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Veyron and Chiron from Modena to Molsheim*



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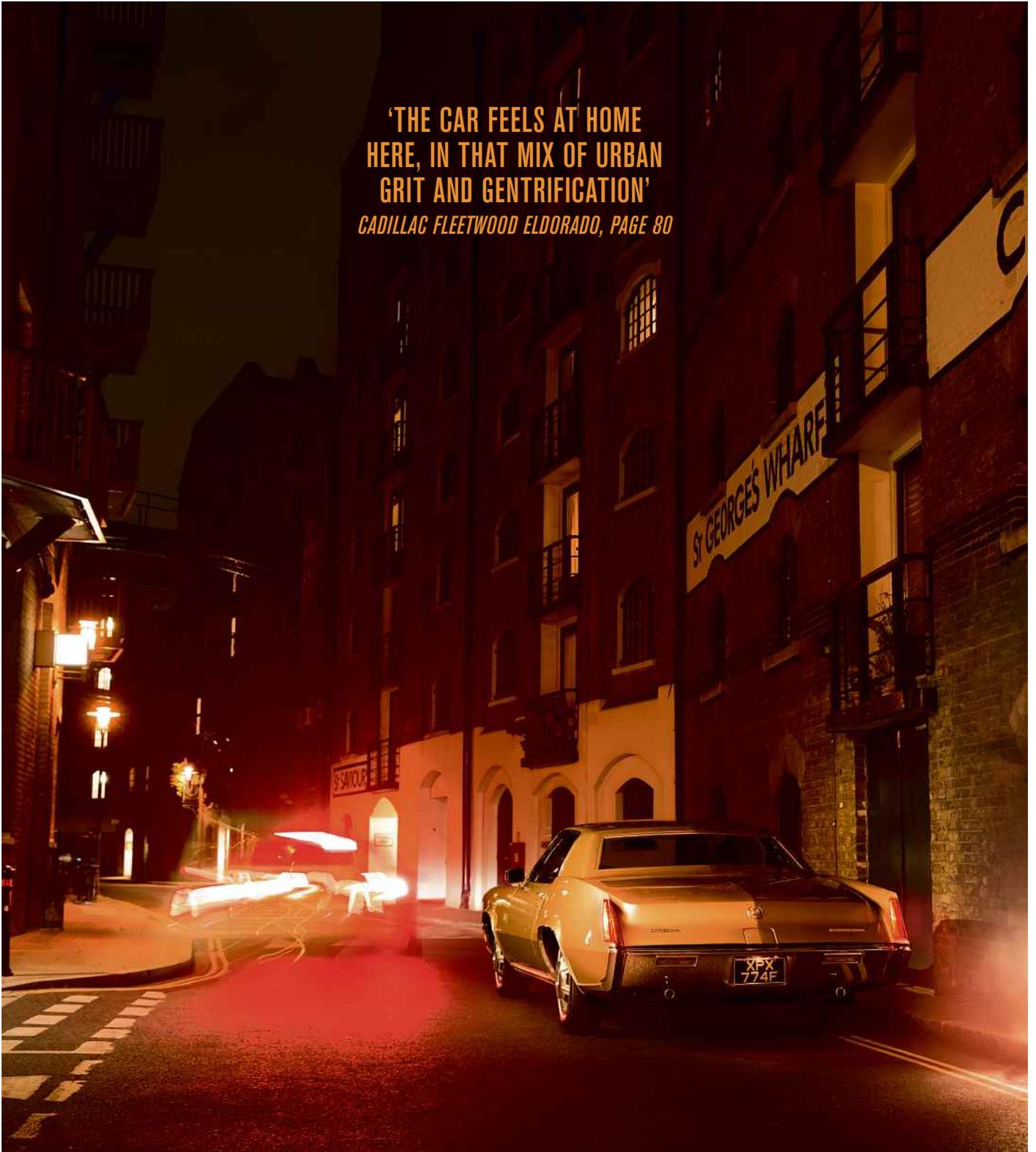
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HERE, IN THAT MIX OF URBAN
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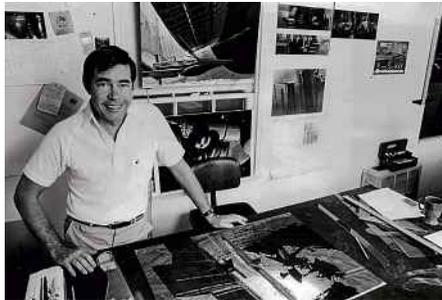
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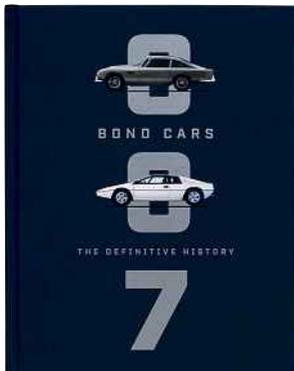
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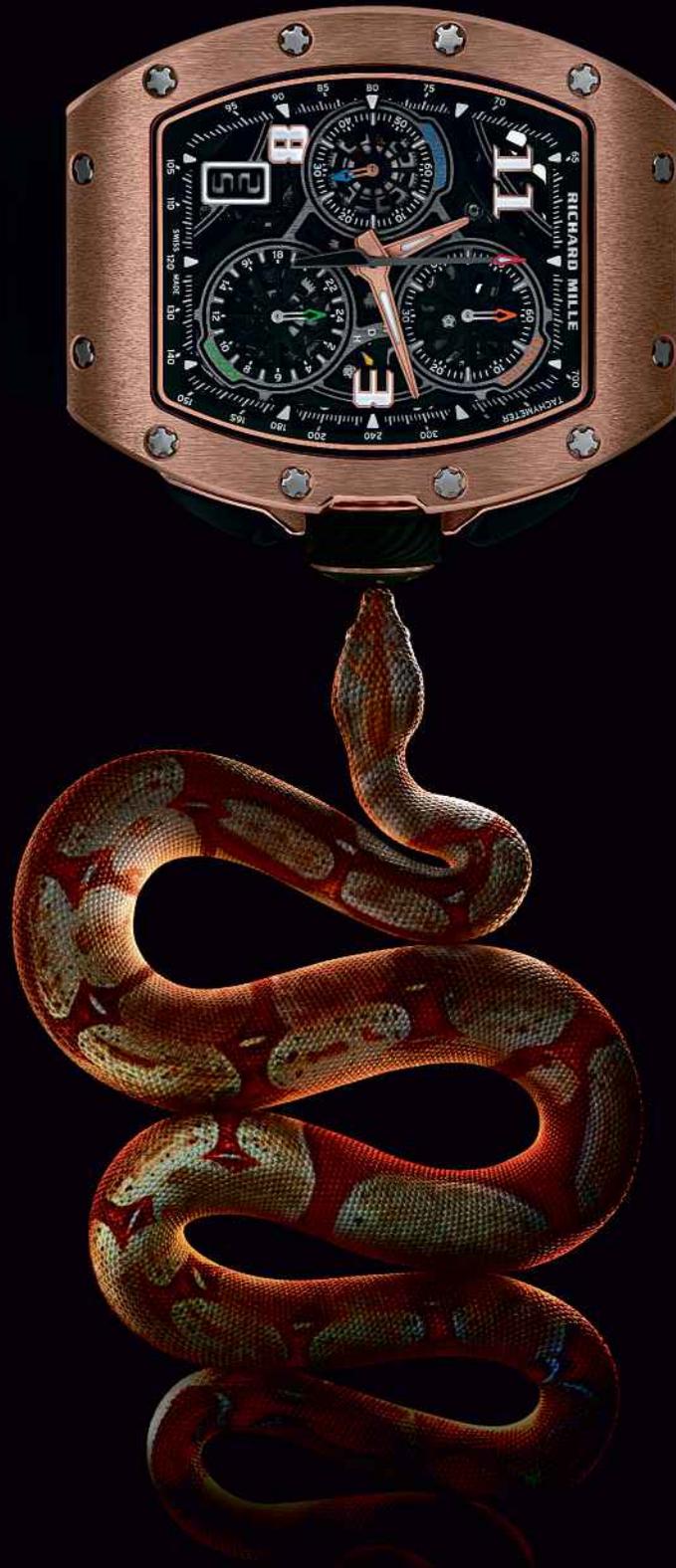


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GRABME FORDHAM / BUGATTI

EDITOR'S WELCOME

What's in a name?

WHISPER IT, BUT when the Bugatti Veyron steamrollered its way into the spotlight in 2005 I didn't really approve. I thought that Ferdinand Piëch had blundered big-time, applying the wrong one of the many brands at his fingertips to this blunderbuss of a car.

Was this behemoth really a Bugatti? Not to me; conceptually, this modern-day version of the fastest lorry in the world should have had Bentley written all over it. Bugatti, after all, should be all about words such as lithe, agile and nimble, while Bentley is your go-to marque for brute force and pummelling power defeating weight. And what says power better than an 8.0-litre quad-turbo W16 punching out a thousand horsepower to shift two tonnes from standstill to a top speed of 253mph?

I've grown up a little since then, of course, and am a little less strident and more accommodating in my views about, well, everything. I am also a lot more knowledgeable about Bugatti and the company's entire canon rather than just its racing stock, even if Bugatti *did* lead you down that alley by naming it after Type 37 and TS1 pilot Pierre Veyron.

You could argue that the Veyron was akin to the 12.7-litre Royale (Type 41), which tipped the scales at over three tonnes, but the 57 series is where the origins of this car lie for me. Not the Atalante, Aerolithe, Atlantic or even the more 'normal' blown C (for *compresseur*) versions, but in the racer known fondly as the

Tank, a supercharged version of which was piloted to victory at Le Mans in 1939 by soon-to-be war hero J-P Wimille and a fellow future resistance fighter, one Pierre Veyron. There was method in the madness, after all – or is it just me that sees the visual resemblance?

The Veyrons and Chirons also suffered an image problem because, for many enthusiasts, they became the wrong sort of status symbol for the wrong sort of people. Personally, I have never really subscribed to that sort of car snobbery, but there is no doubt that their reputation and appeal were tarnished by their gangsta connections. That seems to have passed now, of course, and dissipated in much the same way as my own prejudices about the cars not neatly fitting into my own perceptions. It is a grand irony that they are now finally being appreciated as they deserve to be at the precise point at which we are losing them... and what could be more Bugatti than that?



James Elliott,
editor in chief

FEATURING



BEN BARRY

'I have formative memories of watching late-night road rallies in late-70s/early-80s Cumbria and remember WRC cars passing school, Rally GB-bound. I'd driven all sorts since, but never a competition-spec machine from the rear-drive golden era that so profoundly shaped my tastes!
Tolman-prepped Sunbeam Lotus: pages 96-104.



RICHARD HESELTINE

'The Vignale 8V represents everything I love about 1950s Italian exotica. It's two parts coachbuilt conveyance, one part thoroughbred racer.
For the full story on this rare-groove 8V, see pages 60-68. And to read Richard's interview with Porsche legend Herbert Linge, turn to pages 90-94.



JEFF BLOXHAM

GUY LOVERIDGE

'EV Star's photographs capture what it was *really* like to be in and amongst the racing scene of the 1960s. I was excited by each image and the stories behind them – as well as the personalities who loved them and were happy to talk to co-author Tim Beavis and me, which was genuinely humbling!
Motorsport book extract: pages 106-112.



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plus incredible Procar scrapyard

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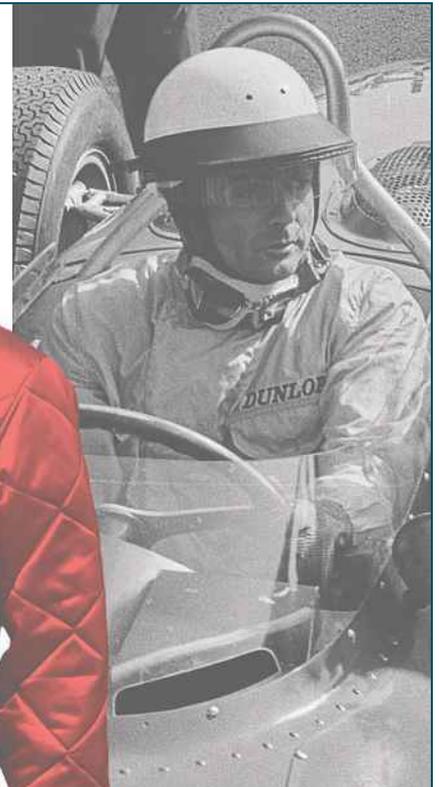
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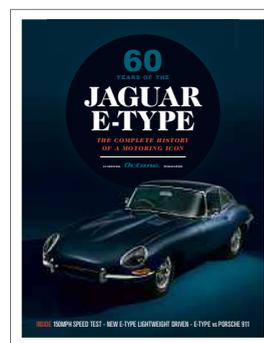
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60 YEARS OF THE JAGUAR E-TYPE

Octane's Jaguar E-type Diamond Jubilee special is a fitting celebration of the E-type's 60th anniversary, charting its history from Norman Dewis's fabled drive to Geneva in 1961 to today's greatest restorations, re-creations and reinventions. Available now at WH Smith, Tesco, Waitrose, from independent retailers and Amazon, price £9.99.



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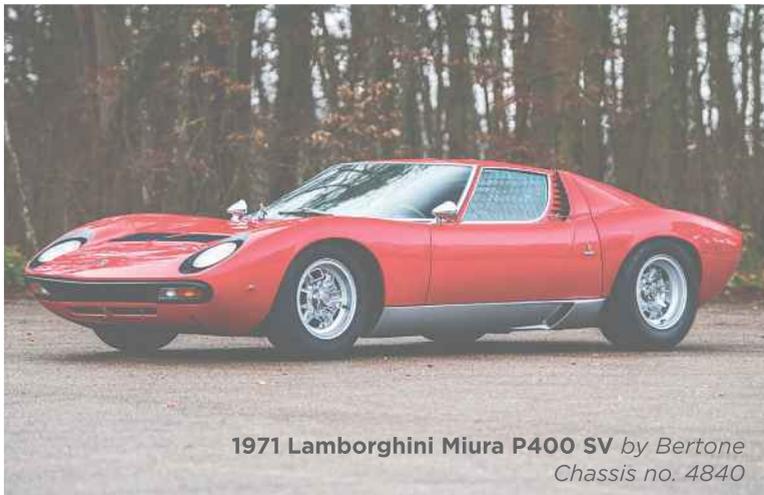
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IGNITION

EVENTS + NEWS + OPINION





Per Ardua Ad Infinitum

This one-day event at HERO's Bicester HQ had to be reinvented just hours before the off (and several times before that) to adapt to the fast-changing Covid-19 regs. Yet, after much of the 2020 calendar was wiped out, and despite the mud-spattered faces (we're looking at you Mary Antcliff, left, in a 1929 Riley Brooklands with Nigel Dowding!), the 19 December event offered 70 crews a hugely enjoyable set of 11 treacherously slippery tests and three road regularities. Winners were Paul Crosby and Andy Pullan in a Porsche 911, clocking up just over a minute in penalties. Darrell and Nicky Staniforth were 40 seconds behind in a Mini-Cooper S, with the Porsche 924S of David Alcock and Barry Green a further 20sec back.

Images: Will Broadhead





750 MOTOR CLUB AT DONINGTON, 12-13 DECEMBER
A packed couple of days with racing from the MX-5s, MR2s, BMW Car Club, Locosts, Clio 182s and the Tegiwa roadsports series. This is the sodden start of the 100-minute Tegiwa enduro on Sunday, won by the Baker/Swift Seat.



LAP LAND, SILVERSTONE CIRCUIT, 10 DECEMBER – 3 JANUARY
Silverstone's Lap Land was a welcome respite in a world otherwise void of the traditional Christmas and New Year activities for car enthusiasts. And if driving a lap of Silverstone (albeit at 5mph) wasn't enough, the light shows, music, car displays, Santa, elves and a drive-in movie surely were.

FROM TOP: MICK WALKER; ROBERT HEFFERON



INSIST on the IMPOSSIBLE



Per Ardua ad Infinitum South West, 5-6 March
Image: HERO

COMING UP...

Never has the word 'provisional' seemed more pertinent – please check everything and take nothing for granted!

13 February

Concours in the Hills

Fountain Hills, Arizona, has long been known for its giant fountain, which shoots water 170m into the air, but has more recently received attention for this relaxed gathering of around 1000 cars, which last year raised \$262,000 for charity.
concoursinthehills.org

14-17 February

Rally Neige et Glace

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

4-6 March

WinteRace

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

5-6 March

Per Ardua ad Infinitum South West

One-and-a-half days of tough competition including 15 regularities, 21 special tests and some night driving.
heroevents.eu

5-7 March

Phillip Island Classic

The largest Historic meeting in the Southern Hemisphere, held on Phillip Island just off Melbourne. Grids gathered by the Victorian Historic Road Racing Register cater for Touring Cars, single-seaters, sports cars and pre-war.
vhrr.com

6-7 March

Rallye de Paris GT & Classic

Just two days, but how memorable they will be for the entrants, who will start by driving the Bugatti Circuit at Le Mans, and finish by driving into Paris and parking up on the Champs-Élysées.
rallystory.com

26-28 March

Dix Mille Tours du Castellet

Peter Auto's various series get back to business at Paul Ricard, where the generous run-off areas should give drivers a chance to shake off the rust without fear of a big prang.
peterauto.peter.fr

26-28 March

Generations Rally

This family-friendly event is based in the Lake District but also ventures into the Yorkshire Dales and the Pennines. It's the perfect opportunity for your small person to catch the rallying bug.
rallytheglobe.com

26-28 March

Un Homme Une Femme

Based at La Croix-Valmer near Saint-Tropez, this new event is open to couples only. It's a non-competitive rally, so the crews will be able to retire to their plush hotels each night without arguing over wrong-slots and timing errors.
happyfewracing.com

3-9 April

Marrakesh Tour

It begins and ends in Marrakesh, but the 2250km route takes entrants beyond the one-time capital of Morocco, as far east as Essaouira, and as far west as the desert village of Merzouga.
rallystory.com

7-11 April

Techno-Classica Essen

'Huge' is the word most often used to describe the annual German show. An accurate description, but Techno-Classica has more going for it than sheer size, with carefully considered displays and the sort of support from clubs that makes it feel like a show for the people, by the people, in spite of the presence of many major manufacturers.
siha.de

9-11 April

A Novice Trial

Based at Bicester Heritage, this is a fun introduction to regularities, tests and Tulip books, featuring a 145-mile route and training sessions covering all the basics. Ideal prep before tackling a bigger (and more expensive) event.
heroevents.eu

9-11 April

Oldtimer Show

Five hundred vehicles spanning a century of automotive progress are displayed at the Hungarian Railway Museum in Budapest, among them some Eastern European rarities scarcely known to the average car enthusiast.
oldtimershow.hu

10 April

VSCC Exmoor Trial

Exmoor's thick forests and muddy fields will provide challenges and laughs in equal measure – assuming the event can take place. The VSCC plans to confirm or cancel a month ahead of time.
vsc.co.uk

10-14 April

Copperstate 1000

Crews in pre-1974 sports and touring cars enjoy 1000 miles of dreamy desert roads as they motor through Arizona and beyond, following a route that changes every year.
mensartscouncil.com

15-18 April

Gran Premio Terre di Canossa

Italy has more than its share of great regularity rallies, and this one takes lucky crews across the Apennines and through some absurdly attractive scenery – with a ‘culinary itinerary’ to match ...

granpremioteredicanossa.it

16-18 April

The Flying Scotsman

Vintage cars gather near Chester and motor across the country to Blyton Park before winding their way north towards the traditional finish at Gleneagles.

endurorally.com

16-18 April

La Jolla Concours d'Elegance

There's more than one seaside concours in California, and this one at La Jolla boasts a location to rival any, plus an equally fine field of cars and motorcycles.

lajollaconcours.com

16-18 April

London Classic Car Show

In response to Covid-19, the show will be held outdoors at Syon Park, where exhibits will include a tribute to the Jaguar E-type, which turns 60 in 2021.

thelassiccarshowuk.com

18 April

**World Cup Rally
50th Anniversary**

Postponed from 2020, this is a celebration of the 1970 rally that began in the UK and finished in Mexico. The racers and cars that braved the 16,000-mile odyssey will meet at the British Motor Museum in Gaydon.

britishmotormuseum.co.uk

19-24 April

Tour Auto Optic 2000

The modern-day Tour de France is one of the world's great driving events, mixing fabulous roads with intense competition on a selection of circuits located between the start in Paris and the finish in the sunny south.

peterauto.peter.fr

20-24 April

The Scottish Malts

Crews explore some of Scotland's best roads and distilleries, on a route that starts in St Andrews and finishes at Gleneagles.

heroevents.eu

23-25 April

Veterama Hockenheim

Germany's Hockenheimring hosts a giant autojumble that attracts 20,000 visitors and upwards of 2500 traders.

veterama.de

24-25 April

VSCC Herefordshire Trial

Following the cancellation of the John Harris Trial in Derbyshire, this hugely popular event was awaiting final confirmation as *Octane* went to press. Likely format would be two one-day events with reduced entry so all entrants get one day of trialling.

vsc.co.uk

25-29 April

California Mille

Inspired by the Mille Miglia, this San Francisco-based event now has a long history of its own and in 2021 entrants will take to California's back roads en masse for the 30th time.

californiamille.com



La Jolla Concours d'Elegance, 16-18 April
Image: La Jolla Historical Society

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EAST ANGLIA TRANSPORT MUSEUM

No supercars or monster trucks, just a gentle window into the way that we were

Words Barry Wiseman Images Alamy

AND NOW FOR something completely different. Describing itself as 'A Museum on the Move', the East Anglia Transport Museum is meant to appeal to all ages: the older generation will enjoy reminiscing with the younger generation about a different, simpler world. Youngsters who have probably never seen a trolleybus or tram will be equally enchanted. There are no supercars here, just a relaxing, interesting and informative day out.

