all mod cons, but in stripped-back Group A form it won the DTM crown two years on the trot. Tamiya has recreated the track weapon driven in 1991 by Frank Biela, who snatched the championship in the final race of the season, having arrived at the meeting in fourth position in the standings. £199.99. wonderlandmodels.com



2021 McKLEIN Motorsport classic Calendar

McKlein has gathered an especially good set of images for its 2021 calendar – 25 in all, highlighted by an amusing shot of racers negotiating tourist traffic on the 1961 Liège-Sofia-Liège rally. €39.90. rallyandracing.com Models REVIEWS AND PHOTOGRAPHY MARK DIXON



By Ixo Price £91.95 Material Diecast

The original Ford Transit of 1965 long ago mutated from tradesman's beaten-up workhorse to cherished classic commercial – so long ago, in fact, that many *Octane* readers will probably have stronger personal memories of its successor, the Mk2, launched in 1977. Few of us, however, will have tooled around as a student musician or building-site labourer in something as stylish as the rally support Mk2 that belonged to David Jones & Sons, Ford dealers of Ammanford, Wales. What you see is what you get with Ixo's big diecast model: the front wheels don't turn and none of the doors open, but it includes a suitably spartan black interior and a rack of Escort rally car wheels on the roof. Ironically, the van is modelled as right-handdrive but the full-size version was actually left-handdrive, one of a pair of 3-litre V6 versions bought from Ford's competitions department at Boreham.

All it needs is a copy of the *Sun* or the *Daily Mirror* on top of the dash – or should it be *Motoring News*?



1965 Cadillac Eldorado GLM £104.95 As impressive as the real thing, this soft-top Eldorado model is beautifully finished in a great period colour.



1963 Genie Mk8 MEA Kit43 £120.55 Another handbuilt, this time from France: its finish isn't perfect but, as the adverts say, 'find another'.



2019 Ferrari 812 GTS Looksmart £139.95 This replica of the Frankfurt show car is handbuilt in resin and metal, and boasts full interior detail – hence the price.



1965 Ford Lotus Cortina Trofeu £65.95 Very well detailed and relatively inexpensive, this diecast depicts Roger Clark's 1966 1000 Lakes entry.



1956 Ferrari 410 Superamerica Matrix £97.95 The spoked Borranis, faired-in headlamps and crisp tailfins are highlights of an excellent model.



1969 Iso Rivolta Fidia Kess £95.95 It looks perfect in blue, but you can also buy this Fidia as John Lennon's cream example – with black vinyl roof.

Classic model



CISITALIA 202 by Dugu

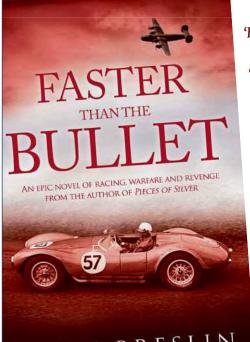
Seventy miles from Turin lies the town of Varallo Sesio, where a model car company called Dugu was founded in 1962. This was the era when toy companies were starting to model vintage vehicles aimed at adult collectors and, although the first Dugu models were christened the Miniauto Toy Series, they had many fragile components and weren't intended for children.

Dugu found inspiration in the Turin-based Museo Carlo Biscaretti of Ruffia, named after the son of its original founder, Roberto. Subjects ranged from an 1896 Bernardi Tricycle to a 1937 Cord, although Fiats and Lancias predominated – hardly surprising, as Roberto Biscaretti had been one of the founders of Fiat.

From 1964 onwards, Dugu's link with the museum was made more explicit with a series of 14 models that were packed in blue-and-yellow boxes carrying the name and logo of the Carlo Biscaretti collection. Most subjects were of the 1890s-1920s period, with two exceptions: the 1936 Fiat 500 Topolino and the 1948 Cisitalia. Finished in bright red, the Cisitalia has numerous rather crudely moulded plated accessories and, curiously, a bonnet lid that was cast separately but doesn't open.

The market for models of veteran and vintage cars is not as strong today as it once was, with the result that prices for most of the Dugus, and the other similar Italian range, Rio, are not particularly high. But the Cisitalia is still worth looking out for – not least because, until very recently, Dugu's was the only diecast version of the car around.

The more Ingo Six competes, the greater the hunger to race; but the more he succeeds, the greater the danger his secret will be discovered



'Breslin has come up with a winner – a thriller with more surprise twists than the Futa and Raticosa passes' Autosport

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1926 Rolls-Royce Silver Ghost Piccadilly Roadster - Show Quality Restoration



1930 Packard 745 Convertible "DeLuxe Eight" by Dietrich Chassis no. 181361



1954 Dodge Fire-Arrow II "Convertible Concept Car" ID # 9999709

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1966 Maserati 3500GT The one-off – Geneva Auto Salon Ca Coachwork by Moretti



1953 Dodge Firebomb The Firebomb was the prototype for the limited production Chrysler-powered Dual-Ghia. It was introduced to Detroit's automotive press corps on June 28, 1955 at the Grosse Pointe Yacht Club.



1947 Rolls-Royce Silver Wraith by Inskip (1 of 2 Built!)



1967 Ford Mustang Eleanor THE ACTUAL MOVIE CAR



1963 Ford Thunderbird 'Italien' Concept Featured in 14+ magazines, this car is probably the most famous Thunderbird in the world. This car received a complete restoration in 2007 and is in as new condition. ID # 9999709

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MARKET NEWS

BUYING + SELLING + ANALYSIS

<image>

Trio of Bertone Alfa Romeos achieves big result in New York

GIVEN THE UNIQUE nature of the incredible trio of Berlina Aerodinamica Tecnica concept cars, it's no shock that they were offered as one lot. Perhaps more of a surprise was that they were presented by RM Sotheby's in the Sotheby's Contemporary Art Evening Auction in New York, rather than a car sale. As it was, the Bertone Alfa Romeo concepts – 5, 7 & 9d – sold for \$14,840,000 at the start of the evening.