Just outside Lowestoft, the museum celebrates all kinds of vehicles and is laid out like a small village, just perfect for a gentle stroll, or visitors can travel around the site in all manner of public transport. Just inside the entrance is the Chapel Road Terminus, the main pick-up point for trams and trolleybuses. Beyond that is Tramway Avenue, with its tearooms and car showroom, and a former wartime prefab, with its cars, bicycles and automobilia, including a 1961 Harding invalid carriage, something else younger people have probably never seen.

There are cars tucked away all around the museum, mostly basic family saloons, along with such interesting exhibits as a 1935 Electricar, a battery-powered delivery van. Another prefab houses the Transport Store, with a good range of books and souvenirs. Outside again, there is a WW2 Anderson shelter and a

roadbuilding exhibition, including a renovated roadmen's sleeping van. One nearby hall displays a number of electric vehicles, while another holds a range of commercial vehicles, including a 1916 Thornycroft J-type lorry, a once familiar Scammell mechanical horse and much more, including a display of enamel advertising signs.

Elsewhere, there is a re-created post office, a taxi garage and some shopfronts, an exhibition room in a 1903 tram – which previously had been used as a house extension – the railway station and much more. Even the street furniture is of interest and displays the attention to detail given by the museum proprietors.

And there are rides: trams from Lowestoft, London, Amsterdam and Blackpool. The latter looks modern, yet was built in 1939. There are several double-deckers and the track takes passengers to a picnic area and country walk.

We are reminded that trolleybuses originated in 1912, with the last of them being phased out in Bradford in 1972. London's system closed in 1962 and several examples were moved to this museum. Visitors can ride in many versions, including those from England, Ireland, Switzerland, Denmark, Germany and Greece.

The bus collection dates from 1924 to 1993 and there are even days when some buses run visitors to and from Lowestoft and Beccles. The

Above

A 1935 Sunbeam open-top trolleybus from Bournemouth is typical of the fine fare now living at the East Anglia Transport Museum in Suffolk, many offering rides to visitors.

real surprise is the East Suffolk Light Railway, a two-foot gauge line that carries passengers along the perimeter of the museum, from its main station to a 'country terminus' at Woodside. The engines generally in use are Simplex Motorails, built as recently as 1964, and they pull carriages fabricated by museum staff.

These staff members deserve huge credit – in the finest British tradition, to keep the past alive they dedicate their time and skills to making this a wonderful attraction. More land has been obtained to extend the museum in future years. It's good to see someone thinking positively about the future. Though visitors often have children in tow, the East Anglia Transport Museum offers a wonderful and relaxing day out for anybody with mechanical or sentimental tendencies.

EAST ANGLIA TRANSPORT MUSEUM, Chapel Road, Carlton Colville, Lowestoft, Suffolk NR33 8BL. Opening: check website; entry: £9 adults, £8 OAPs, £6 children (5-16). Group rates available. See www.eatransportmuseum.co.uk.





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BREXIT: what it means for classics

The long-term future is swathed in uncertainty, but here is the immediate impact for cross-border sales, transport and events

Words Malcolm McKay Images Dean Smith

BREXIT BRINKSMANSHIP (blame the EU or blame the UK Government, depending on your views) resulted in an incredibly last-minute agreement at the most difficult time of year, compounded by a new Covid crisis. Brexit's full implementation will inevitably take time, but what are the immediate effects?

The simple answer is that very little has changed – but there are small changes that could have a big effect for some, and the last-minute deal has caused temporary panic among suppliers on both sides of the Channel, causing them to refuse to supply or ship parts until they are sure of the requirements and liabilities.

For classic car owners planning a trip to Europe, advice on driving in the EU is at gov.uk/guidance/driving-in-the-eu. As before, you must carry your UK driving licence with you. You don't need to buy an International Driving Permit (£5.50 from the Post Office) unless you only have a paper driving licence, or your licence was issued in Gibraltar, Guernsey, Jersey or the Isle of Man. If you do need an IDP, note that there are different types for some countries. If you live and drive

in an EU country (plus Iceland, Liechtenstein, Norway or Switzerland), you must exchange your UK driving licence for a local one.

It is now a requirement to carry an insurance Green Card for any EU country – and if you are towing a trailer or caravan, you also need specific insurance and Green Card for either of those. The 'card' can be printed from the internet – no need for green paper – but give an insurer six weeks' notice for a physical one.

Emma Airey from RH Insurance says: 'If you're going overseas you need to plan ahead – RH can email you a green card with just 48 hours' notice that you must print out, but if you want a hard copy please give us two weeks. RH won't charge clients for green cards. Longer term, if Brexit increases costs for underwriters, classic car insurance rates might go up, but RH has no immediate plans to increase rates.'

Commercial trailers over 750kg gross and non-commercial over 3500kg must be registered (for £26) before driving them in most European countries (Ireland and Spain are the only nearby exceptions).

As before, you must carry your car's VSC

registration document with you; if it's a lease car you need a VE103 from your lease company or the RAC: see rac.co.uk/drive/travel/driving-abroad/vehicle-on-hire. The RAC's Simon Williams confirms that its European Breakdown Cover will continue unchanged, using the same links with local organisations.

Government advice states: 'If you take it abroad for less than 12 months... you need to make sure your vehicle is taxed while it's abroad, you have a current MoT and you have insurance.' For classic cars where UK law does not require a current MoT, the understanding is that it is not essential to have an MoT. The legal requirement is that your car should be in fully roadworthy condition and, if it is found not to be, you can be fined and/or required to fix it before continuing, just as you can in the UK whether you have an MoT or not.

In all EU countries except Ireland you must display a GB sticker. 'GB' can only be on the numberplate if it is on its own or with the Union flag – if the plate has an EU symbol, you need a separate GB sticker. Existing EHIC cards for emergency state-provided healthcare in the EU remain valid until their expiry date – after that, the UK will issue a new Global Health Insurance Card (GHIC), which will be free. Travel insurance is strongly recommended as neither card covers private healthcare, repatriation or mountain rescue.

If taking a pet with you, you need an AHC (Animal Health Certificate) – existing Pet Passports are no longer acceptable and your pet must be microchipped and vaccinated.

For business, crucial elements of the Brexit

agreement with the EU are zero tariffs and zero quotas, so export/import quantities will not be restricted – this is claimed to be the first ever EU trade agreement with zero tariffs. That means there should be no significant increase in prices of classic parts imported from the EU.

Brexit meant a busy Christmas for dealers, as Classicmobilia's Keith Riddington explains: 'November and December were mad – sales both ways but a lot more going out [of the UK] than coming in. The first two days of this year were manic, too. I've phoned the VAT and tax helplines and the message so far is, continue to operate as before, but keep records in case we need to implement backdated changes later.'

'I'm sending out loads of parts – but many suppliers are scared to send overseas in case of later charges. I'm only dealing with people I trust to pay the charges if there are any. For buying cars from Europe, I'm treating them the same as if importing from Switzerland or USA.'

The Brexit agreement allows UK hauliers to operate unrestricted through Europe, and Peter Bonham Christie from Straight Eight says it's business as usual, except that 'there's a lot more paperwork, a lot to fathom out. If we take cars to Europe for a rally, they now need customs paperwork, even though we're bringing them back afterwards. An ATA Carnet looks the best route – we use them for cars going in and out of Switzerland, and it will be very similar.'

While participants on tours and rallies in EU countries look unlikely to face restrictions, the same may not apply to those running the events, who could end up needing separate work visas for every country they cross.

'NOVEMBER AND DECEMBER WERE MAD – SALES BOTH WAYS BUT A LOT MORE LEAVING THE UK'



The French view

The main issue for UK citizens living in France has been the requirement to regularise their situation by obtaining a *carte de séjour* residence permit, if not already holding one. It was only in late November that the French Government established procedures for this, leaving little time for people to act. Fortunately several helpful websites exist, notably RIFT ('Remain in France Together') and the Franco British Network.

For those who share their time between the two countries, and do not have a residence permit, there is now a limit of 90 days in a 180-day period that can be spent in France without need of a short-term visa. Further to this, you could be asked at the border to show proof of your means, your accommodation and your travel insurance. Long holidays abroad in a French second home could become less straightforward.

Turning to motoring matters, in general one can expect less tolerance of minor irregularities. Not least, more permanent residents will need to exchange their British driving licence for a French licence, with holders of old-fashioned paper licences first having to convert this to a modern photo-card licence.

For French-registered cars, insurance in France will continue as before, with a Green Card giving like-for-like cover while in the UK. French brokers who had insured British-registered vehicles are not likely to continue this practice – other than temporarily, for cars being re-registered on French plates.

For car parts ordered from the UK for delivery to France, the situation according to one major supplier is that at the moment VAT will not be charged. The courier will determine with French customs the tax or duties due and then inform the purchaser – who will therefore not know the final cost of the part when they order it. A formal mechanism will eventually be put in place.

The process of importing a vehicle into France and registering it is understood to be unchanged.

Jon Pressnell

NEWS FEED

Coys back from the dead... yet again; Blower finished; Hawthorn 250 GT bought by museum; VW toys; Shelsley rummage; Portuguese fleet; Lola, L-O-L-A, Lola; Jordan seat; goodbye Bob



Bust to boom, again, for Coys

Coys of Kensington is to be reborn, less than a year after collapsing and leaving debts of millions. The company, which previously went bust and left a trail of creditors in 2004, has this time been bought and relaunched by the Calleri family fund, run by classic enthusiast Richard Calleri and advised by his father Antonio Calleri. Nick Wells, formerly a consultant to Coys, will be part-owner and managing director and run the business from its previous Richmond showroom, which is being refurbished. Meanwhile, creditors to the old Coys are ramping up their campaign to retrieve £6million of monies owed, largely from non-payment for cars that had been sold at auction. London-based specialist Chris Oliver of Evoke Classics is calling on MPs John Cryer and Sir Greg Knight, chair of the All Party Parliamentary Historic Vehicles Group, to step in and help enthusiasts recover the 'missing millions'.



Blower takes first breath

Bentley Mulliner has finished building the first new Bentley Blower in 90 years, with the delivery of Car Zero – the prototype car for the Blower Continuation Series. Because it was setting the template for the 12 continuation cars, Car Zero took 40,000 hours to create: every component of Team Car UU 5872 was laser-scanned as part of the process.

First UK Ferrari sold

The first Ferrari sold in the UK, a 1958 250 GT Pinin Farina Coupé imported by F1 champion Mike Hawthorn and sold to Col Ronnie Hoare, has been bought by the Haynes International Motor Museum in Sparkford. Taking delivery of the car from Mike Wheeler of Rardley Motors, Chris Haynes said he plans to use the car and it is not intended just to be a static exhibit.



Playmobil VWs

Two classic VWs have been released as Playmobil models: the original 'Bulli' and the Beetle. The Playmobil-Volkswagen T1 Camper Van is fully equipped with a seating area, travel kitchen, sleeping area and storage space, while the Beetle has a roof rack.

Shelsley's first 'jumble

Shelsley Walsh is to hold its first autojumble on 15 May, with the Paddock Garages packed full of spares, old parts, tools and ephemera, plus stands on the main field with restoration advice, engineering services, automobilia, prints, paintings, books and more. A special area will be set aside for car sales. See shelsleywalsh.com/ autojumble for more.



Cascais calling

A series of luxury all-inclusive classic car holidays in Portugal is to start in April. The four- or six-day packages from Cascais Classics let participants sample up to four different classic cars a day from an on-the-button fleet of 30. Co-director Tom Cribb said: 'People can drive great classics in a beautiful country without the challenge or expense of getting their own car to and from the start line.' See cascaisclassics.com.

Lola up for sale

The family of the late Martin Birrane is selling the Lola brand, trademarks and technical archive as well as the Lola Technical Centre and wind tunnel. Even after the famous company founded by Eric Broadley stopped building race cars in 2012 it has continued to be involved in motorsport. The package includes the 10,500sq ft technical centre and modular wind tunnel, plus the tooling Lola recommissioned to manufacture a small batch of T70 Mk3B continuation cars. The guide price is £7million and buyers should contact David McRobert at lola@flyfive.co.uk.



Look out over Jordan

Follow in the footsteps of Takuma Sato by driving his old Jordan F1 Grand Prix car as part of a suite of driving experiences offered by TrackDays.co.uk and based at Bovingdon Airfield in Hertfordshire. The car boasts 600bhp from a 3.0-litre Judd engine that can rev to 10,500rpm.

RIP Bob Berry

Jaguar racer and PR guru Bob Berry has died aged 91 after a long illness. Bob got a foot in the door by offering 'Lofty' England his services as a translator at Le Mans in 1951. Having joined Browns Lane's PR department, he then started racing an XK120, modified to scare C-types, then successfully graduated to a D-type. In 1970 he was appointed Jaguar's director of marketing and public relations, rising to become a main board director for worldwide sales.



“ Anyone who drives an old car quickly is quite frankly a legend in their own right, wherever they come in the race!

Patrick Blakeney-Edwards

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Smartest classic buys revealed

If you are after some affordable driving fun, but with little chance of suffering depreciation on your purchase, then these are your best options

THE ASTON MARTIN DB7, Ferrari 328, Mercedes-Benz SLS AMG and Jaguar Mk2 are the shrewdest buys a UK classic car enthusiast can make right now, according to a new report.

Insurance company Hagerty has released what it says is a 'data-driven' report highlighting ten undervalued classics it reckons you should invest in now. Yet it is not just about the cars likely to have the biggest hike in values over the next 12 months. According to Hagerty: "The list isn't tailored to investors, it's aimed at people who want to find, buy and drive a vehicle they love. Buy a car you like first and foremost, and should it deliver a healthy return financially, consider that an added bonus."

With analysis of global market trends and opinion from a roster of experts, the results will not present many shocks to enthusiasts and market watchers. However, you can get a good idea of how valid they are by having a look at the company's predictions from last year.

Picking ten US cars and ten for the UK market, the exercise is called the Hagerty Bull Market Report and has been taking place in the US since 2017, though this is the first time there has been a specifically British version. The criteria are that the chosen cars need to provide affordability and driving fun in spades, and that they can be bought without fear of losing any money. From Hagerty's 2019 list the Toyota MR2 – one of the cheapest cars highlighted – was the strongest performer financially, rising in value by an average of 30%. From the 2018 list, the BMW M3 recorded an average rise of 20%.

But the choices don't merely focus on prestige cars and exotica; the inaugural UK list has been rounded out with plenty of everyday and modern classics such as the Ford Focus (Mk1), Land Rover Discovery (Series 1), Mini-Cooper, Porsche 944 S2, Renault 5 GT Turbo and Toyota MR2 (Mk3).

Peter Blond 1929-2021

PART RACING DRIVER, part estate agent and auction house man, but all charm, Peter Blond was one of the great gentleman drivers of the 1950s and became one of the great raconteurs thereafter.

The son of Sir Neville Blond, Peter dipped into the family fortune to go racing, competing at the sharp end in a Jaguar C-type, and later a famously red D-type he'd bought from Bernie Ecclestone. Although never likely to become

a household name in this most competitive era, he was talented enough to represent both HWM and Lister as a works driver, yet both his visits to Le Mans (for Tojeiro in 1958 and Lister the following year) ended in failure and prompted his retirement from racing.

Despite a busy life being one of London's glitterati, Peter found time for a working career, as a director of Sotheby's often overseeing the sales of obscenely pricey properties and cars.

He was also patron of the Blond McIndoe Research Foundation, which advances healing processes, especially those to do with burns.



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MAN & MACHINE

Rebel with a cause

Designer Peter Stevens has penned sports cars for the likes of Lotus and McLaren – but his heart lies with hot rods

Interview and portrait Mark Dixon

MY FASCINATION with hot rods began when I found a copy of *Hot Rod* magazine lying around at St Martin's School of Art, where I studied in the 1960s. I loved the style of the dry lake racers – pith helmets and white T-shirts with fag packets tucked up the sleeves – which struck me as impossibly cool, living as I was in stuffy old West London.

Remarkably, by the late 1970s I had a garage next to my flat in West Hampstead, and a friend called Simon Pickford had bought an

unfinished Ford Model B hot rod project... so we ended up building it together. It had the usual chromed Jag IRS rear end, which I disliked – even then, I was more 'trad' – but a sweet Daimler 2.5 V8. I eventually bought the car from Simon and used it quite a lot, including a trip to Le Mans when I was working for Richard Lloyd Racing and we were running the Porsche 962, and I still had it when I went to McLaren. Gordon Murray hated it, especially when I overtook him on the way to the pub!

After a while away from hot rods, I chanced upon a hotted-up Model T pick-up at Neil Tuckett's place. I did some hillclimbs in it with the VSCC and in France, and that led to a single-seater dirt track 'T' racer that I bought during a visit to Muroc on the salt flats in America, and to the *Alexander Special*, a Model T/A hybrid with a super-rare Alexander OHV head. But the pressure of work meant that I was hardly using my cars; in fact, I ended up selling *Alex* to this magazine's Mark Dixon...

It was the formation of the Vintage Hot Rod Association in this country that rekindled my enthusiasm. I found my latest hot rod [pictured left] on US eBay about eight or nine years ago; it had been in an old boy's barn for decades so I think it's a proper period job. The running gear is Model A, with the chassis narrowed at the rear to keep the rails parallel, and the body is 1925 Model T. That year's Roadster body was popular with rodders because it had only a single door, thus saving weight, and being narrower than a Model A's meant less drag.

When the car arrived at Felixstowe docks, I went down with a friend and a trailer to collect it – but it turned out to have a key in the ignition and petrol in the tank, so I drove it home! Somewhat irregular, I admit. It had a stock Model A engine that was a bit rattly, but since then I've had a 'hot' Model B block built up with bigger valves and a Winfield head. The car didn't have a bonnet in the US, so I made one by rolling a sheet of aluminium around a large drainpipe, and handpainted the chequers and the *Winfield Special* lettering. I also painted the race numbers the traditional way, using tennis-shoe whitener applied with the spongy bit at the top of the bottle.

The car has been the fastest vintage-spec flathead four-cylinder at VHRA Pendine for the last three years, and 2019 was particularly good because I also did the beach races at Ouistreham in Normandy, and at Rømø in Denmark. But I also drive it on the road – it's just a great, fun car.

WHY WE LOVE...

Car accessory shops

When I were a lad, my dad had a thing about personalising my mum's car with pinstripes. Not the kind added by hand to Rolls-Royces; no, each time she swapped out of one secondhand jalopy into another, off we'd pop to the local car accessory shop and choose from a range of lumpy tape stripes that would a) 'complement' the paintwork, and b) hide some rust.

I'd love getting lost in that place. I can remember seeing my first Moutney steering wheel in there, a vast (and weird) array of wheel covers (always referred to as 'hubcaps',

curiously), the enormous choice of polish and wax, chamois leathers and wheel brushes, spray paints and touch-up pots, Jubilee clips and coolant hose, every kind of gunk for repairing holes in bodywork and exhaust, keyrings and Feu Orange air fresheners.

Those shops are still around, though gone are the days when every high street had one. I bought new numberplates from the survivor near me, which seems to make money by stocking big alloy wheels for small hatchbacks, yet impresses with its old-school racks of ignition points and dizzie caps, and offers a more personal service than you get on eBay.

As for the one near my dad, these days it does a great line in pasta. **Glen Waddington**



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Andy 'Ace' Harrison

Yorkshire-based builder and restorer of classic and Historic race cars, notably Minis, who started rallying and racing aged just 14

Words and photography Acespeed Historic Motorsport

1. Barry 'Whizzo' Williams and I were friends, often co-driving a Mini. Before he died, he passed his helmet to me and asked that I race with it so that a little of bit of him would always be with the team.

2. This model – a replica of our company van – was given to me by sponsor Andy Conreen of SJL Print Media. It has pride of place in my large model collection.

3. Tony Lanfranchi's family said I reminded them of him and asked me to display his BARC shield. They also gave me a copy of *Down the Hatch* which, along with Innes Ireland's *Marathon in the Dust*, is the star of my collection of signed books.

4. We sold the ex-Richard Longman Mini '72 Ace' to Andrew Jeffery and his son Matt and now manage their racing programme. Andrew is a proper gentleman and presented this watch to me at Harewood (which I sponsor).

5. My grandad passed his love of driving on to me. He kept this brass policeman in his display cabinet and, whenever we visited, he would have to ring my mum for it to be retrieved from my pocket. Mum gave it to me on the day of his funeral.

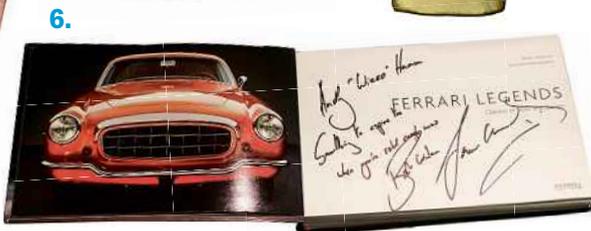
6. This was a gift from TV chef James Martin, whom we guided from novice to race-winner. Chef inspired me to build my business – as he says in the dedication, one day I might own my own Ferrari.

7. As a kid I was always nicking my dad's tools and this spanner was always missing from his toolbox. In the end he said I might as well keep it. I treasure it and it comes to every race meeting with me.

8. In 2016 we rebuilt '882 PKX' as a racer named *Whizz* after my mentor, and its debut was the 2018 Goodwood Revival – the weekend that Whizzo passed away. I also have a London to Sydney Marathon Morris 1800S I helped Graham Brayshaw collect when I was a teenager and bought from Mike Jordan 47 years later.

9. This Monza trophy is one of my most treasured possessions. It was an honour to share a car with Roz Shaw in 2011 and we took her Alfa Giulia GTM to third.

10. It is always a privilege to be invited to race at Goodwood and we have shared our car with Tony Jardine, Christian Horner, Rauno Aaltonen and James Martin. It was a similar privilege to be invited to join the exclusive drivers' club at Jonathan Turner's Bowcliffe Hall, and I am also very active in Jackie Stewart's charity Race Against Dementia. Other than that, I love racing with Julius Thurgood's HRDC.



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JAY LENO

The Collector

If there's been any advantage at all during the Covid pandemic, it's that this quarantine business has forced me to finish projects I'd been putting off. Remember the crankshaft pulley on my 8-litre Bentley, which I discussed a couple of months ago? I'd believed that to be an engine-out job, which meant the car had sat almost two years before I gathered the courage to tackle it.

Let me take you back in time to my 1962 Maserati 3500 GTi. This car came with Lucas fuel injection that people found troublesome and replaced with a Weber carburettor. I didn't want to go that route because a) it wasn't original, and b) it said 'fuel injection' on the side of the car. I'd have to explain it every time I opened the bonnet.

After much trial and error we finally got it working properly, which led to a tremendous feeling of self-satisfaction. The heartbreak came after less than 500 miles, when the ZF five-speed transmission started hopping out of second gear, refused to go into reverse and made every journey a nightmare. After pulling the transmission, taking it apart, checking everything and putting it back together, the same thing kept happening. Fed up, I parked it at the back of the garage for almost four years.

In the intervening period I found a car that I'd been looking for since I was a teenager. That was the Pontiac Firebird Sprint that you may remember me getting excited about back in *Octane* 195. To recap, this model is special because rather than the usual V8 it had a high-performance six-cylinder engine. John DeLorean, president of Pontiac Motor Division, was a huge fan of the Jaguar E-type and wanted to build a two-seater American sports car. It was called the Banshee. General Motors had other ideas, however, seeing no reason to build another competitor to its very successful Corvette. GM wisely told him to make something to compete with the Camaro and the Mustang, so he created the Firebird.

With the E-type still in the back of his mind he created one of America's first overhead-cam six-cylinder engines. It was based on a Chevy six and featured – for the first time ever – a rubber belt rather than chains or gears to drive the camshaft. It also featured a Quadrajets four-barrel carburettor, headers, a hood-mounted tachometer, heavy-duty suspension and a four-speed transmission. Unfortunately, when fitted with all the options, the six cost more than the V8. In America the V8 was king,

especially in the horsepower-hungry 1960s. Most American buyers would take straightline speed over handling, any day. Consequently not many Sprints were sold and the engine lasted only a couple of years.

When I finally found mine it was exactly what I was looking for: a Caribbean Blue convertible with a four-speed transmission, and all the performance options. It had about 90,000 miles on it and was pretty worn out. Well, a lot has happened since I last mentioned it. The first thing we did was pull the engine. These tended to have weak rocker arms so oil pressure was kept low to reduce stress and wear on the rockers. We fabricated our

own rocker arms because nothing was commercially available. We made them out of tool steel, then had them hardened and coated with something called DLC, which stands for 'diamond-like carbon.' Hard running on the dyno showed no wear marks of any kind. We raised the compression ratio slightly and added a harder cam.

I called my friend John Hotchkis at Hotchkis Sport Suspension to get the hot tips on how to make it handle and boy, does it ever! As I

do with nearly all my cars, I added disc brakes on all four corners, plus a new close-ratio steering box, all from Hotchkis. Another revelation was a new five-speed gearbox from Tremec called the TKX. It allows a higher rear-end ratio to keep the lively acceleration but also reasonable revs at highway cruising speed.

Is this a restomod? I suppose it is. Although it looks totally stock. But if it's OK to restomod a Pontiac, what about the Maserati? I bought that when it was just an old sports car. Making changes or improvements at the time seemed like common sense, unlike today, when if you're caught running anything less than Italian air in the tyres it's heresy. Yet for the price of repairing the ZF gearbox – and there's no guarantee it'll work properly even then – I can install a brand new, far stronger Tremec TKX.

The shift on my Sprint is so great that I want one in my Maserati. What do you guys think? Am I ruining a classic to make it a better car? Unlike the fuel injection, you can't see it when you open the hood. No-one but me will know it's there. It's like Edgar Allan Poe's tell-tale heart: will I be driven mad by thinking Concorso Italiano judges will find out my secret? Let me know what you think. I have the time to spare.



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

You can predict the outcome long before the New Year Honours list is revealed. People will rage that certain names are included while others are conspicuously absent. And so it was. As soon as I saw that Lewis Hamilton was to be knighted, I waited with bated breath for reactions in the media, mainstream and social. Inevitably, it was mixed because, well, Lewis does tend to polarise opinion. As I have mentioned in this column before, I have come round to liking and admiring Lewis. I do, however, appreciate that many of you will feel differently.

Of course, there will be some who think the Honours list should be abolished, but I disagree. I am still immensely proud to have been awarded an MBE. It meant a lot, way back when, and still does. I was happy for Lewis because he is a seven-time Formula 1 World Champion, after all, and the most successful Grand Prix driver ever in terms of wins. He isn't done yet, either. Accordingly, I cannot see why he doesn't deserve a gong, given the number of sportspersons in other spheres who have been decorated despite achieving relatively little in comparison.

Some have opined that he is too young to receive one. He is 35: way younger than me, but hardly a stripling. Andy Murray was 29 when he appeared in the 2017 New Year Honours list, and that followed his second Wimbledon tennis title. Cyclists Bradley Higgins and Chris Hoy were both 32. Sailor Ellen MacArthur was 28 when she was made a Dame. Relatively speaking, Lewis is an old-stager. I cannot believe it has taken this long for him to be knighted.

While I'm on the subject, it always annoyed me that my former employer and friend John Surtees didn't receive a knighthood. He won seven World Championship titles on two wheels for heaven's sake, and that's before you factor in 1964 Formula 1 honours, Can-Am spoils and more. But there is no rhyme or reason to the bestowment of honours. If you consider motor racing as a whole, Lewis has become only the third 'Eff One' champion to be knighted after Jack Brabham and Jackie Stewart. That takes some processing.

Which brings me to timing. When friends and colleagues were pushing for John to get a knighthood, the counter-argument appeared to be that his successes had been accrued too long ago. That made no sense

to me then and nothing has changed in the meantime. I understand that people might not remember someone's achievements decades down the line, but the passing of time shouldn't diminish them. It is worth pointing out that 'Wee Jackie' retired from driving in 1973 but wasn't made a knight until 2001. As for Brabham, he hung up his helmet in 1970 and had to wait only eight years.

Then there was dear old Stirling Moss, another good friend and something of an inspiration to drivers of my generation. Of course, he famously never won the F1 drivers' title, but he was one of the all-time motorsport greats. He was knighted in 2000, some 38

years after his career-ending shunt at Goodwood. That makes rather a mockery of the notion that 'too much time has passed' in regards to someone being honoured long after their career has ended. As for other F1 folk, the only other 'names' I can think of who have been knighted are Frank Williams and Patrick Head.

Mention of all of this will no doubt confuse the heck out of non-British readers, so apologies all-round for that. It's confusing for us,

too! Dragging myself away from the New Year Honours list, but staying with Formula 1, I must take this opportunity once again to heap praise upon the organisers, officials, marshals and so many more besides who made Grands Prix happen in 2020. They clearly face uncertainty ahead of the new season, too, so I take my metaphorical hat off to those working behind the scenes, without fame and glory, for giving us couch-dwellers something to enjoy of a Sunday afternoon. And I never viewed myself in such terms until last year...

As for the vexed question of what to expect in Formula 1 in 2021, who knows? I suspect Lewis will romp to another title, but hopefully he will be made to work for it. At the time of writing, he hasn't signed a new contract with Mercedes F1 so anything could happen. He has dropped hints that he is pondering his future away from motor racing, too, and the performance of his one-race stand-in George Russell must surely weigh on the mind of Mercedes-AMG F1's team manager.

As I have often said, you can be the best driver in the world, but you are only as good as your equipment. Lewis has had the best car by miles, and he has wrung its neck, but clearly there's a bright new star waiting in the wings. It pleases me greatly that it's another Brit.



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).

'LEWIS IS AN OLD-STAGER. I CANNOT BELIEVE IT HAS TAKEN THIS LONG FOR HIM TO BE KNIGHTED'



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STEPHEN BAYLEY

The Aesthete

Here's something you never, ever hear: 'I've had a terrific week. Made a fortune! I must buy tyres!' Tyres are boring. Tyres have no emotional attributes. US airmen used to describe the pre-flight check as 'kick the tyres, light the fires'. That 'kick' suggests a certain lack of respect. Tyres play no conscious part in a consumer's appreciation of his new car. Most new cars are replaced before new pneumatics are required. Yet tyres, at a level below cognition, make a significant contribution to a car's aesthetic.

The Michelin brothers, tyre pioneers related to Charles (dirty Mac) Macintosh, were quick to realise their product's deficiencies in terms of desire. Looking at a pile of tyres at the 1894 exhibition in Lyon, they perceived an appealing hominid character who might serve to promote the brand.

From this surreal inspiration arose Monsieur Bibendum, the inflatable man: they could have called him Peregrinabundus, which is Latin for 'travelling', but decided instead on Bibendum, which is approximately Latin for 'Cheers!' Soon, the Michelin *Guide Rouge* was directing drivers to lunch. This connection of driving and restaurant-going was marketing genius: if you can't create a demand for tyres, create a demand for pleasurable journeys that consume them.

Michelin also invented architecture as advertisement. London's Michelin House opened in Chelsea in 1911, a unique concrete construction designed by François Espinasse, but even more remarkable were the 34 panels of encaustic tiles illustrating the Paris-Brest and Paris-Bordeaux time trials and road races that created the Michelin reputation. Monsieur Bibendum featured in the stained glass and there was an aura of glamour.

Soon there were imitators. Fort Dunlop appeared on the A47 in east Birmingham in 1916; 12 years later, there was the magnificent Firestone factory on the Great West Road by architects Wallis, Gilbert & Partners, designers also of the fabulous Art Deco Hoover building. Like temples on the roads to Rome, Firestone and Hoover were sacred sites on all the roads that led to London.

Tyres have had brief moments when they had the attention of aesthetes. Throughout the 1950s, the whitewall became a token of *de luxe* sophistication, especially in America. And in California, hot rodders led by George Barris used to cut names into sidewalls.

At Indianapolis, Firestone and Goodyear picked out their names in colour and, as a child, I could think of almost nothing more exciting.

For a while, the Cinturato (which is simply Italian for 'radial') seemed as sophisticated as a Pucci dress discarded on the back seat of a Lancia B20. Indeed, Pier Luigi Nervi's Pirelli Building in Milan was the greatest architecture of the *dolce vita* moment and a reminder of the *sprezzatura* that tyre companies once possessed. But that has changed. The market once dominated by the legacy manufacturers Michelin, Pirelli, Continental and even Dunlop was disrupted first by Japan's Bridgestone, then by Korea's Hankook and Kumho. Soon, by China's Zhongce Rubber Group.

Nevertheless, young designers are infatuated by what tyres can do for the visual aspect of the cars in their dreams. Every concept car sketch I have ever seen has extreme low-profile tyres to create dramatic proportions. So extreme that in some cases it is almost as if the tyres do not exist: just a gestural slick of black around a humungous rim.

Maybe this is an occult acknowledgement of how boring tyres are. It certainly shows how detached designers are from the real world of car use. One of the great unannounced product benefits of a large four-wheel-drive is that the high-profile tyres remove the wrack from the nerves of urban parking.

If low-profile tyres are so desirable as aids to the semantics of performance, why do Formula 1 cars not have them? Instead, they have tyres almost balloon in aspect. I have often asked this of people with knowledge of the situation and the answer seems to be that in F1 the suspension exists to keep the car flat and true.

The tyres are there to offer compliance not provided by the suspension, so the drivers don't have their teeth shaken out. It might be added that high-profile tyres have space on the sidewall for P-I-R-E-L-L-I to be writ helpfully large for promotional purposes.

Of course, there is science here as well as art. In LJK Setright's masterly 1968 book *The Grand Prix Car 1954-1966* there is a bravura chapter on tyres where the ambitious bullshitter can get a grip on contact patches, slip angles and self-aligning torque.

But that techno-romantic moment has now passed. Here's another thing you will never hear: someone bragging about high hysteresis.



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*.

'IF LOW-PROFILE TYRES AID THE SEMANTICS OF PERFORMANCE, WHY DON'T F1 CARS HAVE THEM?'

ROBERT COUCHER

The Driver

Since I retired from my real job decades ago and took up a hobby job as a classic car motoring journalist, I've always determined to walk the torque by driving classic cars as my daily smokers. As editor of the now-defunct *Your Classic* magazine I drove to the first interview in my Rosso 1958 Alfa Romeo Giulietta Sprint and naively parked it plum in the MD's private car parking space. I think the Alfa inadvertently helped land me the gig.

Later, as editor of *Thoroughbred & Classic Cars*, I shipped my 1963 Porsche 356C over from Cape Town and it was my daily driver, international rally car and Historic racer for years until I parked it rather too aggressively on Copse Corner at Silverstone circuit. Then, soon after co-founding *Octane* in 2003, I purchased my lovely old Jaguar XK140 SE, which was immediately pressed into service as my regular driver and commuter and enjoyed on regularity rallies up in the Scottish Highlands as well as down to Barcelona and on numerous runs to Le Mans. Yes, it's probably a bit noisier on the motorway than your average well-insulated commuter-mobile, but it munches the miles just as effectively and is far more involving to drive.

Some years ago, She Who Must Be Obeyed decided that we should take up the hobby of falling down mountain slopes on planks in the Alps, so naturally I had to find a suitable family wagon up to the task of handling icy roads. What fun! Of course, it had to be a (modern) classic 1991 Range Rover Vogue in Ardennes Green, powered by that sonorous 3.9-litre V8. Fitted with fresh winter tyres, our Rangie was brilliant at conquering steep Alpine tracks where modern soft-rollers were left flailing in the snow. But while its aluminium body panels looked pristine and the V8 engine ran like an ox, its last MoT test revealed terminal structural rot, so it sadly had to go.

If I had to buy a modern it would be a bog-standard, five-door Golf GTI. Classy, classless, capable and fun to drive: what else would you want or need? Naturally, when instructed by SWMBO to find another suitable family ski wagon, I went against my own advice and purchased possibly the most boring car in the world: a poverty-spec BMW 320i. In my defence, a Golf is just not capacious enough. We need a wagon that can

transport skis, poles and clumpy boots as well as being able to negotiate snowy roads upon arrival. I found a low-mileage, history'd, six-year-old, petrol-powered 320i Sport Touring XDrive that ticks the boxes.

Fitted with new 225/50 Goodyear Vector 4Seasons All Weather tyres and loaded to the gunwales with Christmas presents, kitchen appliances, cosmetics, skiing and après-ski apparel, I – as transport-Wallah – was sent ahead on the 600-mile run to the Alps in the wagon while the ladies of the house followed in the comfort of an Airbus A320 (coincidence?) at their leisure. A 12-hour trip allows ample time to assess a

motor car and my first impressions of this BMW F30 – actually an F31 as it's a Touring – were... underwhelming, as expected. The 2.0-litre, twin-scroll turbo lump doesn't really sound of anything. It produces an almost inaudible 181bhp and 199lb ft, which is pretty desultory by today's standards.

But ever so quietly the bland eight-speed auto BMW began to reveal itself. The handling is taut, with beautiful damping and an athletic suspension set-up; hitting

the SPORTS switch on the console actually brings it alive. There's a SPORTS+ too, but let's not go there yet.

With the light four-cylinder up front, the handling is super-accurate, with sharp steering, long legs, powerful brakes and 43mpg in absolute comfort. Clearly this package needs more power! Tooling along through France at 140km/h I pondered the F31 range: the next model up is the 328i, not with the traditional straight-six you'd once have expected but, for emissions reasons, this same 2.0-litre remapped to 240bhp and 260lb ft. A bit of seriously cheeky badge engineering led by the marketing department, not the engineers, that effectively detuned my poverty model from the next badge up!

I have subsequently learnt that Superchips offers an ECU remap (not an invasive re-chip) for around £500 to make my humble 320i match the 328i figures. All via a handheld Bluefin device. Maybe it's time for a tweak: it could make that SPORTS+ button worthwhile, after all.

On arrival in the icy Alps I found snow that was wheel-hub deep but the four-wheel-drive BMW dismissed the tricky conditions with disdain, helped along by the clever Goodyear rubber. Impressive, so maybe I did make the right call. After all, it's usually the quiet ones.