RM Sotheby's had further significant (and equally interesting) results with the \$44,385,420 Elkhart Collection sale. It was hosted over two days, with 240 cars, trucks and bikes offered almost entirely without reserve, and eight cars topped \$1m. The 1952 Ferrari 225 S Berlinetta by Vignale led at \$2,810,000.

Previously unknown to the market as subjects at auction were the three recent Jaguar continuation models. They all held up well, with the XKSS at \$1,985,000, E-type Lightweight at \$1,710,000 and the D-type making \$1,325,000.

Bonhams has been busy this month, starting with the &8m Zoute sale in Belgium. The &2,070,000 1959 BMW 507, first owned by King Constantine II of Greece, topped the charts, while another car with a royal connection – King Baudouin of Belgium's 1955 Aston Martin DB2/4 – raised &264,500.

Next was the £5.3m Goodwood SpeedWeek auction. With the cars located within the event, the bidding took place live from London, with a 1967 Ferrari 330 GTS earning the top spot at £1,269,400. Other highlights included the ex-John Surtees 1957 BMW 503 Cabriolet at £230,000, and a 1938 Lagonda V12 'Le Mans' style Sports Tourer at £207,000.

Bonhams' Golden Åge of Motoring sale was full of interesting artefacts, with a showman's 1932 Fowler 10hp 'B6' Super Lion road locomotive leading the results with a final price of £911,000.

The RM Sotheby's online London sale lacked the enthusiasm of some previous sales, with many bigticket cars – such as Gerhard Berger's Ferrari F40 and an ex-factory Jaguar E-type S1 FHC – going unsold.

Meanwhile, Gooding's Geared Online auction managed a 77% sale rate and a total of \$9,284,031, led by a \$1.89m 1956 Maserati A6G/54 Spider.

Elsewhere in the online arena, Collecting Cars managed to break a record this month with the sale of a Phase 1 Renault Clio V6 (below). With a mere 2106 miles on the clock, and painted in the rare shade of Iliad Blue, it sold for £62,540.



TOP 10 PRICES November 2020

£11,418,000 (\$14,840,000) Alfa Romeo BAT 5, 7 and 9d Sotheby's, New York, USA. 28 October

£2,155,000 (\$2,810,000) 1952 Ferrari 225 S Berlinetta RM Sotheby's, Elkhart, USA. 23-24 October

£1,876,500 (€2,070,000) 1959 BMW 507 Series II Bonhams, Knokke-Heist, Belgium. 11 October

£1,616,000 (€1,782,500)

1963 Ferrari 250 GT Lusso Bonhams, Knokke-Heist, Belgium. 11 October

£1,564,500 (\$2,040,000) 1953 Fiat 8V Supersonic RM Sotheby's, Elkhart, USA. 23-24 October

£1,522,500 (\$1,985,000) 1957 Jaguar XKSS Continuation RM Sotheby's, Elkhart, USA. 23-24 October

£1,463,500 (\$1,892,000)

1956 Maserati A6G/54 Gran Sport Spider Gooding & Company, online. 26-30 October

£1,353,500 (\$1,765,000)

1955 Cooper-Jaguar T38 MkII RM Sotheby's, Elkhart, USA. 23-24 October

£1,311,500 (\$1,710,000)

1963 Jaguar E-type Lightweight Continuation RM Sotheby's, Elkhart, USA. 23-24 October

£1,269,400

1967 Ferrari 330 GTS Bonhams, Goodwood, UK. 17 October

DAVE KINNEY'S USA ROUND-UP

1951 Muntz Jet

Gooding & Company, Geared Online 26-30 October

About 200 Muntz Jets were produced by Earl 'Madman' Muntz, just one of a huge number of outrageous and successful US multi-industry entrepreneurs during the 20th Century. Famed for selling radios as well as manufacturing televisions, Muntz was especially well known in his home base of Southern California. In fact, in SoCal it was near-impossible to drive the highways, read a newspaper or turn on the television in the 1960s and '70s without seeing ads depicting Muntz as Napoleon with hand-in-jacket and captioned with 'I want to give them away, but my wife won't let me – She's crazy!' or 'I buy 'em retail and sell 'em wholesale – it's more fun that way.'

Muntz bought the rights to the glassfibre Kurtis-Kraft Sport from racer Frank Kurtis, and then rebranded the project as the Muntz Jet. Stretched in length not once but twice in its five years of production, the Muntz Jet also had a number of factory powerplant changes in its life.



Capable of a reported 125mph, with a 0-50mph acceleration time of just six seconds, the Muntz Jet was part sports car and part luxury car. This one sold for \$60,500, which is at the low end of where we normally see Muntz Jets, so let's declare it well-bought.

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

BARGAIN OF THE MONTH



Equipped with a rather large V8, but with no word on whether it's the huge 460cu in, the more sensible 400 or even the 'economy' 351, this is the perfect example of what is now referred to as the 'Malaise' era of American iron. This piece of late-70s excess in gold over cream with beige interior represents cheap fun at \$3300 – but when the time comes to fill it up with gas, the fun is cheap no more.

SURPRISE OF THE MONTH

1965 Rolls-Royce Silver Cloud III Gooding & Co, Geared Online



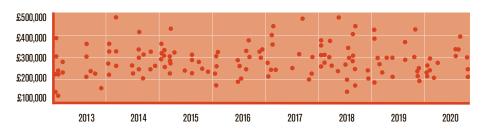
Sold with build records, service history, factory manual and tools, in original Masons Black with beige leather, this Silver Cloud has been owned by some well-known Rolls collectors, so the pre-sale estimate of \$50-70k seemed appropriate. It sold for \$34,100. Perhaps we should stop being surprised at the recent low numbers, but this one definitely pegs the needle on the car-received-for-money-paid meter.

AUCTION TRACKER - DINO 246 GT & 246 GTS

Enzo's baby Porsche 911 rival seemingly has it all: gorgeous looks, a beautifully balanced chassis and a tuneful mid-mounted V6 engine. It's seen as a 'must-have' for any collector, and values have been the subject of much analysis in recent years.

Dinos make regular appearances at auction, with over 200 going under the hammer since 2013. Factory-built 'chairs and flares' (optional Daytona-style seats and wider wheelarches) examples command the most, with Gooding & Company setting the benchmark at Amelia Island back in 2014, its one-owner, 31,000-mile 1972 US-spec GT fetching \$627,000. Stand-out results among the targa-topped Dinos include RM Sotheby's European-spec Spider in *Blu Dino Metallizzato* (pictured right). Unrestored, in single-family ownership from new and showing just 26,500km, it achieved €529,000 in 2017. Project cars are rare, although Bonhams sold a left-handdrive GT with a replacement engine for £141,500 at the 2018 Goodwood Festival of Speed sale; Historics' ex-Avis rental car, dismantled in preparation for a restoration that subsequently stalled, comfortably exceeded its £135,000-165,000 estimate last year, making £212,800.

Max Girardo of Girardo & Co explains the wider Dino market: 'It's always been a good barometer. Prices are considerably higher than they were ten





years ago, which means condition plays a much greater role in determining a car's value today.

'A poorly restored "resale red" coupé with a tan interior and Ferrari badges on the wings, for example, has a very different value to a comprehensively restored "chairs and flares" GTS in an unusual 1970s shade such as Pistachio.

'Overall, Dino values have steadied after they rocketed skywards during the 2016 boom period. That said, they're not coming down in price and they continue to be traded.' **Rod Laws**

GLENMARCH

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1952 Frazer Nash Targa Florio "KYN 9"

The Targa Florio was designed as a sports car with competition potential combined with just enough comfort and boot space for touring. "KYN 9" is unique because it was the only Frazer Nash built with a 2.6 litre Austin engine and it was showcased at the 1952 London Motorshow. It was sold to Louis Keller in the USA who competed with it in the 1954 Golden Gate Park Race in San Francisco. In 1986 the car was discovered by the famous British actor, John Rhys-Davies and it came back to the UK and into the care of TT Workshops. In 2008 KYN 9 was fully race prepared by Blakeney Motorsport and enjoyed five years racing. It was bought by the current owner in 2016. Presented in beautiful condition, "KYN 9" is one of the finest post-war Nash's to come to market in recent years. It is complete with a black hood and tonneau cover and a low perspex screen that can be fitted for sports and racing. A weighty history file accompanies the car with magazine articles, photos, bills and letters documenting all its owners and competition history.



1937 Lagonda LG45 Rapide

A Lagonda had won the 24 Hours race at Le Mans in 1935 and the company decided to capitalise on this sporting success. Accordingly the LG 45 Rapide was launched in 1936 and its 4½ litre engine, uprated by W.O. Bentley, ensured that the car was as quick as its flamboyant coachwork suggested. Chassis 12267/R is the last but one of the 25 Rapides built and it was delivered new in London through Lagonda agents, Keevil and March on 23rd July 1937. Chassis 12267/R is offered for sale in impeccable condition. A fresh restoration was completed in 2014 with paint by MotoTechnique and leather by O'Rourke Trimming. Not surprisingly this stunning car has appeared at numerous international concours events. However, be under no illusion, this is not just a show queen. In 2018 the car successfully completed the arduous "Flying Scotsman Rally". A fully documented history file accompanies the car listing all the owners and confirming its provenance. The car has matching numbers throughout and in the same livery as when it was delivered .

See website for more details

Also available: 1928 Bentley 41/2 Litre Bentley Le Mans

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IF YOU'RE A James Bond fan, especially one who appreciates George Lazenby's underrated performance in the 1969 film *On Her Majesty's Secret Service*, you'll recognise this car. Driven by Contessa Teresa di Vicenzo (Diana Rigg), who would later become Bond's wife, the Cougar XR7 features heavily in the film.

Of the three used for filming, this example being offered by Bonhams is thought to be the one used during the, er, 'intimate' barn scene. It followed Bond's escape from Blofeld's Alpine lair, filmed in the fantastic Swiss mountain-top restaurant Piz Gloria (see Octane 155 and 203).

A Mercury Cougar might seem an odd choice of car for a Bond girl, but this was a car designed with stylish European influences. Under the skin, the Cougar was heavily based on the Ford Mustang, and this high-spec XR7 version was powered by a 428 Cobra Jet engine.

After filming, this car nearly ended up being broken for spares. When the current vendor was looking to buy a V8 engine donor around 30 years ago, he stumbled on the car in a copy of *Exchange & Mart*. After buying it, and discovering that it was in fact the Bond car, he decided to undertake a full restoration.

It was not a quick process, and the on-againoff-again project has only just been completed. As you might hope, it's said to be offered in a superb condition, complete with ski racks, as featured in *OHMSS*. It certainly looks the part.

On offer with Bonhams, the XR7 will go under the hammer in the 5 December sale at (wait for it) Bond Street, where it's expected to sell for £100,000-150,000.

bonhams.com

Carroll's own Shelby

Mecum, Kissimmee, USA 7-17 January

CARROLL SHELBY had many cars over the years, but just a few were special enough for him to keep. This Shelby 427 Cobra was one such example, owned by the legend from new in March 1966 until his passing in 2012.

Seen here in this fantastic period photograph – yes, that is Shelby (on the right) with Dan Gurney and a bald eagle! – CSX3178 was ordered by Shelby in Charcoal Gray. It was fitted with a 427 with 'dual quads' and a fourspeed transmission.