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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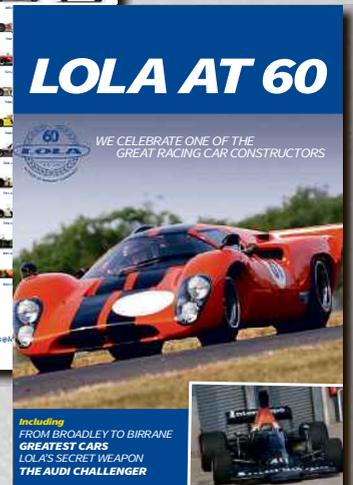
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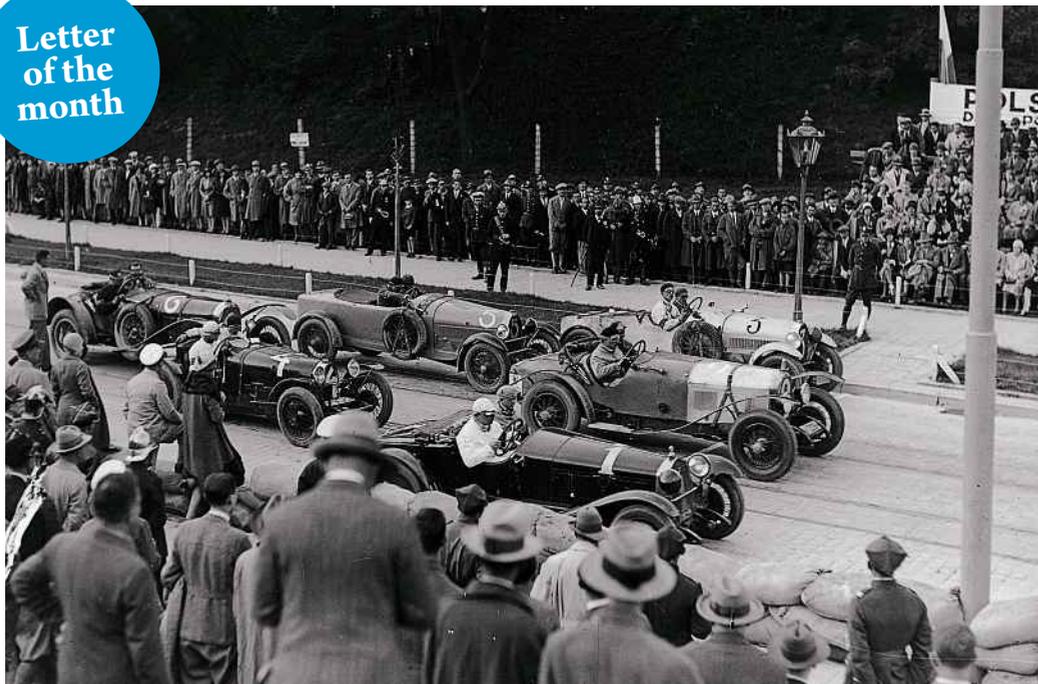


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Letter
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Not all heroes are racing drivers

THE WONDERFULLY evocative article in *Octane* 212 about the pre-war Grands Prix held at Lwów in Poland had me checking personal recollections of my father, who was born in Lwów in 1915 and would have been at the very impressionable age of 15-18 years when they took place in 1930-33.

Father was Witold (Lanny) Lanowski – my mother re-married in the 1950s, so I have a different surname – and was one of the Polish flying aces of World War Two. He fought in the Polish, French, British and US air forces, racking up around 420 combat hours, and went on to fly around 50 different types of aircraft, including post-war jets such as the Hunter and Venom. His favourite and most successful was the P-47 Thunderbolt, which he

flew with the 56th Fighter Group of the USAAF. It had .5in cannons, compared to the .303s of the Spitfire, which made it a 65% bigger hitter!

A book on his wartime experiences called *Out in Front* was published in 2014, based on his written memoirs from around 50 years earlier, and this neatly brings us back to the subject matter: as a small boy, Witold's interest was firmly fixed on GP racing, and he was at school in Lwów for the equivalent of secondary education, where his ambition was to become a famous racing driver.

In the book, he says: 'These men were all heroes in my eyes, without exception. The more daring and death-defying they appeared, the greater the heroes they became for me.' There is a

definite irony there, given his wartime exploits and the extraordinary bravery that he and other fighter pilots showed.

The family was from a well-to-do professional background and racing drivers were among the guests entertained by them. Father was taken round the course by one of those guests on one of the 'magnificent machines'. He further states: 'I had taken to haunting the pits for days to watch the mechanics work on the cars. The maintenance to keep them in perfect condition was more a family affair. Besides the mechanics, there were the drivers plus their girlfriends or wives. Everyone gave a helping hand and it was the women's job to apply the spit-and-polish and elbow grease until the cars were shining

immaculately. It might also have been a music festival for the amount of singing and gaiety that surrounded these occasions while the polishing was done.'

Witold says that 'the tramlines were sealed with tar for the GP' (your article refers to gypsum) and that 'for four or more days beforehand they made practice circuits very early in the morning between 5.00 and 6.30am. It was impossible to sleep during this period of noise and excitement. In any case, invariably everyone was out and about to watch the cars roar past through the town.'

The references to various well-known cars and drivers in the article stack up with my father's recollections, which is pretty amazing considering he was writing those some 35 years later. He states: 'There were Bugattis, Alfa Romeos, Mercedes-Benz and the many names of the world-famous drivers I have long since forgotten. But not, for instance, Hans Stuck and Rudolf Caracciola, who were the top racing drivers in the world.'

Witold signs off this part by saying that he 'never lost the boyhood dream and desire to be a racing driver, so consequently it became an unfulfilled ambition that has remained with me.'

All I can say is that his enormous number of other achievements seem to have more than made up for that. I attach a photo [below] of my parents sitting on the wing of his Thunderbolt in 1944.

Alex Grenfell, Devon



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For more than 45 years, Confezioni Andrea Group has produced protective covers for the world's major automotive, motorcycle and aircraft manufacturers. It has over 5000 individually tailored patterns for vehicle covers in its CoverCar range, and the writer of *Octane's* Letter of the Month can choose from an indoor or outdoor car cover to suit their vehicle – or, in the event that it does not feature in that 5000-strong list, they can opt instead for a £250 voucher redeemable against any CoverCar product. CoverCar will also apply an appropriate marque logo free of charge to the winner's cover, if requested. Any *Octane* reader can claim a 'car show' discount if they mention the magazine when ordering a CoverCar cover; see www.covercar.com for full details of the range.


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Italian stallion

Robert Coucher speculates in *Octane* 210 whether there was ever a sticker for the Ford Model T van that read: 'Don't laugh at my van, your daughter's in the back.' According to that great documentarian of 1920s America, John Held Jr, the popular phrase painted on the side of a collegian's



MAX SIERRA

rattletrap was 'I call this car the *Mayflower*, because many a little Puritan came across in it.'

The Mustang Zagato feature [above] in the same issue reminded me of a story that I'd almost forgotten. In 1966, while visiting Modena, Peter Coltrin took Bill Pryor and me to a little *carrozzeria* that was a perfect example of what we'd been told they were like: down a sort of alley, sandbags of various sizes with various sizes of alloy sheet here and there, and a huge configured tree stump at the back. Sadly, the little sticker that the owner gave me has lost enough of its detail on the side of my WC cistern (I didn't have a toolbox at the time) that I can't now tell you the name of it.

The owner begged me to give him a Mustang and \$5000, for which he'd convert it into one of several beautiful sketches he'd done, incorporating any changes I might suggest, a full leather interior and so on. He said I might be his only hope to continue his business because his two sons were fast losing interest.

My thought at the time was 'So what - all I'd have would be a custom-bodied Mustang' and, being 30 years old and fully grown, I of course expected that the world would remain just as it was for a long, long time.
Toly Arutunoff, Oklahoma, USA

Tuning into Downton

I was interested to read your piece about Ian and Adele Hunt's racing Mini Van in *Octane* 212, which also mentioned Downton

Tuning's Jan Odor and Daniel Richmond racing an A35 van in the early '60s.

My Austin Ulster, TK 3410, is pictured [at bottom] in the 1959 750MC Six Hour Relay at Silverstone, being pursued by an A35 van. I wondered if anyone recognises this van as that actual Downton Tuning A35?
Charles Leith, Hampshire

A great Grand Tourer

How delightful to see 'my' Iso Grifo in *Octane* 211! The picture [right] was taken on the very day I bought it in 1975, and I kept it for 33 years until late 2008, when Steve Piper took it over to convert it into the magnificent convertible it is today. Steve deserves every credit for having the guts, the vision and the vast funds it took to complete.

The Grifo was my everyday car for more than six years, come rain, snow or sunshine. It was totally reliable and never missed a beat - apart from when slush splashed up onto the spark plugs if it was snowing!

Its raison d'être can be summarised by John Bolster of *Autocar*, who in 1965 said: 'It is a Grand Touring car par excellence.' Part of its secret is the Carter four-barrel carburettor. It has

fairly small primaries, which made it as docile as my dad's Jaguar XJ6 around town but, if you opened up the throttle, the big mechanical secondaries transformed it into a muscle car. It could run down the motorway with 140mph-plus on the clock with absolute stability and my wife fast asleep next to me. (Those were the days!)

It was no racer. It had very high gearing, with 80mph available in second, and you could cook the brakes in one 100mph stop. And what made its steering so stable at high speed also made it unsuited to tight bends such as you'd find on a racetrack. But it is one of the most beautiful cars of all time, whether as convertible or coupé.
John Impney, Worcestershire



Spam fritter, anyone?

Your 'Icon' feature on Spam in *Octane* 212 brought back vivid memories of 23 October 1976.

The occasion was Lord Montagu's 50th birthday party and the theme of the party was World War Two. I was booked as the drummer to play in the Glenn Miller-inspired orchestra and all the guests were chauffeured in military vehicles to Beaulieu Abbey, which had been 'dressed' to period perfection. Guests drank Champagne from enamelled tin mugs and the accompanying canapés were Spam fritters atop thin, delicate toast rounds!

At midnight exactly, Dame Vera Lynn walked down the main staircase to dazzle the assembled audience with her most famous songs, and the party ended at dawn over a sumptuous breakfast.

What a privilege to have been witness to, and have participated in, such a landmark occasion.
Peter Boita, London



Chips off the old block

I recently received my first subscription copy of *Octane* 210, and was delighted to read Derek Bell's column.

In 1969 I lived in Wellington, New Zealand, about 94km south of Levin, where I went to see the Tasman series. Competitors included Chris Amon, Derek Bell, Graham Hill, Jochen Rindt and Piers Courage, and I recall with delight watching Graham McRae (a fellow Wellington Car Club member) in his little McRae Ford pass Graham Hill on the long left-hander off the main straight!

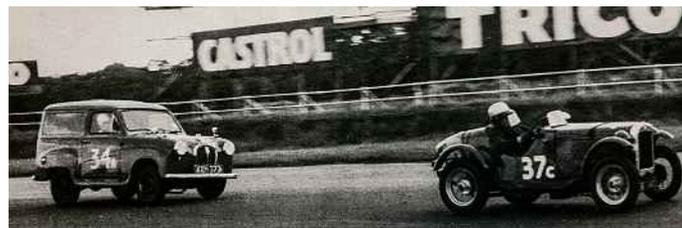
A few weeks ago I was able to relive some of that atmosphere and action at the Circuit of The Americas here in Texas, where Geoff Brabham and his son Matt [above] competed against each other for the first time in Brabham BT35s. Matt finished first and Geoff third, separated by another Brabham - of course!
Mike Penman, Texas, USA

Sting in the tail

Delwyn Mallett's reference to a Tequila cocktail called the 'B-52 with a Mexican tailgunner' at the end of his 'Icon' page about the B-52 Stratofortress in *Octane* 211 reminds me of a timely warning from some American friends: 'Remember... It's one Tequila, two Tequila, three Tequila, floor!'
Ian Ward-Brown, Oxfordshire

Send your letters to
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Please include your name, address and a daytime telephone number. Letters may be edited for clarity. Views expressed are not necessarily those of *Octane*.





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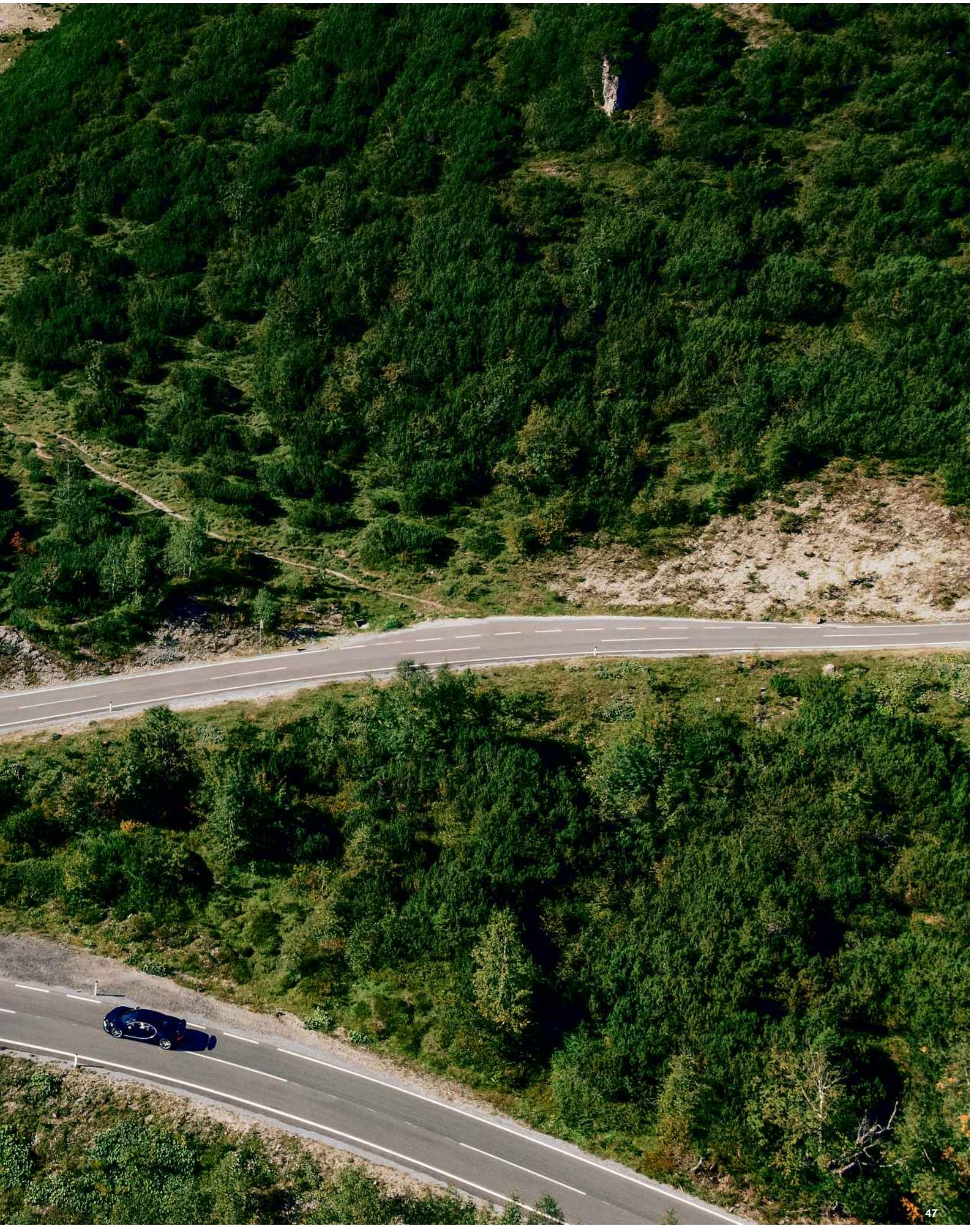
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OUT WITH A BANG

The days of combustion-engined 1000bhp hypercars are ending, as are the chances for a trans-Alpine blast in Bugatti's Veyron and Chiron. So let's take it to the limit, one last time

Words Mike Duff Photography Graeme Fordham / Bugatti







Speed thrills, but distance matters. The combination of a Bugatti Veyron and a limit-free stretch of the German Autobahn is every bit as exciting as you would expect, especially when trying to keep an even-quicker Bugatti Chiron in sight. But the velocities that both cars can conjure in even short gaps in traffic create less adrenaline than the need to maintain a safe gap from other road users. There's plenty of visceral thrill at 300km/h as the W16 engine bellows and the road surface blurs; but much more in the sight of a flashing indicator in an adjacent lane as somebody contemplates moving out to pass a lumbering truck a couple of hundred metres ahead. At this pace that gap will be covered in less than three seconds.

Yet the time for such adventures is almost certainly nearing the end. The percentage of Germany's Autobahn network with speed limits rises each year, and the era of the hypercars capable of sustaining such enormous velocities is closing as the end of combustion approaches; even Bugatti is contemplating an electric future. EVs are good at many things, but high-speed cruising isn't on their list of virtues. It won't be long before the idea of a world where it was possible to legally exploit cars with four-figure power outputs on public roads will seem as distant as Bugatti's pre-war racing exploits.

MANY FAMOUS automotive names had an outsized personality behind them, but Bugatti has had two. Founder Ettore Bugatti did much to pioneer the idea of the luxury brand alongside the creation of some of the most celebrated cars of his era. But Bugatti's most recent revival came at the behest of a similarly towering figure: Ferdinand Piëch. Without him the Veyron wouldn't have happened – and Bugatti would almost certainly not have been absorbed into the Volkswagen Group.

Bugatti had already been reborn once in 1987, when Romano Artioli refounded it to develop the spectacular quad-turbocharged EB110. It was the fastest car in the world when launched, but the revival ended in bankruptcy, and Bugatti's renaissance could have ended with it. For good.

As Ferdinand Porsche's grandson, Piëch had been born into automotive aristocracy, but he had proved his engineering credentials (and no-prisoners leadership style) with ambitious projects including the Porsche 917 and Audi Quattro (see *Octane* 193 and 202 respectively). By the mid-1990s he had risen to become Volkswagen's CEO and had set the conglomerate on a series of both acquisitions and grand engineering projects. The grandest of these began as a doodle when Piëch was travelling between Tokyo and Naruda in 1997 with Karl-Heinz Neumann, VW's head of powertrain development. Presumably bored by the scenery flitting past the window of the Shinkansen bullet train,

Piëch took an envelope and sketched a plan for a monstrous 18-cylinder engine, to be made by combining three narrow-angle VR6 units.

One obvious issue was that Volkswagen Group didn't have a car worthy of such an outlandish powerplant. The company was in negotiations to buy Bentley and Rolls-Royce from Vickers, but at the last minute BMW nabbed rights to Rolls – the brand Piëch had thought his 18-cylinder would be best suited to. At around the same time Gregor, the youngest of Piëch's children, asked his father for a model of a Bugatti Type 57 Atlantic and – as the official history would have it – inspiration bit. Within a couple of months Volkswagen had bought the rights to the Bugatti name.

Much obviously changed between the original engine sketch and the production Veyron. Four Bugatti concepts were shown at motor shows around Piëch's idea of a naturally aspirated 18-cylinder motor: the EB118, EB218, EB 18/3 Chiron and EB 18/4 Veyron. But behind the scenes the engineering team had realised that the configuration would not be able to meet Piëch's hugely ambitious targets, with inspiration drawn from a favourite motto of Ettore himself: 'If it's comparable, it's not a Bugatti.'

At the Geneva show in 2000, Piëch announced that Bugatti would build a car with an output of 1001PS (987bhp), a top speed of over 400km/h (248mph) and a sub-3sec 0-62mph time; it would also be civilised enough to carry its owner to the opera. To meet those targets, the engine was reimagined as a W16, in effect two narrow-angle V8s on a common crank with four turbochargers. After a hugely expensive engineering programme, the production Veyron finally emerged in 2005.

THIS JOURNEY in a Veyron Grand Sport Vitesse and a current Chiron was inspired by the story of Bugatti's modern

'Campogalliano is spectacular. The "Blue Factory" won awards when it was new'

era. It starts in Campogalliano, the factory near Modena that was created to build the EB110, and which is now a modernist ruin. It ends in Molsheim, Bugatti's traditional home and the place where Volkswagen chose to build its new production facility when it relaunched the brand. In-between is a route created by Bugatti test driver (and 1988 Le Mans winner) Andy Wallace, combining both Italian and Austrian mountain passes with some lengthy stretches of limit-free German Autobahn. Wallace will be riding shotgun in the Chiron, while his colleague – another veteran racer, Pierre-Henri Raphanel – will act as co-driver in the Veyron. En route, I will be rotating between the two cars.

Campogalliano is spectacular. The 'Blue Factory' won awards when it was new: architect Giampaolo Benedini's design was carried out with little apparent regard for cost. It combined a glass-fronted multi-storey structure, which featured both design studios and a sizeable auditorium, with a long production building made from cast concrete panels bearing the Bugatti logo. It was run on egalitarian lines that would have been unusual in an Italian car factory at the time: all staff ate in the same canteen, with meals served on specially designed company crockery. The original door

Opposite and below

The 'Blue Factory', scene of Bugatti's (brief) Italian rebirth in 1990, now the starting point for a trans-Alpine dash via Austria and Germany to Molsheim.