In 1971, Shelby asked friend

and renowned Cobra specialist Mike McCluskey to restore the 427, when it was repainted in Guardsman Blue with a gold nose.

At some point during its life, Shelby wanted a little more power, so fitted an aluminium-head 427 side-oiler engine with an automatic gearbox, and in 2002 it was repainted again, this time in red.

After it was bought from the Shelby estate by the current owner in 2016, it was treated to a full restoration, returning it to the original colour and spec.

mecum.com



QUICK GLANCE



1972 Jaguar E-type S3 Coupé H&H, Buxton, UK 9 December, handh co.uk

We don't have to justify our appreciation for the V12 E-type. Here's a car that looks great, sounds great, and offers the full E-type experience for considerably less money than the early cars. The E-type evolved from sports car into the very finest of grand tourers, and this glorious green example, with cinnamon leather, is a prime reason why it shouldn't be dismissed. With 52,000 miles, it's estimated at £45,000-55,000.



1987 Fiat Panda Bianca Barons, Sandown Park, UK 15 December, barons-auctions.com

Of all the cars you might expect to boast 'full rebuild' in its catalogue description, this delightful Fiat Panda might be a surprise. One of the now almost extinct 1987 'Bianca' special edition, it has been owned by the same enthusiast for ten years. With 57,000 miles, it was a good basis to start from, and was lovingly restored using many new genuine Fiat parts, with minor rust repairs undertaken. Estimated to sell for £3000-4500.



1937 Bentley 4¼ 'Wide Body' Tourer Historics, Ascot, UK 12 December, historics, co.uk

The first owner of this car specified the unusual all-weather 'Wide Body' option from Vanden Plas, offering an extra four inches of interior space. It was converted into an estate for use by a pig farmer during WW2, circumventing petrol rationing. Laid up in 1970, it was bought by Benetton Formula 1 engineer Robin Grant in 1992, who restored it back to its former glory. It's now estimated to sell for £118,000-143,000.



1989 Audi Quattro

Classic Car Auctions, online, UK 12 December, classiccarauctions.co.uk

It was one of the most impressive performance cars of the 1980s, and also one of the coolest. This Panther Black example is one of the last fitted with the 10-valve MB engine, which many prefer to the more powerful but slightly peakier 20v. With its four previous owners covering a mere 50,400 miles – very low for a Quattro, owing to the car's mile-munching character – it's estimated to sell for £40,000-45,000.

ALSO LOOK OUT FOR...

Interest in early electronic digital watches is slowly growing, and this year the granddaddy of them all turned 50. The Pulsar was created by Hamilton and Electro/ Data in 1970 but it took two more years for a production version, the P1, to reach the shops. When it finally did, it cost \$2100... when a nice Rolex was \$150 less. The power-hungry red LED display was switched off by default; you pushed a button to show the time.

Commercially, the Pulsar project was a disaster: by 1976 Texas Instruments was knocking out LED digital watches for \$10 and Pulsar haemorrhaged money. The design was influential, though, and Hamilton has reissued the stainless-steel Pulsar P2 – yours for $\pounds 675$. How much for an original? Well, the non-functioning one consigned to Prop Store's 1 December auction is estimated at $\pounds 10,000-15,000$.

Admittedly, this is no ordinary P2. It was worn by Roger Moore in *Live and Let Die*, in the scene where 007 is interrupted by M while romancing Miss Caruso. It is the most useless Bond watch of all, but it is a Bond watch nonetheless, so someone is expected to part with a small fortune to own it.



AUCTION DIARY

Due to cancellations and moves online, it is essential to confirm details with auction houses

> 25 November H&H. online

3 December Artcurial, Paris, France

3-5 December Mecum, Houston, USA

> 4-6 December Classicbid, online

5 December Bonhams, London, UK

8 December Osenat, Fontainebleau, France

9 December H&H, Buxton, UK

10 December Brightwells, online

11 December Bonhams, Bicester, UK

11-12 December Historics, Ascot, UK Mathewsons, online

12 December Classic Car Auctions, online

13 December Aguttes, Paris, France

15 December Barons, Sandown Park, UK

> 19 December H&H, Bickenhill, UK (motorcycles)

21 December Osenat, Versailles, France

7-17 January Mecum, Kissimmee, USA

16-24 January Barrett-Jackson, Scottsdale, USA

> 20 January Worldwide Auctioneers, Scottsdale, USA

20-24 January

Russo & Steele, Scottsdale, USA 21 January

Bonhams, Scottsdale, USA

22 January RM Sotheby's, Phoenix, USA

22-23 January Gooding & Co, Scottsdale, USA

> 26-31 January Mecum, Las Vegas, USA (motorcycles)

> > 29 January SWVA, Online

30-31 January

Anglia Car Auctions, King's Lynn, UK

3 February RM Sotheby's, Paris, France

IN ASSOCIATION WITH



1978 Healey Fiesta

POA from Classicmobilia, Buckinghamshire, UK

IT'S HARD TO imagine a world without sporty Fiestas these days. You can hardly go two minutes without seeing a new ST, while generations of enthusiasts have grown up with XR2 and RS Turbos. Every one of those warmed-up and high-performance variants can trace its roots back to this, the one-off Healey Fiesta show car.

It dates to 1978, when Ford's US team was looking to raise the Fiesta's profile with a sporting concept. Marketing man Gary Kohs was behind the project, and convinced Ford to outsource the project to Healey Automobile Consultants Limited, based in the UK. Donald and Geoff Healey were both involved, and set about modifying the US-spec Fiesta.

The first thing they did was rip out the restrictive emissions control set-up, and let Broadspeed loose on the federalised 1.6-litre Kent engine. Thanks to a new



camshaft, head work, exhaust and a twin-choke Weber, power was increased from 66bhp to 105bhp.

Suspension and brakes were upgraded to match, while the interior was stripped out – including the removal of the rear seats to make way for a roll-bar. Wolfrace front seats, some new auxiliary gauges and a sportier steering wheel completed the package.

Because this was to be a show car, it needed to look striking. Healey fitted a set of wide 13-inch Minilite wheels, housed within flared wheelarches. There's a deep front spoiler, too. It's painted in Jaguar British Racing Green, with eye-popping yellow pinstriping, while Healey badges are scattered throughout.

This is a unique and well-preserved piece of history, which will appeal both to Ford enthusiasts and those interested in the Healey connection.

classicmobilia.com



SHOWROOM BRIEFS



1922 ALVIS 11/40 TOURER £30,000

Thought to be the sole surviving 11/40, and offered in running, driving condition. It was first restored by Sutcliffe of Macclesfield in the 1950 and has been well-maintained since. **fiennes.co.uk (UK)**



1994 SUZUKI CAPPUCCINO £14,750

A very original and exceptionally clean UK-supplied example of this Japanese *kei* car, with just 4800 miles from new. Described as 'one of the best Cappuccinos left in the world'. We wouldn't disagree. stonecoldclassics.com (UK)



1939 BMW 327 SPORTS CONVERTIBLE, €215,000 Delivered to Stockholm on New Year's Eve 1939, it was sold to Denmark shortly after the end of WW2. Now extensively restored, this fully matching-numbers example looks stunning. thiesen-automobile.com (DE)



1966 LOTUS TYPE 47 \$165,000

A lighter, Lotus Formula B-derived Europa racing car. One of roughly 55 built, and the first US-delivered car, with plenty of period race history. Ready to race, with a comprehensive spares package. fantasyjunction.com (US)



2011 Porsche 997 GT3 RS 4.0L



1965 Mercedes Benz 230 SL Pagoda



2018 Aston Martin Vanguish Volante Zagato



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Rover P6

A clever, stylish British saloon for under £10,000? Look this way

REINVENTION WAS the name of the game with Rover's sleek, sophisticated P6. Launched in 1963 as the 2000, it signalled the beginning of a new era for Rover, which intended to ditch the slightly oldfashioned image of the P4 and P5. With development led by engineers, this was a car that was as brilliant to drive as it was futuristic to look at.

Key to the Rover's style was a clever method of body manufacturing. Much like the Citroën DS, the P6's body panels all bolt onto an inner monocoque – in the *hope* of keeping rust at bay. The P6 also features an unconventional and impressive independent suspension set-up, with disc brakes all-round.

As history shows, allowing engineers free rein doesn't always work out well financially, so the hydropneumatic suspension and flat-four engine originally mooted were dismissed by the Wilks brothers. Instead, the P6 was initially powered by a new 2.0-litre inline four-cylinder. Sensible.

Production started in 1963 at Rover's factory on Lode Lane in Solihull, and the P6 was launched just one week ahead of the similarly positioned Triumph 2000. Thanks to its great handling and intelligent design, in 1964 it became the very first winner of the European Car of the Year award – the only real criticism was that the 90bhp 'four' was slightly lacking in refinement. The P6 proved to be such a success that the factory couldn't keep up with demand, although that was in part due to the various production stoppages and strikes. Production steadily improved into the 1970s. The first major change came in 1966, with the introduction of the 114bhp twin-carburettor 2000 TC. As well as offering 110mph performance, it received a better Girling brake set-up and a few other tweaks. Sales continued to surge, and in April 1968 the P6 was fitted with Rover's recently acquired Buick-derived aluminium V8 engine. Initially offered only as a three-speed automatic, the 144bhp 3500 punched considerably harder, but more importantly had the refinement the P6 had always deserved.

Enthusiasm continued to grow and in 1971 the 150bhp 3500S model was introduced, combining the V8 with a strengthened version of the 2000's fourspeed manual 'box, making for a real sports saloon.

The final change to the engine line-up came in 1973, with the introduction of the 2200. This new model saw a bored-out version of the 2.0-litre engine, with 98bhp and more torque. As with the 2000, it was available in both single- and twin-carb guises. Sales remained strong right up to the introduction of the SD1 in June 1976, and production of the 2200 and 3500 P6 actually overlapped into March 1977.

With the added benefit of that 3.5-litre Rover V8 later in life, the P6 has always been a popular classic, yet one that has remained affordable. Prices have firmed up in recent years, but great examples can still be bought for less than £10,000, making this a particularly fabulous and very usable British classic. Make sure you find a solid example, and enjoy what is simply one of the best saloon cars of its era.

Matthew Hayward

THE LOWDOWN

WHAT TO PAY

Condition is king. Most desirable is the V8-powered 3500S manual at £7000-12,000 for a good example, although the very best can fetch beyond £20,000. Even so, road-legal cars, usually automatics, start at £3500.

Four-cylinder cars are more of a bargain, with good examples from about £5000; you'll still pay £10,000 for a particularly tidy car. TC models are worth a premium, too. If you're less fussy about condition, or fancy a project, then you could find a solid runner from around £2500.

WHAT TO LOOK OUT FOR

Bolt-on panels can hide corrosion. The worst areas are usually underneath; check the inner sills and the D-posts behind the door shuts.

The V8 engine needs regular oil and (because it's all-alloy) coolant changes. The four-cylinder is reliable, but listen for a tinkling cam-chain and look for weeping coolant side-covers on the block.

Inboard rear disc brakes are difficult to access, so maintenance is often forgone on infrequently used cars.