This page and opposite

This Veyron Grand Sport Vitesse set a 254mph benchmark for an open-topped production car in 2013. It is an electrifying driving experience in the Alpine passes of Italy and Austria.



from Bugatti's historic HQ at Molsheim was also moved here, and still hangs in the refectory. Campogalliano was opened in 1990 and closed just five years later, after a mere 139 EB110s had been manufactured.

Our visit coincides with a celebration of the 30th anniversary, complete with gala dinner and speeches from both Romano Artioli (see right) and Bugatti's current boss Stefan Winkelmann. The factory has been saved by the love of its former caretaker from the vandalism that normally claims abandoned buildings. Ezio Pavesi continued to guard the site even after Bugatti went bankrupt, mowing the grass and trying to keep both trespassers and the elements out while working another full-time job. He still does it, now helped by his 23-year-old son Enrico, who wasn't even alive when the plant closed.

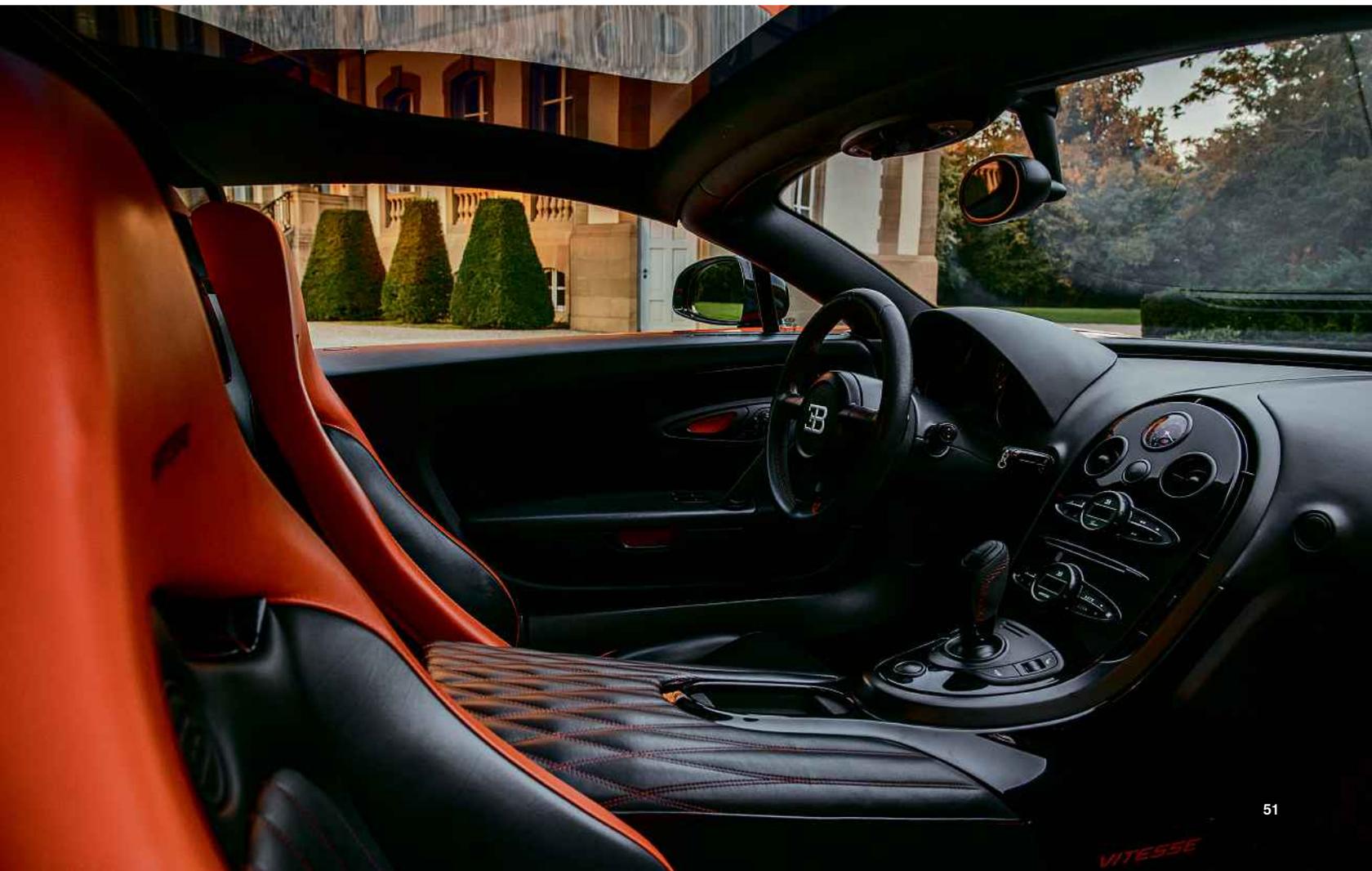
I DRIVE THE CHIRON first, away from Campogalliano the following morning on a route that will take us first to the German-speaking South Tyrol region of Italy and then into Austria. The Veyron's successor is a development of the same base ingredients, with a carbonfibre core structure and using a heavily uprated 8.0-litre quad-turbo W16 that now produces 1479bhp – 1500 metric horsepower – and with this power station's worth of effort sent to each corner through a seven-speed twin-clutch transmission and all-wheel drive. Bugatti claims it is capable of 0-62mph in 2.4 seconds and – even more surreal – 0-124mph in 6.5sec.

Yet it is also remarkably civilised for something so potent. The cabin is much easier to climb into than the hypercar



BUGATTI Mk2: ROMANO ARTIOLI

The first attempt to revive Bugatti was a failure, but it was a very stylish one. Romano Artioli was both a successful Ferrari dealer and the Italian importer for Suzuki when he decided to move into the supercar business. He bought the rights to the long-dormant Bugatti brand in 1987 and then spent much of his fortune building both the Campogalliano factory and the quad-turbo 553bhp V12 EB110. At the time of its launch it was the most powerful and fastest road car in the world, although its record was soon taken by the McLaren F1. Sales of the EB110 were poor in period, but values have risen strongly in recent years as Veyron and Chiron owners vie to add them to their collections. Now a sprightly 88, Artioli is happy to talk about both his ownership of the famous brand and what he sees as a conspiracy by the wider supercar establishment to prevent its success. He also controlled Lotus at the same time – the Elise is named after his granddaughter – and says he loves his two most famous automotive offspring equally. His autobiography *Bugatti and Lotus Thriller* has just been translated into English.





‘Swapping between them on the mountain pass confirms that I prefer the more visceral Veyron to its successor’

norm, more spacious and with plusher trim. The mighty engine fires into life with a muscular hum, but there’s no popping or artificially induced histrionics. I’ve experienced something similar before, but it takes me a while to remember where: a powerboat with twin V8 engines. It is easy to manoeuvre slowly, with the twin-clutch transmission shifting as smoothly as a torque converter, and although it’s wide the Chiron is easy to place on the road, and faithful to a chosen line. Ride is impressively pliant, too, certainly at everyday speeds.

Wallace is the perfect guide. He reckons he has driven more than 100,000 miles in Chirons; if you spend the £2.3m necessary to buy one, the price includes a day with him to experience a taste of what it is capable of. He is able to discuss the fine points – recommending pre-selecting the Autobahn dynamic setting at speeds below the 180km/h at which it automatically arrives, to benefit from the rear wing’s air-brake function at lower speeds – but his knowledge runs considerably deeper. Having previously driven the McLaren F1 to a production car record of 240.1mph in 1992, Wallace was the man who was driving a slightly modified Chiron at VW’s Ehra Lessien test track in 2019 when a 304.8mph run made it the fastest production car in the world (the revisions subsequently incorporated into the Chiron 300+ edition). While preparing for the record, Wallace also made the startling discovery that, at five miles a minute, even a small change in level on the smooth surface of the track was making the Chiron take off.

But in the real world, the Chiron’s usability is definitely a large part of its appeal. There are a couple of opportunities to unleash it during the first couple of hours of driving: acceleration is both savage and near-instant, regardless of whether gears are selected manually or if the transmission is left to work things out for itself. It’s a Jekyll-to-Hyde personality shift that sees the soundtrack change from burble to bellow in the same moment. Outrageous, steam-catapult *g*-loadings are never more than a flexed foot away; lifting off brings an equally rapid return to calm.

My first stint in the Veyron comes with the shift to the more mountainous terrain of Austria’s Hahntennjoch Pass. This black-and-orange Grand Sport Vitesse belongs to Bugatti and is a bona fide record-breaker, the very car that set a 254mph benchmark for an open-topped production car in 2013 – although the roof will stay in place today. As a later Veyron it comes with the upgraded version of the W16, along with other dynamic revisions. It’s 13 years since I last drove a Veyron, a standard car that I remember feeling both wide and heavy on the tight roads I experienced it on. The Grand Sport feels immediately more wieldy than

I was expecting, louder and firmer than the Chiron but also with weightier steering and more aggressive gearshifts.

Grip levels are impressive on the Veyron’s hugely expensive metric Michelin PAX run-flat tyres, although the Veyron can be felt squirming as it tries to find traction for its huge power out of tighter turns. The older car’s powerband is definitely narrower, and there are a couple of beats of pause between throttle application and feeling the world tilt on its axis as the turbos build boost and the engine’s internals gather momentum. But it is still a thrilling car to drive hard, although pace on tighter roads is limited by both its size and a poor sense of where its extremities lie. It can still be hustled at an impressive pace, but a driver’s instinct will always be to resist getting hard on the throttle until facing a long straight.

My new cockpit companion is (of course) every bit as knowledgeable as Wallace. Pierre-Henri Raphanel had a short career in Formula 1 – he qualified for the 1989 Monaco Grand Prix – and a longer and much more successful one in sports cars, including two second-place finishes at Le Mans. He has also set a Veyron speed record, being the man who drove the Super Sport to 267.9mph. He’s been working for Bugatti since the brand’s rebirth and reckons he has accompanied 7500 test drives in that time. Nobody knows the company’s products better.

Yet in spite of the company, the Veyron can’t match the Chiron’s billionaire-grade interior. The early Noughties wasn’t a great era for cabin architecture and the older car’s is dark and workmanlike in comparison to its successor’s. The Veyron’s instruments and switchgear aren’t actually shared with lesser models from the period, but they have a plasticky look and feel that makes them seem better-suited to a car costing five figures rather than seven. Interior design clearly wasn’t a priority: a Bentley Continental from the same year would have cost less than a fifth as much and offered much more of a sense of luxury.

Yet swapping between Bugattis confirms that – on the mountain pass – I actually prefer the more visceral Veyron to its successor. The Chiron deals with the challenging environment in a much calmer and more efficient manner,

Below

Epic cars come with epic ambassadors: *Octane* meets Pierre-Henri Raphanel (on left) and Andy Wallace (centre), record-breakers both.





**‘Nothing needs to be quicker
than a Veyron – yet the Chiron is’**







getting its greater power down more cleanly and with a level of dynamic security – and improved visibility – that means it is easier to carry speed with confidence. But it lacks the rawness that gives the Veyron a truly exciting edge: that angry soundtrack and the savage gearchanges. The Chiron makes the business of delivering 1479bhp to a challenging road seem almost ludicrously easy.

ANOTHER INTERNATIONAL BORDER brings the story back to where it started, the German Autobahn: specifically the A7 and A8 that take us from the Austrian border towards Stuttgart. The route has been chosen for long, derestricted sections, these marked by the triple-stripe signs that show no limits apply.

Both cars are in their element. Even 15 years since its introduction, the Veyron still seems other-worldly quick. It's like having a fast-forward button; the large, powerful cars that are normally the Autobahn's toothier predators are quickly overwhelmed when they cede the left-hand lane. Puffs of smoke from exhaust pipes and staring eyes show how keen other drivers are to say they kept a Bugatti at bay, but none succeed. The Veyron can reach 300km/h in less space than it takes even a potent Autobahn-stormer to reach 250km/h. Its cabin grows louder as speeds increase, and the ride becomes firmer as the active suspension prioritises stability over comfort. But with traffic levels too high for sustained high-speed running, it is the Veyron's



This page and opposite
 How to replace an iconic near-1000bhp quad-turbo 16-cylinder hypercar? Simple: develop a new generation with nearly 1500bhp...



This page
Bugatti comes full circle: Chiron (on left) and Veyron arrive at Château St Jean, once the estate of Ettore himself, currently the Molsheim HQ for the modern brand.

2013 Bugatti Veyron EB 16.4 Grand Sport Vitesse

Engine 7993cc W16, DOHC per bank, four turbochargers, electronic fuel injection and engine management
Power 1184bhp @ 6400rpm **Torque** 1100lb ft @ 3000-5000rpm
Transmission Seven-speed dual-clutch, four-wheel drive
Steering Rack and pinion, power-assisted **Suspension** Front and rear: double wishbones, self-damping hydraulics **Brakes** Carbon-ceramic discs **Weight** 1888kg **Top speed** 254mph **0-62mph** 2.6sec

2020 Bugatti Chiron

Engine 7993cc W16, DOHC per bank, four turbochargers, electronic fuel injection and engine management **Power** 1479bhp @ 6700rpm
Torque 1179lb ft @ 2000-6000rpm **Transmission** Seven-speed dual-clutch, four-wheel drive, rear LSD **Steering** Rack and pinion, power-assisted **Suspension** Front and rear: double wishbones, coil springs, adaptive dampers **Brakes** Carbon-ceramic discs **Weight** 1995kg **Top speed** 261mph (limited) **0-62mph** 2.4sec

hugely powerful carbon-ceramic brakes that inspire the greatest respect. Their deployment is accompanied by the whirring of the hydraulics that shift the rear wing to its high-drag position.

Nothing needs to be quicker than a Veyron, yet the Chiron is. The newer car's brawnier power output has little obvious relevance at lower speeds – meaning anything below 100mph in this context. But when traffic frees up, the Chiron definitely has the legs, both in terms of raw pace but also the confidence imparted by its unflappable stability at the sorts of velocities more normally achieved by light aircraft than cars. The climate-control displays incorporate a tell-tale to record peak revs, power and speed, which Wallace has reset before my run. As we leave the Autobahn, these report maxima of 1504PS (slightly above the official rating), 6772rpm and 325km/h – 202mph. Or, as Wallace points out, almost exactly two-thirds of the top speed he recorded at Ehra-Lessien last year.

While doing this, the Chiron feels like it has barely broken sweat. That's more than can be said for this clammy driver.

MOLSHEIM IS JOURNEY'S end, just over the border in France. While large parts of Ettore Bugatti's one-time estate have changed little since his time, the Château St Jean has been restored for use as offices and for an exhibition of the brand's history. Behind a screen of trees lies the 21st Century atelier, the boxy glass-sided building where the company assembles its modern cars. It's a combination of modern and traditional that encapsulates this era of the brand and, while it is obviously impossible to know what Ettore would have thought of the new cars to bear his name, he would surely approve of both their performance and pinnacle positioning.

Yet the gap between original Bugatti and its revival also demonstrates the impermanence of this part of the market. Piëch died in August 2019, and the empire of luxury car makers he assembled looks set to be broken up. A few days after this epic drive to Molsheim, news emerges that Volkswagen HQ is seriously considering shifting the Bugatti brand to up-and-coming EV supercar maker Rimac, in a bid to secure the VW group's electric future.

Another – very different – era beckons. **End**



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RAREST OF

*Any 8V is unusually exotic by Fiat standards, and especially so when bodied by Vignale, but this is one of only two convertibles given to the world. **Richard Heseltine** examines its life and rebirth*

Photography Paul Harmer

THE RARE





The collective response is one of unfeigned awe. The fanfare from within the covered trailer can only be that of a V8 being awoken from its slumber. It sounds less guttural than many of its type, but burbly all the same. And then the car is backed out slowly until it is revealed in its entirety. It is spectacular, that's for sure, as befits a coachbuilt exotic that has emerged only recently from a five-year restoration. It's just that onlookers are openly debating the identity of the marque, and none are even close. It's enough to give any car low self-esteem.

But therein lies the appeal of the Fiat 8V. This most proletarian of marques has produced several landmark classics; cars beloved the world over. It's just that it doesn't 'do' exotica. Well, not often. When it does, the results are special, but even then there's a pecking order. The *Otto Vu* in any of its many flavours is a thing of wonder, but one clothed by Alfredo Vignale is something else entirely. One of only two 8Vs ever built in open form, it's two parts roadster, one part flying saucer, and wholly impressive.

By Fiat's standards, the 8V barely registered as a blip on the radar. It certainly didn't return a profit, but that wasn't

the point of the exercise. In latter-day parlance, this heavenly Gran Turismo was a 'halo product', the reflective glow from which radiated over lesser models. It was, after all, the Turin giant's first – and to date last – V8-engined production car. That said, 'production' in this instance is a relative term, given that only 114 were constructed.

This intriguing coupé was also a testbed, an exercise in allowing engineers the space to be creative. Chief among their number was Dante Giacosa. Fiat had first proposed a V8 model – a flagship saloon – in the late 1940s. Giacosa recalled in *My 40 Years of Design at Fiat*: 'The first test of the 104-8V engine led to a complete redesign of the cylinder heads and distribution control in order to increase power. Following good results, it was decided to build a chassis derived directly from the 1400 [saloon car] by simply increasing the wheelbase to 2850mm... The car was too big and heavy for an engine of just two-litres, albeit with eight cylinders. It aroused little interest and was judged unsuitable for production.'

There was, however, the trifling matter of what to do with all the left-over V8s. It was at this juncture that thoughts turned to creating something that bit more exotic. Unveiled at the 1952 Geneva motor show, the 8V caused a furore. It was one of few new cars launched at the season-opener, the remarkable bit being that it caught everyone by surprise.



Clockwise, from top right
Main dashboard gauge cluster had to be re-created from scratch, as did the bumpers – a 160-hour job; this Vignale roadster is one of only two convertible 8Vs built.



1953 Fiat 8V Vignale roadster

Engine 1996cc V8, OHV, two Weber 36DCF3 carburetors

Power 110bhp @ 6000rpm **Torque** 108lb ft @ 3600 rpm

Transmission Four-speed manual, rear-wheel drive **Steering** Worm and roller

Suspension Front and rear: double wishbones, coil springs, hydraulic dampers

Brakes Drums **Weight** 997kg **Top Speed** 112mph



There had been no pre-event hype nor backchannel leaks to the media. *Road & Track* labelled it 'the biggest surprise of the year', while *The Motor* opined: '[The 8V] is the last thing that had been expected from Italy's largest car factory. It was a truly streamlined two-seater saloon.'

The car's pushrod V8 was an over-square, short-stroke 70° unit fed by a pair of twin-choke Webers. If Fiat's PR literature was to be believed, this all-alloy gem produced 105bhp at 5600rpm plus a corresponding 108lb ft of torque at 3600rpm. Power was transmitted to the rear wheels via a four-speed gearbox with synchro on second, third and top. It was described in period as being of semi-unitary construction – the separate steel chassis, complete with tubular side-members, was welded to the body – and its suspension followed the basic layout of the humdrum *Mille Cento* saloon, with wishbones and coils at either end.

Clothing the ensemble was a body penned largely in-house by Fabio Lucio Rapi, a once-prolific designer whose resumé included the Fiat *Turbina* and assorted Zagato-bodied 'etceterini'. Though it was graceful in profile, the frontal aspect was altogether fussier – thankfully the ghastly Art Deco-style grille applied to the show car didn't appear on the production version. Gordon Wilkins of *The Autocar* reported after testing a lightly tweaked example destined for the Mille Miglia: 'Handling and road behaviour leave an impression of a thoroughbred with stability, liveliness and immense power. The steering is high-g geared, and the car



'IT'S TWO PARTS ROADSTER, ONE PART FLYING SAUCER, AND WHOLLY IMPRESSIVE'



goes into a four-wheel drift with all tyres squealing and the throttle wide open in a way that the expert driver will find greatly reassuring.'

Not that Fiat rested on its laurels. A restyle was initiated after 34 cars had been made, the most obvious divergence being the new quad-headlight arrangement. Predictably, in addition to those cars bodied by Fiat's Carrozzerie Speciali division, outside coachbuilders were also drawn to the Fiat, with Zagato's offerings being the best-known, all bar one being built in fixed-head form. The Milanese concern went so far as to acquire several left-over 8Vs from Fiat in 1955 and carried on crafting cars to the end of the decade. They were left-over because the 8V had been quietly dropped from Fiat's line-up a year earlier.