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COVID 19 UPDATE:

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ONLINE VIDEO

DB6 VANTAGE MANUAL LHD



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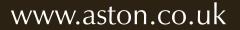
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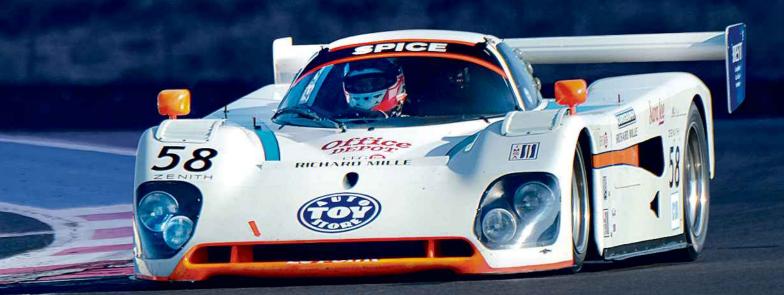
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2,580CC DOHC Vantage six-cylinder engine with dual SU carburettors providing 125HP for the fourspeed manual gearbox. Featuring independent front suspension with coil springs, trailing links, anti-roll bar and live rear axle with coil springs, stopping provided by Girling four-wheel hydraulic drum brakes.

First introduced in 1950 at the New York Motor Show and the first Aston to carry the 'DB' badge, demand for the DB2 was incredibly strong and come January 1951, an optional 125bhp Vantage VB6E/ engine with bigger SU carburettors and a 8.2 to 1 compression ratio was released. The Vantage produced 125 HP at 5,000 rpm and a sub-11 second 0-60 mph time with top speed of 117 mph.

This fabulous LHD DB2 Vantage - LML/50/283 was delivered on 27 April 1953 to Arthur R. Conte in Perkasie, Pennsylvania, USA. Delivered in Moonbeam Grey with red leather interior piped grey. After leaving Conte's care, the car travelled to California where it would spend the majority of its life.

Next owner was Mr William Teagarden, who received ownership on 28th August 1958 and lived in Burbank, California; although, the legal owner is actually listed as Lockheed Aircraft Employees Federal Credit Union, which is believed to be where Teagarden was employed. On the 3rd October 1958, the car passed to another owner, Mr Earl Stevens, of Los Angeles. Around 1961 it was placed in storage and would remain there for over 40 years. After brief ownership in New York, it was purchased and imported over to Europe where it has been cherished ever since. RS Williams mechanical rebuild in 2014 for £42,000 and engine rebuild in 2016 by Endeavour Classics Netherlands circa €49,000. Offered fully mechanically prepared by RS Williams for 2021 Mille Miglia or similar event.

Complete with FIVA license, this fabulous DB2 Vantage completed the Mille Miglia in both 2016 and 2018. It also completed the Tulpenrally (Tulip rally) in

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2003 Aston Martin DB AR1 Zagato (LHD) Chassis 001, 890 miles. £329,950



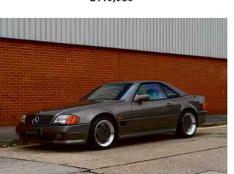
2006 Bugatti Veyron 16.4 (LHD) The first UK delivered example, 10,100 miles. £875,000



2006 Bentley Azure (RHD) 8,225 miles, Master Class Concours winner. £119,950



1989 Rolls-Royce Corniche II Convertible (LHD) One Owner, 24,171 miles. £89,950



1992 Mercedes-Benz SL60 AMG (RHD) Reputedly 1 of only 164 R129 500SLs AMG built. £69,950



1968 Fiat Dino Spider by Pininfarina (LHD) A Ferrari in disguise. £110,000



2018 Dodge Challenger SRT Demon (LHD) Delivery mileage. £123,950



2016 Land Rover Defender 110 Adventure (LHD) Uprated by JE Engineering. £59,950



1988 Bentley Continental Convertible (RHD) Stunning triple Black combination. £99,950



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2000 ASTON MARTIN VANTAGE LE MANS

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A fitting homage to Aston Martin's outright victory at the Le Mans 24-hour race in 1959, the Vantage Le Mans not only represents the motorsport legacy of the company, but the end of an era for the Coach Built car.

A scintillating 600bhp, produced from the 5.3 litre 4 cam all alloy V8 engine. When combined with a sumptuous interior, tenacious grip and superb braking, resulted in a high-speed continental touring car par excellence. Just 40 cars were produced, although some with the less powerful 550bhp standard engine and equipment. The superb car we are proud to offer, a complete 600bhp and 5 speed example, is finished in the '99 launch colour of Aston Martin Racing Green with Magnolia hides piped green with Burr Walnut Veneers.

With just 3 owners from new, this highly cherished car has been maintained annually by Aston Martin and is almost indistinguishable from new. Highly prized and produced in minuscule numbers, the Vantage Le Mans is both a thrill to drive and a 'bona fide' collector's car, from the end of an era.



1989 Aston Martin V8 Vantage Volante 'PoW' Adaption £375,000



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Lamborghini Aventador LP 750-4 Superveloce Carbon fibre exterior pack, interior package,race seats & T- Engine cover. Lifting system, Transparent engine cover, X frame in carbon, 12,000 miles, 2016, £239,990



Lamborghini Murcielago Coupe 18" speedline alloy wheels, Full leather interior, Manual transmission, full Lamborghini main dealer service history, 14,000 miles, 2003, £169,990



Ferrari 360 Challenge Stradale Road legal aluminium rollbar in red leather, CD radio, Lower dashboard in red leather, Top of the steering wheel in red, 5,000 miles, 2004, £204,990



McLaren 650S V8 Carbon fibre side blades, centre caps & interior package. Meridian sound system, Electric seats & mirrors, Lifting system, Carbon ceramic brakes, 14,000 miles, 2015, £93,990



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Lamborghini Aventador LP 700-4 Roadster Branding pack, Dione forged alloy wheels, Reverse camera, Satellite Navigation, Transparent engine cover, 13,500 miles, 2015, £179,990



Lamborghini Huracan LP 610-4 20" Giano alloy wheels, Bluetooth, Full electric heated sport seats, Lifting gear, Magneto -Rheologic suspension, Satellite Navigation, 22,000 miles, 2014, **£119,990**



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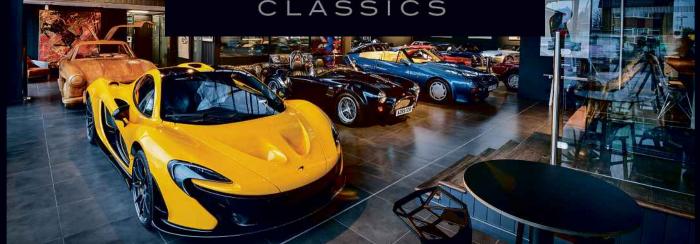


Ferrari 360 Modena Front end PPF, Gloss silver 18" alloy wheels, Red brake calipers, Challange rear grill, Transparent engine cover, 42,000 miles, 2000, £54,990

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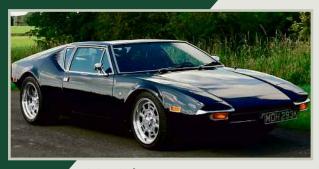
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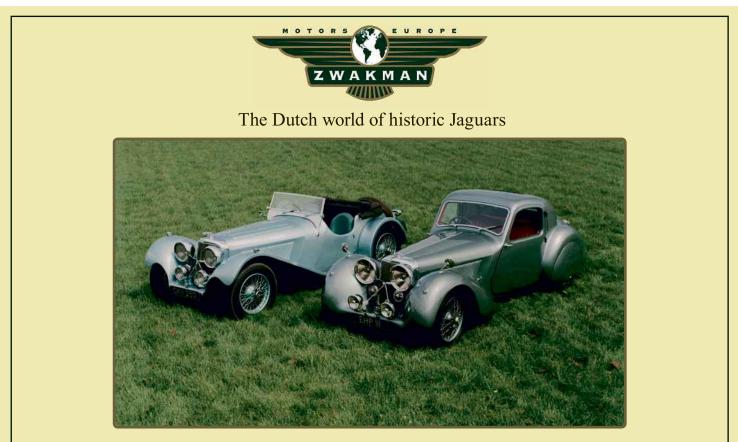


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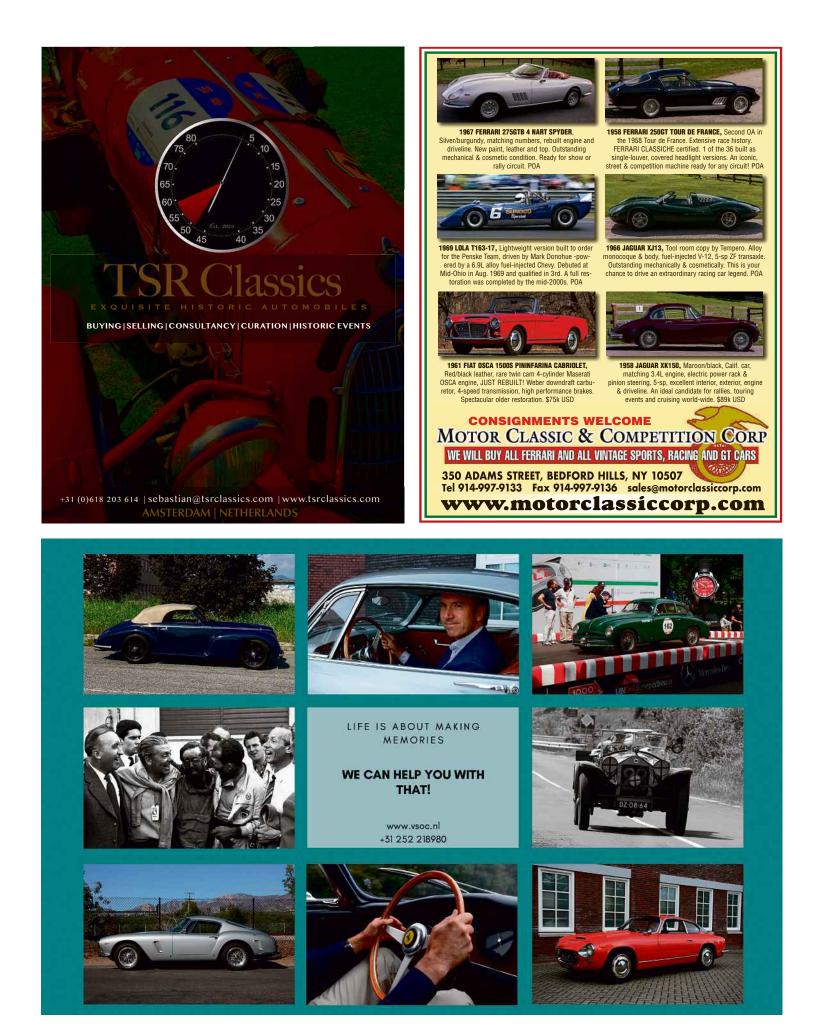
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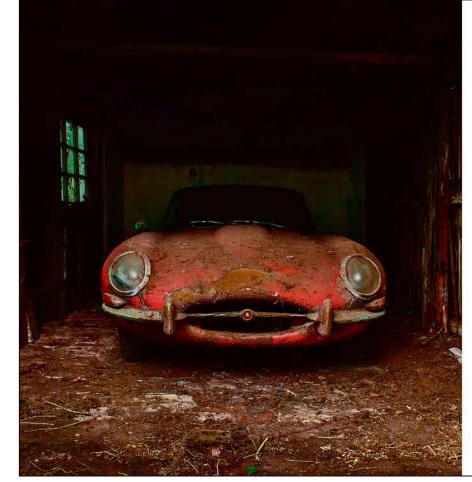