This was always going to be the case given that even the regular production model proved laborious to build (chassis fabrication and assembly of key components were farmed out to Siata). Then there was the small matter of the list price, which was close on three million *lire*. This placed it in rarefied company, especially if a customer went to the additional expense of employing an outside coachbuilder. 'Our' car is one of ten 8Vs bodied by Alfredo Vignale's eponymous *carrozzeria*.

The son of a car painter, young Alfredo took his first tentative steps into coachbuilding legend in 1924 on being apprenticed at Ferrero & Morandi in Turin. He was 11 years old. Six years later, he caught the eye of Battista 'Pinin'

This page and opposite
Open Vignale bodywork
is striking and set off by
traditional Italian details such
as wire wheels; 2.0-litre V8
was originally developed
for a stillborn saloon.



'CARROZZERIA VIGNALE'S
VIRTUOSITY SOON ATTRACTED
THE PATRONAGE OF
ENZO FERRARI'



Farina, under whom he would complete his training. Aged 24, he was then poached by Giovanni Farina – brother of Battista and owner of Stabilimenti Farina – to be his workshop foreman.

However, at the end of World War Two, Vignale was one of many metal-wielders looking for work and in 1947 he received an offer he couldn't refuse. Cisitalia founder Piero Dusio had struggled to find someone who could turn aerodynamicist Giovanni Savonuzzi's concept for the 202 SMM *Aerodinamico* coupé into 1:1-scale reality. Other coachbuilders balked at the complexity, but Vignale clearly relished a challenge. On accepting the job, he was able to rent a small room in a former sawmill and branch out on his own.

Before long, his small business had become a moderately sized one, the first car built under his own name arriving

in 1947. What's more, he had by then embarked on a long and fruitful relationship with his fellow Stabilimenti Farina alumnus, Giovanni Michelotti. The two friends became regular collaborators, Michelotti producing renderings that Vignale turned into three-dimensional form. Carrozzeria Vignale's virtuosity soon attracted the patronage of Enzo Ferrari, this anointment from automotive royalty tipping its founder's career from 'emerging' to 'arriving'. The firm would go on to dress around 150 cars from 1950 to '54 for *Il Commendatore*, only to abruptly fall out of favour.

No matter, there was other exotica. According to Tony Adriaensens' much-lauded *Otto Vu*: 'The shop's capacity was strained to the point that some of the finishing was done on the street in front of it for lack of space. Carrozzeria Vignale & Co dressed ten *Otto Vu* chassis, all following Giovanni



Michelotti's designs.' And while not as 'out there' as, say, Ghia's Savonuzzi-penned 8V *Supersonica*, Vignale's roadster is similarly infused with transatlantic influences.

Chassis 000050 was delivered new to a Signor Leone in July 1953. However, by September of the following year it had been exported to the USA. Scroll forward several decades and it was found abandoned in Utah, and subsequently restored (though 'turned into Frankenstein's monster' might be more apposite). The current owner bought the Fiat in 2015 and instructed Paul de Turrís of Surrey's DTR European Sports Cars to re-restore it.

'We received the *Otto Vu* in December of that year,' de Turrís recalls. 'It wouldn't run properly because the engine was in a very poor state. From the limited amount of period photos of the car we could find, nothing about the interior

was original. The dashboard had been replaced with a modern interpretation, complete with aftermarket gauges. All of the interior furniture had made way for 105-series Alfa Romeo items, while the seats were clearly from the 1980s. The windscreen was made of Perspex and glued into a modern surround.'

Matters took a further tumble thereafter. 'It soon became evident that the aluminium body was not sitting happily on its chassis; the doors were touching and overhanging the rear wings when closed. Underneath, questionable welding suggested the outriggers were basically cosmetic. Once the body was removed from the chassis, it became clear that the sills had no inner strength – at all. The aluminium skin was unpicked from all the steel and most areas bore modern plastic filler, including the A-pillars.'

And thus began a 4500-hour restoration. 'That doesn't include the time spent researching the car and travelling to measure and photograph several 8Vs in order to get correct dimensions and finish of the outriggers, floorpans and chassis,' de Turrís counters. 'The body was mounted on a jig and all steel was fabricated by hand to the original spec. The rear firewall, which had been cut out, was remade, and the rear end was strengthened to prevent the weight of a fully laden fuel tank from further splitting the rear wings.'

'The engine isn't the original one, though. Our understanding is that it was missing when the car was discovered in the late 1980s. It isn't uncommon for the engine number in an 8V not to correspond with the factory-supplied unit because they were routinely destroyed in period! We rebuilt the engine that came with the car but modified such areas as the oil pump gearing. It was also lightened and fully balanced, and we had a new camshaft made. All internals were rebuilt and a few discreet modern parts were made and installed for the sake of reliability, all being disguised within original casings.'

Inevitably, sourcing parts proved a nightmare. 'The most difficult part of the restoration wasn't the restoration itself,' de Turrís laughs, 'it was finding, making or even identifying missing bits. For example, the only original gauge we could locate was the clock. The other instruments, including the main combined speedo and revcounter display, were made

in-house. The missing bumpers were also fashioned by us, and those alone accounted for 160 hours. The seats were similarly made by us, as were the doorcards, chromed brass interior door furniture and so on. Every area presented a fresh challenge.'

However, good fortune occasionally rained upon Team DTR. 'The taillights on the car when we got it were off a Chrysler. It transpired that those used originally were from a 1954 Fiat 1100TV Pinin Farina Coupé, and that was a coachbuilt car made in tiny numbers. Of course! However, we found a pair at the Auto e Moto d'Epoca show in Padua. They cost an arm and a leg, but it was another piece of the puzzle solved. The entire restoration was like that.'

The sense of pride regarding the finished item is palpable, though. 'We have performed numerous restorations over the past 31 years on everything from pre-war Fiats to 250-series Ferraris, Abarths, Maseratis and more besides, but this was a one-off where we had only seven black-and-white photos for reference. Whether you think it's a beautiful car or not is a moot point, but it provokes a reaction from everyone who sees it. It is, in our opinion, one of the best-driving cars of all those we have restored. The owner uses his cars, too, which is really pleasing. Thankfully, this one won't be hiding in the corner under a dustsheet.' **Cred**

THANKS TO Paul de Turrís, www.dtrsports.com.



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D FOR BEST





*Rally legend Bruno Saby and a collection of Group B cars:
cue some fascinating anecdotes and memorable recollections*

Words Paul Fearnley Photography Peter Singhof / Artcurial

GROUP B is laid out before us. The most hallowed and controversial of all formulae, but one that is still so resonant today in all its outrageous glory and heart-rending grief. Nothing shone so brightly yet briefly as Group B, but that is not immediately obvious on a grey late-autumn day at Brittany's Lohéac motorsports complex. The cars, though...

This is the collection of publishing magnate and some-time motor manufacturer Michel Hommel, who also owns the track and Le Manoir de l'Automobile museum at Lohéac, and it is stunning. Seven beasts, including Didier Auriol's 1986 French Championship-winning MG Metro 6R4 (then run by Rally Engineering Development of Widnes!); an ex-Carlos Sainz Renault 5 Maxi Turbo; an ex-Kalle Grundel Ford RS200, plus an Audi Quattro S1 with Walter Röhrl history, an ex-Bruno Saby Peugeot 205T16 and a brace of Lancias – Miki Biasion's Delta S4 and ex-Fabrizio Tabaton 037.

Yet it is not all about the cars; we have a special guest driver ready to reacquaint himself with his halcyon days and share his memories of Group B, as this incredible collection is gathered for one final time before being sold by Artcurial in Paris in February. It's billed as the most important collection of Group B cars ever to come to auction.

Who more appropriate to stand amid them, to recount their tales and share their secrets than Saby himself? The former French rally (and rallycross) champion, Dakar winner and WRC works driver for Lancia, Peugeot and Renault is emotional as he wanders among so much history.

Sadly, not all the cars are 'on the button' and his 205 T16 E2 recce car from Corsica 1986,

chassis 209 – subsequently used by Matti Alamäki to win three consecutive European rallycross titles – stands idly by. Nor does our veteran have time to drive every car on the day, but that does not prevent the memories of his tragic WRC debut win from flooding back, the most painful naturally foremost.

Saby and co-driver Jean-François Fauchille spotted smoke smudging a clear Med sky. Maybe it was a spectator or a shepherd cooking sausages over brushwood, a common sight and smell on the island. 'When we arrived, trees were burning,' says Saby. 'Confirmation of a forest fire? But then the road doubled back and we could see what was happening. We could understand.'

The two minutes between competing cars allowed them to return to a harrowing scene: 'The car had exploded and we were powerless with our little extinguishers. There was no access – the car was on its roof in a ravine – and we could do nothing for them. We were crying, crying like children.'

Saby's Peugeot 205 T16 Evolution 2 had been chasing Henri Toivonen for the lead of the 1986 Tour of Corsica when the latter's Lancia Delta S4 slid off the road partway through its second leg. The Finn, ill with fever before the event, was setting a fierce pace on this demanding event: bend after bend after bend for more than 1000km of special stages – twice that of a usual World Rally Championship round.

'We knew that Henri was tired,' says Saby. 'But I will never suspect that he made a mistake. There are so many reasons to consider before that possibility. Maybe the fire started onboard. Perhaps it was the beginning of a puncture. We will always have doubts about this accident.'

The second leg was curtailed in the aftermath, but the rally continued the next day, shocked drivers adhering to a non-aggression pact as Saby won by almost 14 joyless minutes: 'I have never boasted about this victory. The most difficult time of my career.' To this day he remains 'a fervent defender' of star-crossed Group B.

The deaths of Toivonen and Italian-American co-driver Sergio Cresto occurred fewer than two months after the crash that killed three spectators and injured dozens on the Portuguese Rally. Then, the factory drivers refused to continue due to poor crowd control. Now, it was the governing body, led by Jean-Marie Balestre, that acted swiftly: Group B cars, with about 500bhp and weighing under a tonne, were too fast, too spectacular, for their own good. And they were to be banned at the season's end.

'He was well-intentioned,' says Saby of Balestre. 'He was sincerely worried about our safety. There was none in those cars. Completely zero. We were not oblivious. We knew we could not afford to leave the road. We knew the risks – but perhaps we were taking more than before. I was sure the category could be saved. I wrote to Balestre: safer bodywork, less plastic and carbon; stronger rollcages; larger extinguishers. Yes, a decision had to be made, but it was taken too quickly for me. Rallying was so popular then. I would have liked it to go on.'

The passage of time – plus victory for Lancia on the Monte Carlo Rally of 1988 – has softened Saby's disappointment and eased his grief. The good and bad of Group B, however, remain unforgettable: 'Even the young, who have seen it only on video, are fascinated. So to have all these cars in one place is a big emotion.'

GROUP B HEROES





Clockwise, from above

Saby campaigned a Delta S4 in rallycross in 1988 – this one was campaigned in Group B by Miki Biasion; MG Metro 6R4 was Didier Auriol's; Peugeot 205 T16 was Saby's.

The Delta S4 is ready for Saby. This ex-Miki Biasion car, chassis 227, is very familiar to him, albeit not in its popular Martini livery. Group B's sudden rallying demise saw him jump ship to Lancia rather than be part of Peugeot's nascent Dakar programme (he would win the 1993 Dakar for Mitsubishi). His works outings in the Group A Delta HF 4WD and subsequent Integrale were limited still, but his itinerary in 1988 was bulked by a national rallycross programme in an S4, painted blue and run by his local Ecurie Grenoble Sport Auto with support from the factory and Lancia France.

'Guy Fréguelin and I were dominating, fighting every weekend: he won, I won – spectacular races – and we arrived at the last round equal,' he says. 'Those cars, so monstrous, were well-suited to this form

of motorsport. I knew Guy's car, of course, but the Lancia was good, too; because of the Volumex supercharger complementing its turbo, there was power everywhere. I had been at the beginning of the turbo with the Renault 5 and we had wondered how we could ever rally this type of engine. But now, because of anti-lag, we could exploit all the power.

'Guy won. Peugeot had fitted a "Pikes Peak" engine that was even more powerful. The start is so important and he arrived at the first corner half-a-bonnet ahead. It was impossible to overtake after that. We always respected each other and I keep the good memories even though we had bad arguments. We all know that racing drives people mad.'

Saby had won that same title ten years earlier in an 1800cc Alpine-Renault A110, having

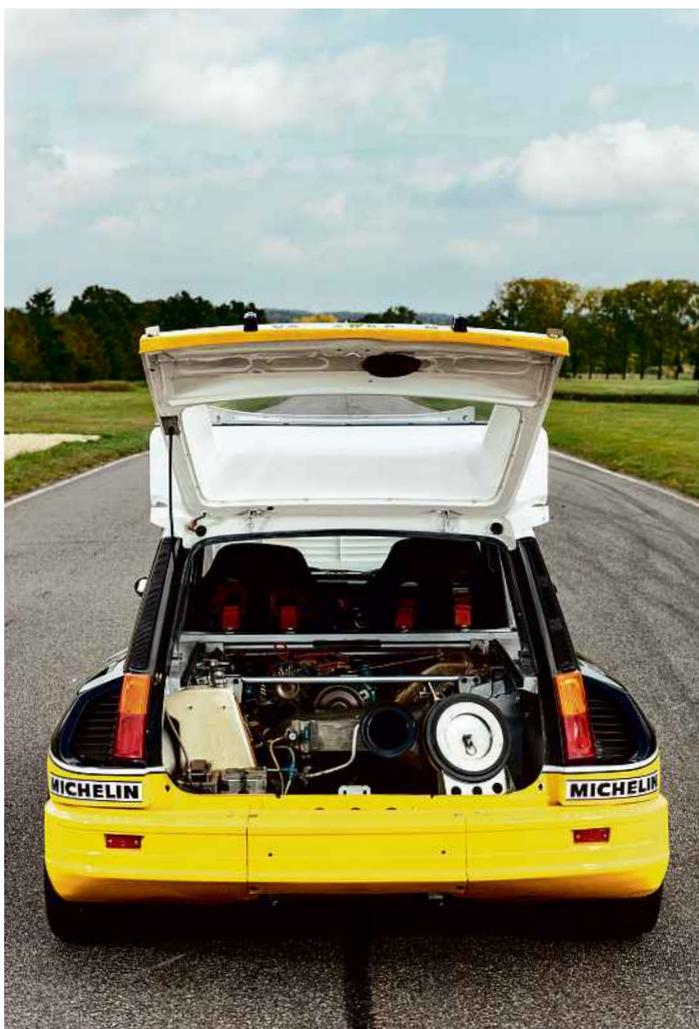
finished runner-up to Jean Ragnotti's works A310 in 1977. Rallying was his first love but financial constraints and bouts of car-sickness forced him to be patient and adaptable, and adventurous when circumstances allowed.

'Rallies were all around me when I was young; 10 or 12 passed through the Isère region every year,' he says. 'The Monte Carlo was a big celebration. We spent the nights following it and did not have to go to school the next day. It was a part of the local culture.'

'There were not a lot of professional drivers then – but this was my crazy dream. My parents could not pay for it and quickly I realised that if I wanted to be a part of this environment I would have to become a mechanic; I worked in a garage before specialising in *carrosserie*.' He set up his own business in Gières. 'It was the

'THE ARRIVAL IN 1980 OF THE
MID-ENGINE Renault 5 TURBO PUT
THE PEP BACK IN SABY'S STEP'





Above and opposite

Bruno Saby was well-known for competing in every type of works Renault 5 Turbo; this example was originally driven by Carlos Sainz.

best way to prepare my cars for the smallest price. I started modestly but had the willpower to succeed.'

His journey began in 1967 in the familial Citroën Ami 6. Having just passed his test, he badgered for an entry on a 100-car rally: seeded 101, he was second-fastest on its opening stage. He won the South-East element of 1969's national Simca Challenge in a 1200S, and by 1971 was contesting the Monte in a Ford Capri 2300GT. When he got his hands on an ex-works A110 – the lightweight, rear-engined road-rocket that revolutionised the sport – he began to be noticed on rallies and hillclimbs.

Hepatitis halted this momentum, however, and triggered a temporary change of direction: Saby, who had finished third in the prestigious Elf Volant competition of 1973

at the Paul Ricard circuit, contested the 1975 French Formula Renault Championship in a secondhand Martini Mk14 single-seater.

'Everybody was laughing at my car-sickness, but it was serious for me,' he says. 'So I did some racing to see if it would be easier for me to make a career. I was competitive but it was difficult to shine. Others spent the week testing, whereas I would arrive the day before a race, towing my car on a trailer. It's not possible to beat a racing driver of equal skill if you have an inferior car, whereas in rallies a driver can compensate a little. I prefer the improvisation of rallying and did everything I could to get back to it. I knew that if I stayed on the circuits that I would become bored very quickly.'

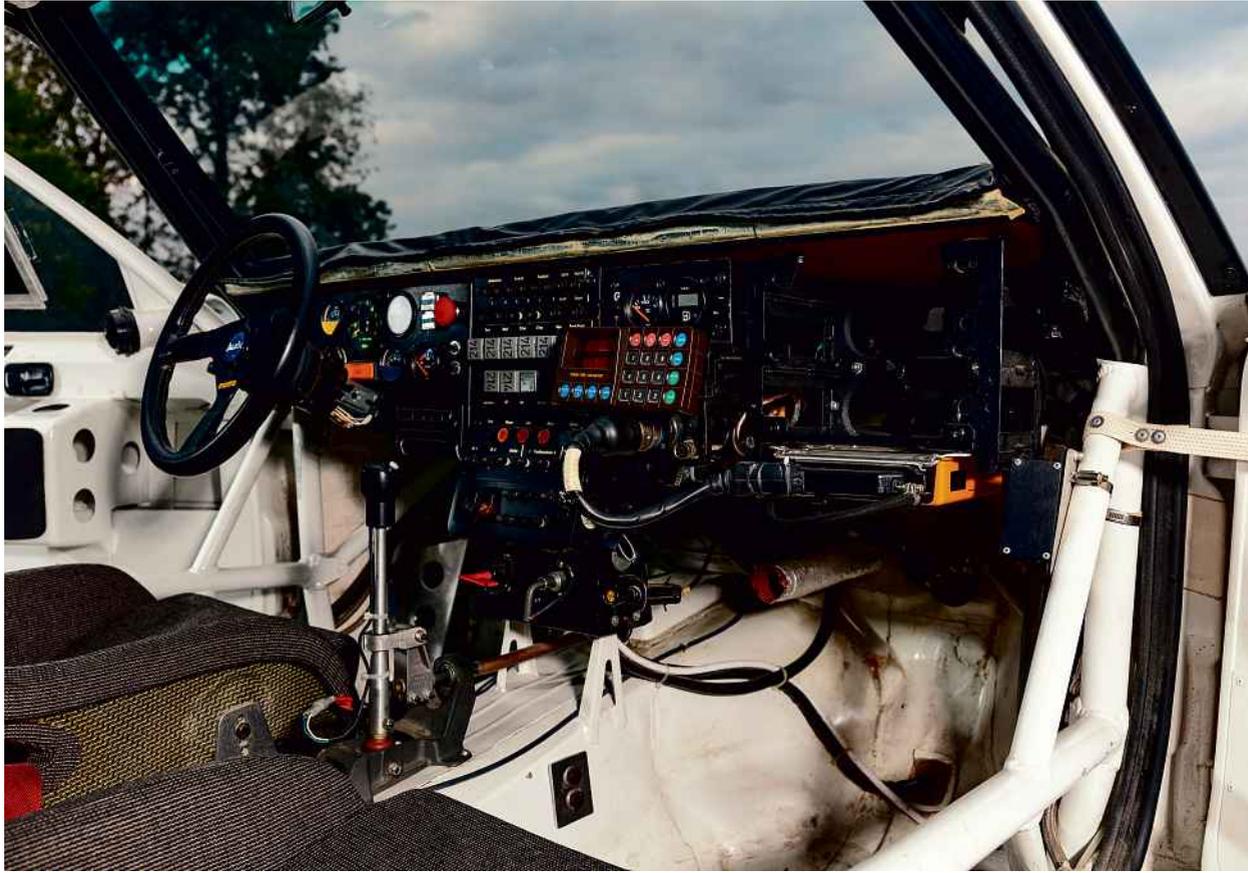
He was 'saved' by Renault concessionaire Galtier of Grenoble, by some understanding

fuel and tyre suppliers, and passionate friends. The arrival in 1980 of the mid-engined Renault 5 Turbo – in its way as important to the Group B story as the Audi Quattro – then put the pep back in his step. Saby won the 1981 French Rally Championship in one in Group 4 spec and experienced every Group B iteration: Cévennes, Tour de Corse and Maxi.