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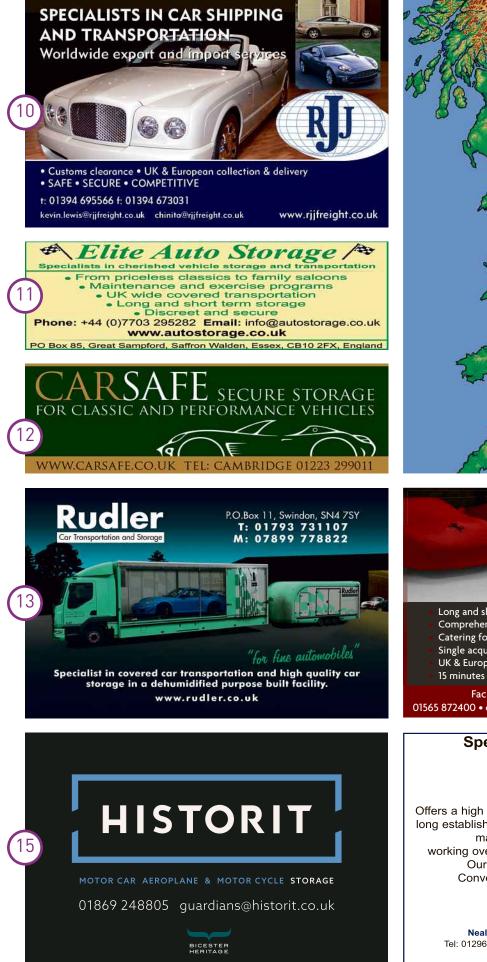
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Day in the life



TANNER FOUST

The Rallycross racer, stunt driver and former Top Gear US presenter explains how he balances work with parenthood

WHEN I WAKE up, I try to do something outside for the first part of the day. I live near the water in Newport Beach, California, so either I go paddle-boarding or I run to the beach. Since I'm now working with Volkswagen in the US, I try to get most of my emails done before 10am or so, because they're three hours ahead on the East Coast. Then I like to ride my bike about three miles to my favourite spot, for a kind of a breakfast/lunch thing.

With Volkswagen there's quite a bit of travel involved because I'm a spokesperson for the R group. I used to race 15 times in the summer in Europe and 15 times in the US; that's toned down to about ten times in the US now, so there are fewer weekends away racing. I'm probably out of town about half the time.

I've basically been a TV host, stunt driver and racer. Racing has always been the core, TV was there to help raise money, but doing the racing helped to get the stunt-driving gigs. I actually started out with a pre-med degree in biology. That left two choices: either be a doctor, and go back to school for nine more years, or be a professor, and go to school for nine more years. So I took a job working for an inventor, who created amusement rides! This is where I picked up my entrepreneurial bug, and I started to focus on what I thought was fun. I really loved driving, but I didn't know how to make a living at it, so I got a job as a mechanic with a Spec Racer team. It's a generic, club level, wedge-shaped race car with a 1.9-litre 100hp engine, and it weighs 700kg. I was a terrible mechanic, but I got my licence and one race in the car. That was a make-orbreak moment.

I knew it wasn't going to be fast, but I needed to know if I could learn it. In the first race, I finished third and convinced myself that I could be a student of this driving stuff. So then I went both feet in and got a job as an ice driving instructor in Steamboat, Colorado. I worked there for eight years, and learned how to talk about car control. We face a physiological challenge as humans when learning something that is not a natural instinct. I love that battle; I feel it every day on the track.

Ice racing inevitably put me into drifting as a sport, and I started hosting TV shows while I was doing it. I did six or seven, then the *Top Gear US* pilot for NBC. It was going to be mainstream Thursday nights with a guy named Adam Carolla – the comedian – and another

'I WAS A TERRIBLE MECHANIC BUT I GOT MY LICENCE AND ONE RACE. THAT WAS A MAKE-OR-BREAK MOMENT'

guy, Eric Stromer, who was a construction worker, strangely enough. NBC didn't buy it, but the History Channel picked it up and I was carried over. We had two new hosts, Adam Ferrara and Rutledge Wood, and we had 72 episodes and tons of fun. We had a really good time and it was an honour to work on.

I don't have a big car collection, but I'm a huge Porsche fan. The car I have is a 1976 912E. I grew up thinking it was the fastest machine in the world, but it's probably the slowest Porsche they ever made! It's still heroic for me, and my garage smells like my dad's garage used to smell. My business case for getting into racing was always driving other people's stuff, so when it breaks they can fix it. Maybe now I'm getting older I can start to accept that it would be nice to own a few things. I have some motorbikes too. I have six Ducatis – five of them are the same type, the 996 SPS, which is kind of the raciest bike they made back in the early 2000s.

I thought Rallycross was the most fun. I've known Jost Capito for ten years now; I raced for him when he was at a previous manufacturer, and when I came to Volkswagen Motorsport the intention was always to get into the development of its performance road cars too. To really understand the culture of what VW's R brand is about, and what it can be in the electric age and the future, is exciting. I have a 14-year-old daughter and want to get her generation excited about cars. Her friends don't want to get a licence, they don't want to go anywhere. I want to change that attitude.

I've made a hobby of flying small aeroplanes. I got my pilot licence once *Top Gear* finished, and although it sounds glamorous it's really a tractor with wings! If I have time, it's fairly convenient to fly to lunch, maybe Catalina, an island 30 miles off the coast that has a restaurant on the airport, which is on the top of a mountain. Or maybe Big Bear, which is a mountain ski resort less than 30 minutes away. Those are good places to have a lunch meeting.

My daughter is out of school by 3pm, so I'll go get her. She's a sweetheart, and hopefully she won't have too much homework, then she can hang out with dad for a little while. I'll be there for the rest of the evening, or sometimes take her somewhere. There are not two days that are the same, though. I normally just take it as it comes.

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