'That car was difficult to drive but very acrobatic,' he says. 'We had been frustrated in an era of front-wheel drive; we had lost the show. But now we were always sideways again. We didn't need to be on gravel to slip. A great pleasure for the drivers and the spectators.'

There was, however, a new frustration: that assumed French specialism of rallying on asphalt. Saby took risks to break that convention: 'I did the Ivory Coast Rally for

GROUP B HEROES





Above and opposite

Short-wheelbase Audi Sport Quattro S1 E2 was built for the inaugural 1988 Race of Champions – fully two years after the demise of Group B – and campaigned by Walter Röhrl.

Renault in 1982. A crazy idea in that car. A publicity stunt. There were just six at the finish and we were fourth. Like Dakar, a great adventure, cutting through the jungle with knives. And I did the 1984 1000 Lakes Rally. Another gamble. Almost suicidal. I did it to prove to Jean Todt that I could drive on gravel.'

It worked. Saby finished eighth – the fourth non-Scandinavian to break into the top ten on this Finnish event – and joined Todt's Peugeot team for 1985, albeit mainly as its test driver.

'That was frustrating, even though there was a carrot at the end,' he says. 'I was in charge of all the tests. I liked this side of the sport, but I was a competitor above all, dreaming of doing rallies. I had less experience than the Scandinavians, so it was normal that they had priority. But I was willing to wait. It motivated

me to work harder with the engineers, advising – sometimes insisting – on the direction of development. When they were saying "That's it, you can't go faster. You can't cope with more power," I was thinking "Why not, if you have the possibility and ability?" By the end we had "dragsters" on the road. But the biggest change was power steering.'

That update arrived after Saby had finished second in Corsica in 1985, on the debut of the T16 Evo 2: 'Ari Vatanen and Timo Salonen were the regular drivers, but they didn't want it. "Saby has done the development. He can drive it." Wider tyres, more aero, more power, no power steering, very tiring. Scary. I didn't want to win at any cost; I wanted to confirm all the work that I had done with this car. I was knackered but happy to have brought it home.

'[Chassis designer] André de Cortanze was happy, too, and the deal was that now I could beg for power steering. A few days later I tested in the South of France and beat the record for that particular special stage. Assistance was fitted to all the cars from that day. Salonen was so happy that he kissed me; he didn't like to suffer too much behind the wheel.

'Still it was difficult for me to be admitted into the main team. My small programme meant absolutely that I had to get points: not crash, no mistakes. I think I didn't do too badly. Todt considered that I had improved a lot on gravel and offered me a full programme for 1987...'

Despite finishing third in June's Acropolis Rally, the gravel version of Corsica, Saby was stood down in 1986 until October's San Remo Rally – and thus became embroiled in the



Above

The final two of the seven cars offered by Artcurial from the Hommell Group B collection: ex-Kalle Grundel Ford RS200 and (on right) the ex-Fabrizio Tabaton Lancia 037.

controversy that marred Group B's final days: its cars were epic, its drivers heroes, but the manufacturers bickered as organisers dithered. Not until the third day were the Peugeots thrown out due to their underbody flanges, which had passed scrutineering but suddenly were deemed illegal aerodynamic skirts. A Lancia 1-2-3 ensued, with Markku Alén benefiting from team orders to move into title contention. His victory in America's Olympus Rally in December confirmed him as World Champion. For 11 days. The governing body then voided the San Remo result and Peugeot's Juha Kankkunen was 'crowned' instead.

MICHEL HOMMELL, the publisher of *Echappement* among many other titles – and also the godfather of French rallycross – began

buying Group B cars almost immediately thereafter, using his connections to go straight to the top to ensure that he got the best available. His Audi Sport Quattro S1 E2 is chassis 16, built for the inaugural 1988 Race of Champions co-founded by Michèle Mouton in Toivonen's memory and held at the Montlhéry circuit, near Paris. This augmented machine was Group B's most powerful and is emblematic of its excesses, yet it was overmatched by the more agile mid-engined T16 and S4 in 1986. Perhaps surprisingly, Saby likes it. A lot.

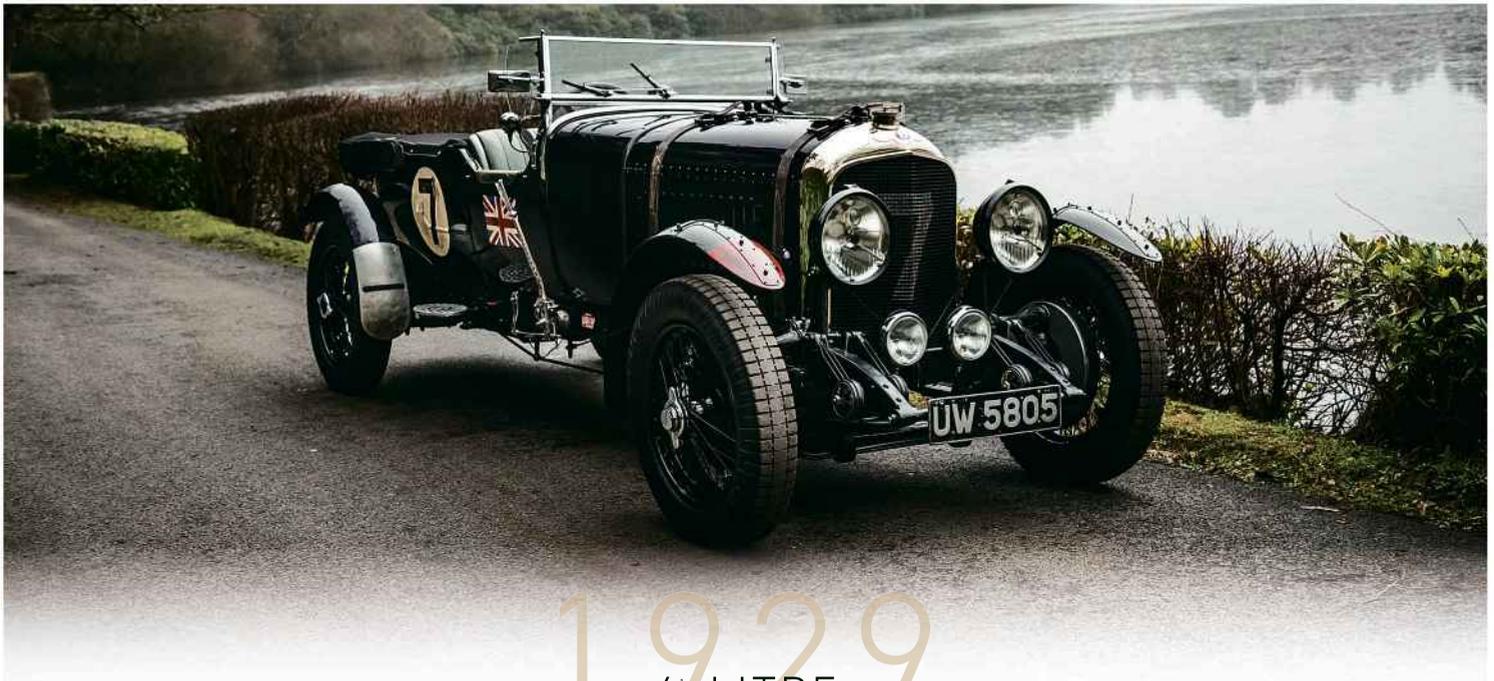
'I did not feel its heaviness because of the power that is a big part of the pleasure,' he says. 'Although I was using tyres for gravel on tarmac – choosing the right tyre in Group B was always very difficult and very important – I could feel immediately that it was well-

balanced. Maybe it had more potential even than ours. These cars were equal, really.

'Those writing the rules could not imagine how the engineers would be so clever as to find so many loopholes to take advantage. Whenever drivers who have known this time meet, we agree it was exceptional but that perhaps it had been better to stop because the rules could not evolve quickly enough. We all regret what happened. But we agree, too, that we are lucky to have experienced it: the power, the speed, running at night.

'The best era.' *Cred*

Michel Hommell's Group B collection will be offered at Artcurial's Parisienne 2021 sale in Paris on 5 February. Visit artcurial.com/en/artcurial-motorcars.



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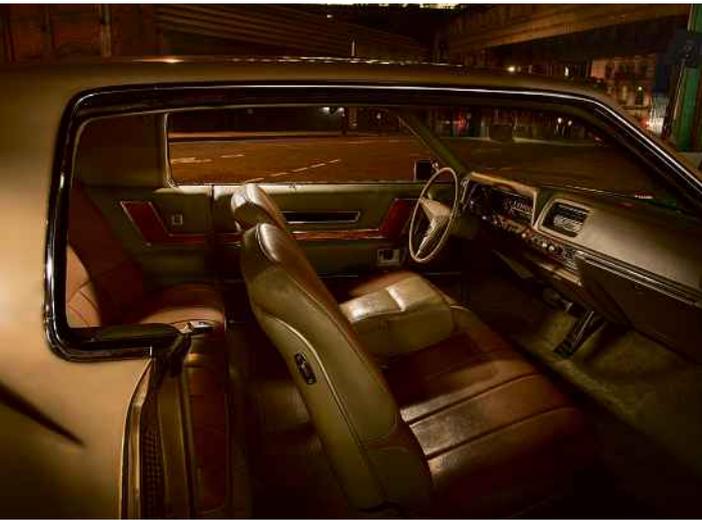
*In the late 1960s, Cadillac went radical
with its luxurious Fleetwood Eldorado Coupe.
Glen Waddington prowls the city streets in one*

Photography Charlie Magee

R U S H







Clockwise, from right
 Headlamps are hidden by retractable outer grille sections; V-shaped rear screen is reflected in roof and trunklid; crisp and elegant profile; interior is restrained in comparison with the bodywork – and with the front centre armrest in upright position, it's a six-seater.

S

o here I am, making my way about the city in a Baroque Gold 1968 Cadillac Fleetwood Eldorado. London isn't as crowded as it might be, but there are people about, all the more so as the light fades and Saturday evening burgeons. The car feels at home here, in that mix of urban grit and gentrification. Its low and lengthy linearity is reflected in the neon glow of bistro windows, and the solidity of its 'feel the width' construction finds its counterparts in the Victorian infrastructure of rail bridges and Thames wharves. Of course, this isn't the environment it was built for, but Interstates and the grand estates of North America's more exclusive suburbs have moved on: there you won't find quite so many Caddies amid the Rolls, Mercs and SUVs today. Dean Martin commissioned George Barris to build him a Chevy Nomad-style wagon version; that wouldn't happen now.

But boy, does it attract attention here, scattering Priuses like a gilded shark in a sea of meek and pallid squid. And it gets yet more esoteric beyond the sheet metal surfacing, radical by American standards within that arresting exterior, moving Cadillac along into a volume-driven expression of luxury from its more (literally) exclusive origins. With that came the shift to front-wheel drive, almost unheard of in Detroit, especially in the world of full-size luxury cars, a configuration that remained through all subsequent generations until the demise of the Eldorado line in 2002.

So, in 1967, Cadillac stood at a crossroads. The same crossroads at which folklore suggests the Delta blues legend Robert Johnson sold his soul in return for fame? Perhaps not, though there's no doubt a bargain was struck as Cadillac sought greater popularity for its luxury coupe. The first generation had arrived in 1953, as a limited-edition convertible styled by Harley Earl that was, in effect, a production version of the 1952 Eldorado concept car built to celebrate the company's golden anniversary – hence the name, which had been chosen as the winner of an internal competition. Only 532 were built, and it cost twice as much as the Series 62 on which it was based.

That changed in the subsequent generation of 1954-56, which shared the be-winged bodyshell of the lesser Cadillac De Ville and Series 62, and from 1955 the Seville (hardtop) joined the original convertible, which then carried the sobriquet Biarritz. Annual sales were in the low thousands rather than hundreds. The third generation was more closely related to other GM products from Buick, Oldsmobile and even the new Chevy Bel-Air, but 1957 brought the high-tech handbuilt Eldorado Brougham sedan, with brushed stainless steel roof, power seats, self-seek radio and air suspension. It sold for twice as much as any other Cadillac and was even more expensive than a Rolls-Royce Silver Cloud.

So things continued, with changes in taste dictating ever more outrageous Jet Age styling for the coupe and convertible, and the Eldorado Brougham lasting through a single further generation, though built in Italy (rather badly). Chuck Jordan had taken over from Harley Earl, only to be succeeded by Bill Mitchell from 1961, whose styling gradually became a little more restrained. From 1963, with the sixth generation, Eldorado bodies were built by Fleetwood, a coachbuilder with a long history that had become part of the Fisher Body Corporation in 1925, itself bought out by GM in 1929 – during the 1930s, Fleetwood had built bodies only for Cadillac, and all Cadillac series offered Fleetwood bodies as an option. Sharper lines and a lack of tailfins characterised the Fleetwood Eldorado of 1965, available once again only as a convertible, so gone were the Seville and Biarritz suffixes. And then, in 1967, came the eighth generation...



CADILLAC FLEETWOOD ELBORADO



'It scatters Priuses like a gilded shark in a sea of meek and pallid squid'

It's certainly a step on, stylistically. I mean, just look at it! Rather as Aston Martin claimed that the DB9 was so-called because it was more than a single generation on from the DB7, so the '67 Fleetwood Eldorado looks to have nothing in common with what had gone before. It's still a vast car, especially by European standards – even today – yet its 221in (5.6m) length and 120in (3m) wheelbase are both down on previous generations, which had run on a wheelbase typically 10in longer.

But far closer to European tastes is the lack of fussiness in the styling. It looks more like a concept car than, say, the contemporary Mercedes 280SE, and the sharp-edged crispness of its panelwork and the restraint of its detailing give it something of the character of the 1961-69 Lincoln Continental. It stands out from its contemporaries; the V-shaped rear screen and blade-like rear wings are especially delectable forms, the whole tail end having been inspired by the GM-X Stiletto concept car.

Two other GM products of that era also stood out: Buick's Riviera and the Olds Toronado. The Eldorado is related to both, structurally (hard points and perimeter frame) and (in the case of the Oldsmobile) via the drivetrain. Yes, the Toronado donated its front-drive running gear to Cadillac: the three-speed planetary GM Turbo-Hydramatic 425 automatic gearbox is in-line with the longitudinal engine, connected via a chain to a torque convertor, which then drives the front wheels.

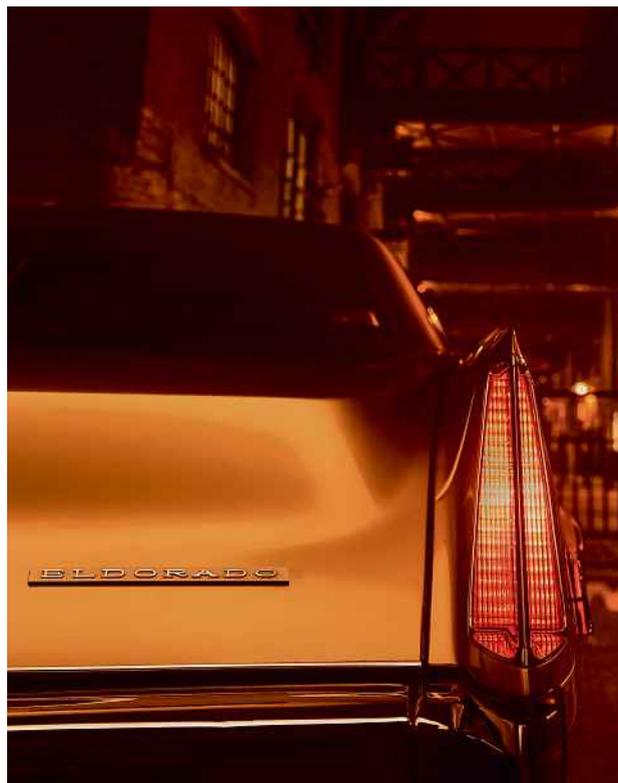
Up-front and under that tennis court of a hood was a 7.0-litre V8, uprated to a 7.7 for 1968 (as in the car you see here) and again to a scarcely feasible 8.2 (the largest production-car engine of its day) from 1970, for its final year in production. Within that V8, a ductile-iron crankshaft, cast Armasteel conrods, oversized bearings and elongated piston skirts contribute to longevity and quietness.

In fact, 1968 was something of a golden (sorry) year for the Fleetwood Eldorado, featuring as standard the front disc brakes that had been optional on its launch, as well as an extended bonnet (oops, 'hood'), the trailing edge of which conceals the windscreen wipers. Inside is a revised dashboard that places the central air-con vents outside the main driver-focused binnacle. As before, and in stark contrast to the glitzy jukebox styles of the 1950s, it's largely plastic, rectilinear and conservative in comparison with the body. And it seems as though GM was saving a few dollars, as the lower moulding went unchanged, with no attempt to line up the bottom row of minor switchgear with the new upper section.

There's theatre in the operation of a couple of elements, though, not least the headlamps, revealed as outer sections of the grille are lowered electrically; meanwhile the rear quarterlights retract into the pillar, rather than dropping into the body, disclosing a pillarless cabin. Neat.

Those headlamp covers disappeared altogether in 1969, but in came a 'rim-blow' steering wheel, with a rubber horn-ring let into its inner surface, and some of the elegance was lost in the final year's revisions before the somewhat blander ninth generation arrived in 1971, which bore far greater familial resemblance to its sedan siblings. While independent rear suspension featured for the first time in 1979, a downsizing trend had begun and continued in 1986 before the final – 12th – generation reversed it in 1992. It was the last of a dying breed, seeing out the model line over an elongated ten-year stretch that was laid to rest with another golden anniversary: 50 years of the Eldorado.

LIKE A CERTAIN other place, London is a city that never sleeps. Good job, because this Cadillac is running a cherry bomb exhaust, fitted by a previous owner, so it doesn't motor with quite the silence it once did.



Above, from top
Tail-lights are an exquisite piece of detailing, sharply defining the trailing edge of the shapely and sculptural rear wings; 7.7-litre V8 of this iteration offers 375bhp, usurped a year later by an 8.0-litre.

Still, it isn't unrefined, and the beat of that enormous V8 has its own appeal. Cadillac styled this generation of Fleetwood Eldorado as a 'personal coupe', the first time it had done so, yet though the interior is intimate and intended for four, six will fit: the front central armrest can be re-positioned as a backrest. The steering wheel is unusually small in diameter by American standards, the dash feels expansive – most of what you're looking at ahead is dominated by a huge ribbon-style speedo, and there's no revcounter – and you're very much aware of the car's width. Down in the footwell, the pedals are substantial and accompanied by a third for the parking brake. To hand are climate-control air conditioning and twin coaxial rotary knobs for the cruise control.

Naturally, the transmission selector is column-mounted. Grab 'Drive' and a gentle brush of the accelerator unleashes 525lb ft of torque and conquers the inertia of more than two tonnes. Keep the throttle opening light and you'll jog rather than sprint; push harder and the exhaust is clearly audible yet there's little other than a distant breathy thrashing from the other side of the dash. That small wheel commands surprisingly tight steering, though it's ultra-light; not far off a Jaguar XJ6 in feel. And there's little wallow either, the ride bearing comparison with a Rolls Silver Shadow in the way it keeps bumps at bay yet remains *just* taut enough not to go all a-quiver over undulations. That's enormously impressive for a car that runs on a leaf-sprung live rear axle, though it's a tad less refined in the way it transmits some of the suspension's more vocal complaints when tasked with the roughest surfaces.

By being deliberately more sporting, in its 'personal coupe' styling if not its actual handling, the Fleetwood Eldorado sought to expand the usual Cadillac customer base. It certainly attracted younger buyers: Eldorado drivers averaged 48 years of age, the sedans 52. And that expansion was reflected in sales figures. In its first year it found 17,930 homes – three times as many as any previous Eldorado. For '68 the figure was a record 24,528, when it accounted for 11% of all Cadillacs sold.

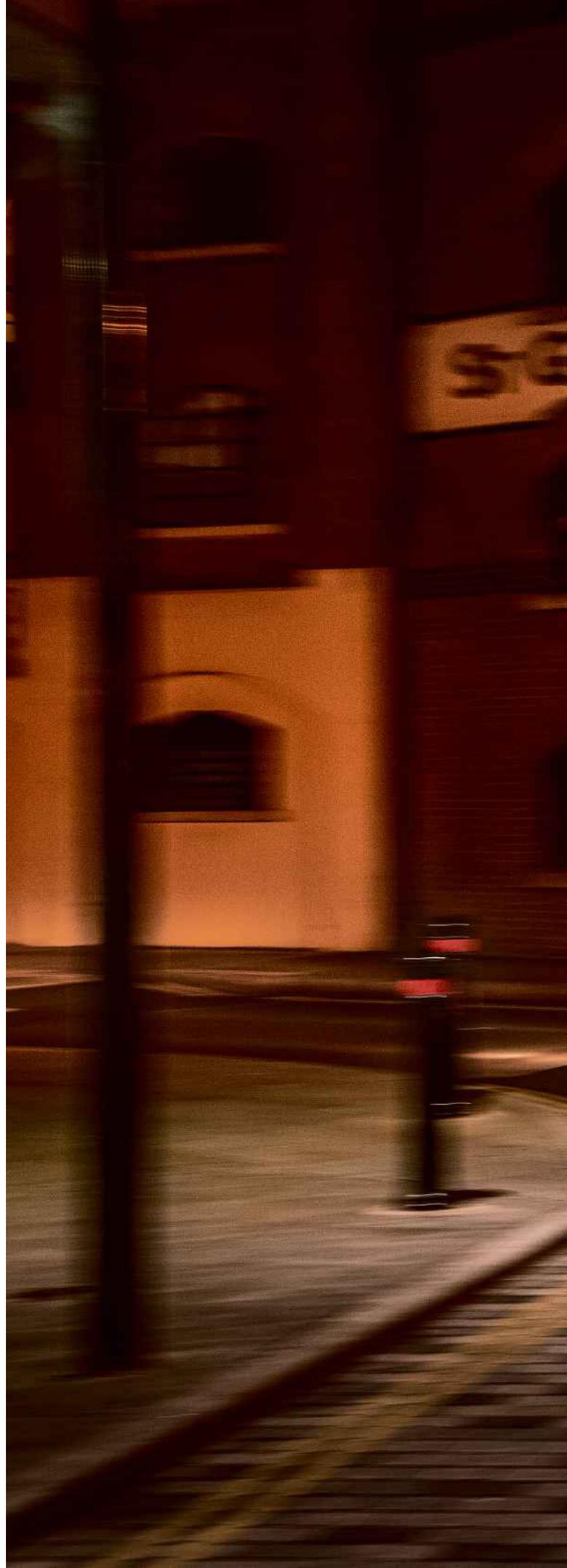
Its pretensions to greatness didn't necessarily translate to Europe, where luxury has traditionally been expressed as engineering advancement or material quality (and often both) rather than glamour and conveniences, but the notion of a Cadillac as a symbol of success was prescient and embedded well before brand values landed on this side of The Pond. Certainly this generation of Eldorado was aimed more squarely at car enthusiasts than any that had gone before, or that followed, and it's indicative of the regard in which Cadillac was held that the US motoring press wrote with the deference and reverence once reserved by the British for royalty.

'Ownership is not a symbol of success but success itself. It's the halo of intangibles that makes the Cadillac especially desirable – the car merely has to avoid tarnishing the halo,' *Car and Driver* grovelled in 1970. But that conservative approach clearly pleased the buyers: Cadillac had 70% of the US luxury car market to itself. *Car and Driver* continued: 'We tried extremes of society, from Beverly Hills to Watts, and wherever we went the Eldorado was well received while, at times, we were barely tolerated.'

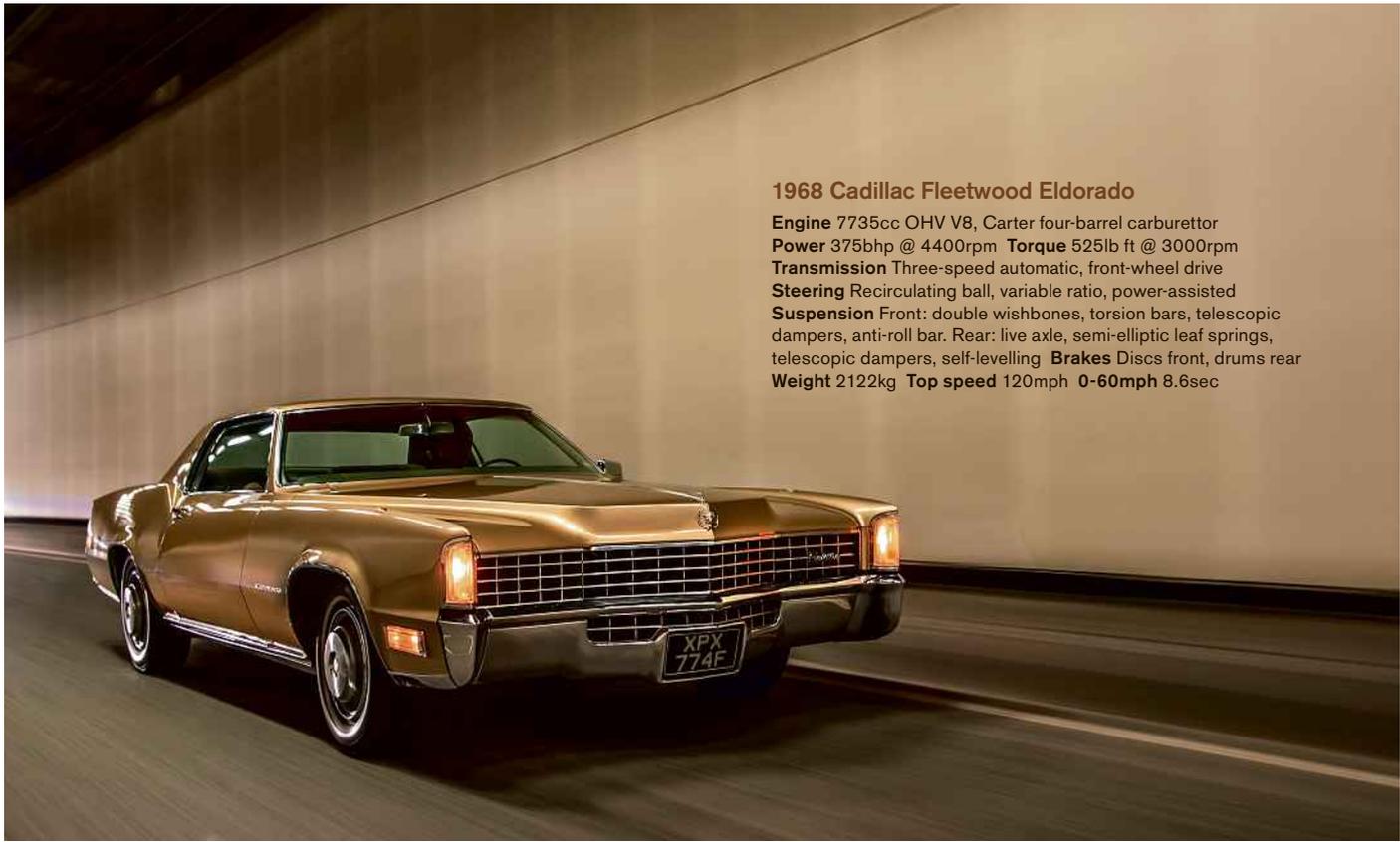
That social visibility is a curious and evolving concept is illustrated sharply when we make our escape from the city by the Limehouse Tunnel. It's midnight, yet there's a guy wearing shades while driving his spanking new 911, window down; he drops a couple of ratios and stomps on the throttle, treating all beneath the Thames to a memorable reverberation of flat-six. Meanwhile, the gilded shark glides with grace, and we keep our cherry bomb to ourselves.

THANKS TO Nigel Case of Classic Car Club, classiccarclub.co.uk.

The Eldorado is for sale: email nigel@classiccarclub.co.uk.







1968 Cadillac Fleetwood Eldorado

Engine 7735cc OHV V8, Carter four-barrel carburettor
Power 375bhp @ 4400rpm **Torque** 525lb ft @ 3000rpm
Transmission Three-speed automatic, front-wheel drive
Steering Recirculating ball, variable ratio, power-assisted
Suspension Front: double wishbones, torsion bars, telescopic dampers, anti-roll bar. Rear: live axle, semi-elliptic leaf springs, telescopic dampers, self-levelling **Brakes** Discs front, drums rear
Weight 2122kg **Top speed** 120mph **0-60mph** 8.6sec

THE COLOUR OF LUXURY

Stephen Bayley on patio jewellery, South American tribes and a rude awakening for The American Dream

A car called 'Eldorado' has to be painted gold. And in '68, when this car was built, Cadillac offered two options: Baroque Gold (possibly inspired by Balthasar Neumann's Vierzehnheiligen, his fabulous gilt Bavarian church), and Topaz Gold (possibly inspired by the necklace of the secretary who sat on a knee at Fisher Body's Christmas party). In the last historic gasp of US car design, one of the most uninhibited cultural adventures in mankind's history of art, no points of reference were excluded. Baroque? Patio jewellery? All allowed.

This generation of Eldorado – its environmental credentials criminal and its bulk unacceptable – was not the last great US car, despite its eye-popping glitz. That title belongs to Buick's Riviera and the Oldsmobile Toronado, with which the Cadillac shares a lot of componentry. They remain to this day aesthetically unique. Which is perhaps to say that so daring were their designs that no-one could imitate them.

Eldorado was the term used by the Spanish Empire to describe a mythical tribal chief of the Muisca, an indigenous people of the Altiplano Cundiboyacense of Colombia, who, as an initiation rite, covered himself with gold dust and submerged himself in Lake Guatavita. The title – meaning 'the golden one' or 'man of gold' – moved a bit semantically so as to mean a land of treasure. By the time of this car, 'Eldorado' was the chosen ride for the retired cosmetic surgeon or securities lawyer on his way to the Grosse Pointe Country Club.

Cadillac can be understood only in the context of 'The American Dream', that ill-defined yet seductive construct defined by James Truslow Adams in 1931. Six years later, Delmore Schwartz, a ruined young author of genius, wrote his novella *In Dreams Begin Responsibilities*. And it was in 1968 that Martin Luther King and Bobby Kennedy were murdered. So the American Dream evaporated like spit on a hot griddle.

Like the Riviera and the Toronado, the Eldorado was the work of GM Studios under Harley Earl's successor, Bill Mitchell. Earl, chief wizard

in Detroit's den of kitsch, had been the first human being to realise that art, colour, symbolism and desire each had a role to play in the design of the popular car. Hitherto, Henry Ford had dominated markets with purely functional transport equipment.

Mitchell was more pragmatic, which is to say less crazy, than Earl. While Earl was a titan who garbled English, Mitchell was a lesser god who thought before he engaged the two-speed slushbox that was his cerebellum. 'Look at a baseball and look at a billiard ball,' he'd say to his team, 'and tell me which is more interesting.' Naturally, it was the baseball because of the interest provided by the texture of the stitching.

Yet the Eldorado is, for such a gigantic whale of a car, impressively restrained in modelling and surfacing. This restraint is what makes it special. And they called it a 'personal car'. This is infinitely touching, as if to suggest that within the cold strictures of mass production, space might be left that was yours alone. Privacy? Once it was a great luxury; now we can see that it was the first victim of the virtual age.

Inside, the Eldorado is pre-ergonomic. Seats are structureless and designed to accommodate fat bums, not social X-rays. The use of crude plastic is gloriously shameless. There are chrome accents and artificial wood. It is hard and shiny like Trump Tower.

What were they thinking? Circa 1968, Detroit suffered collective amnesia. When Daimler was perfecting crumple-zones, Cadillac fussed about rim-blow hooters. Soon, the Germans would usurp the language of luxury and the pointers of prestige. And while much has been gained, much has also been lost. Dreams, for example.

The Eldorado is not so much pre-scientific as pre-historic. Like the King Cole Bar of New York's St Regis, it speaks of old money and its comfortable myopia, its f*ck-you privilege. Yet in a world where the '68 Cadillac Eldorado Fleetwood existed, possibilities must have seemed infinite. And I regret that moment's passing. **Car**

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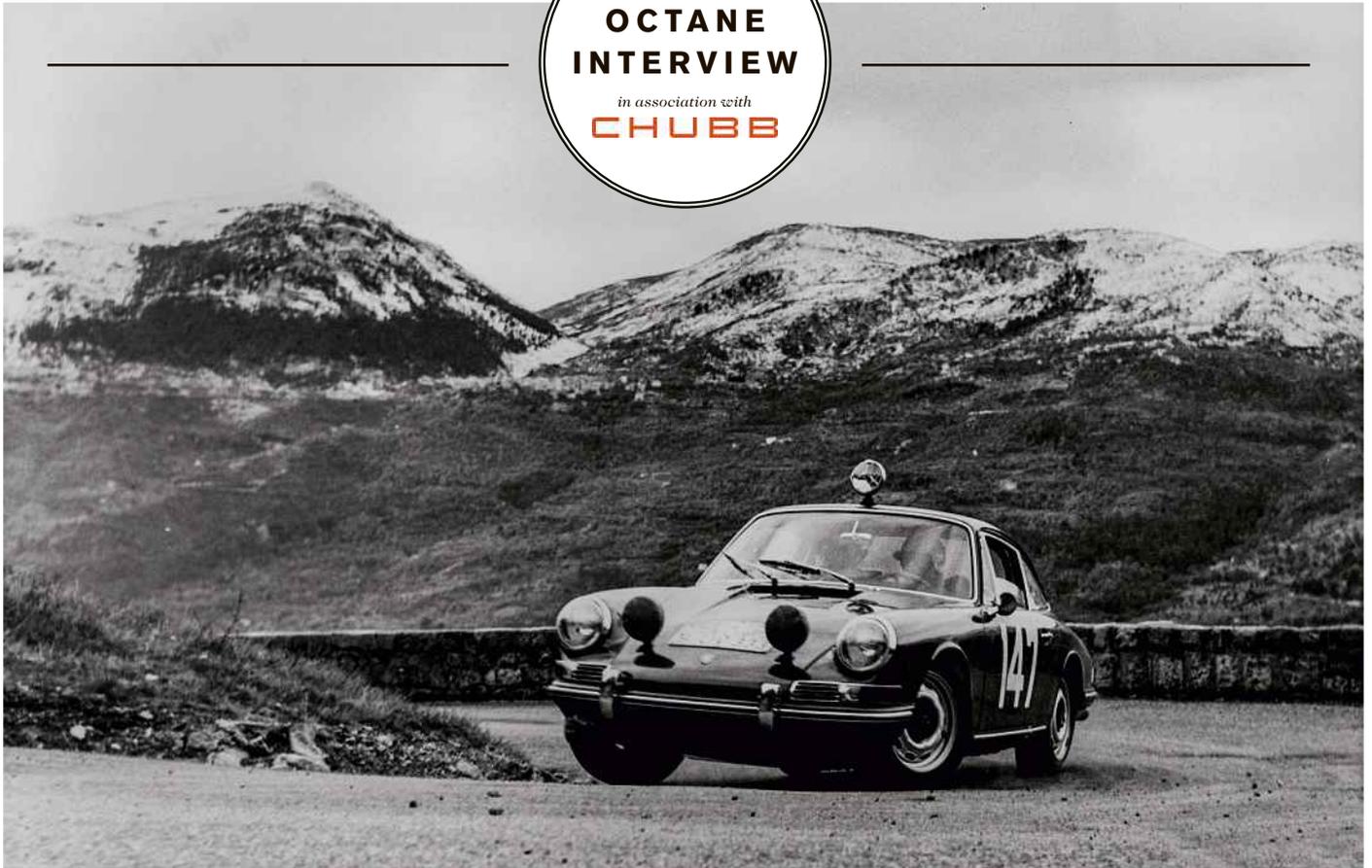
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Herbert Linge

Porsche's first employee, Linge engineered some of the marque's greatest ever race cars – and became a racing driver that Steve McQueen couldn't beat...

Words Richard Heseltine Images Porsche AG

The Monaco pits are awash with star drivers and supermodels, walnut-faced security staff and (of course) the super-rich. In one display area sits the Porsche 804 aboard which Dan Gurney won the 1962 French Grand Prix. It remains the sole Formula 1 victory for the marque.

Nearby, and ignored by the media, stands the man who developed not only that car but just about every legendary road and race Porsche for almost half a century. He was the firm's first-ever employee.

Herbert Linge is seemingly invisible. At least, he is until Jacky Ickx makes a beeline for him. So does Derek Bell, along with countless other legendary wheelmen. Then the world seems to take notice, and the softly spoken nonagenarian is surrounded by photographers and film crews. He is clearly someone special, but who? Linge poses as best he can, but clearly finds the attention unsettling. Then it's back to the comfort of anonymity.

Scroll forward an hour, and we're sitting in the relative quiet of a hotel bar. Linge sips his mineral water while

batting away the suggestion that he was sufficiently talented to have raced the car. 'No, I never had the desire to do that,' he says, clearly perishing the thought. 'I never liked single-seaters. I think much of that was because I rarely felt comfortable driving them. I could see the front wheels moving up and down, which I always found unnerving. You didn't get that in a sports car.'

What Linge neglects to mention is how blisteringly quick he was aboard the eight-cylinder 804: he lapped the Nürburgring faster than works man Jo Bonnier. Only Dan Gurney bettered his times. Eventually. 'Ah, but I was the test driver. Racing was something I loved, but it wasn't my job. I didn't want to look as though I was more interested in competing; having fun when I should be working. I had to strike the right balance.'

Clockwise, from above

Linge testing at the Nürburgring in 1959, in the open-wheeled Porsche 718/2; with Ferdinand Porsche in 1949, when the company left Gmünd for Stuttgart; Linge and co-driver, Porsche competitions manager Peter Falk, finished fifth on 1965 Monte.



The prospect of racing was a world away when he joined the fledgling Porsche AG concern in April 1943. He was just 14 years old, his father having escorted him to the factory gates in Stuttgart. 'There were eight apprenticeships and 100 applications, so I was fortunate to be one of the eight.' However, with the Allies targeting German industry, his schooling was soon interrupted. Linge found himself in Baden Baden repairing vehicles for the French Army. When Porsche moved back to Stuttgart from Gmünd, Austria, in 1949, Linge returned to the fold and became its first member of staff. Among other duties, he helped fashion the initial batch of 356s alongside body-shapers at Stuttgarter Karosseriewerk Reutter.

'I worked in a corner of the Reutter factory. It was tough in those days because there were shortages of materials,' he muses. 'Porsche didn't even have any tools so I had to use my own. Either that, or I borrowed them. I was happy, though, and greatly enjoyed working for Professor Ferdinand Porsche, who would visit every day. He was, of course, a god to me, but he was also nice and gentlemanly.'

Our hero was then given the task of fixing cars sold in the USA by Austrian émigré Max Hoffman. 'He had begun importing Porsches, and North America soon became a very important market for us. It helped Porsche grow as a company. There were many problems, though. The fuel in Europe at that time was of very poor quality. It was much better in the USA, and we had to make a lot of adjustments to get the cars to run as they should. Also, customers would burn out clutches. There were no such things as traffic jams in Europe at that time, but in New

York where Hoffman was based... well, it was a different story. We soon got on top of things, though.'

Linge's introduction to motor sport began on two wheels before he headed to Mexico for the November 1952 Carrera Panamericana. Even so, he was on hand to look after a brace of 356 Supers. 'I arrived with a small toolbox, whereas Mercedes-Benz had an army of mechanics and several trucks.' Two years later, he rode shotgun with Hans Herrmann on the Mille Miglia, finishing a brilliant sixth overall and first in class aboard a 550 Spyder. The move to becoming a driver rather than a spanner-wielding navigator was gradual. Later that year, he shared driving duties on the 3100-mile Liège-Rome-Liège Rally with the reigning European Rally Champion, Helmut Polensky. They won outright in a quad-cam-engined 356. 'It was more of a race than a rally, with stage time targets that were impossible to meet. It was incredibly tough. In order to give the main driver a break, the co-driver was expected to take over whenever necessary.' Not only that, he and Frenchman Claude Storez placed second overall and first in class on the week-long Tour de France Automobile towards the end of that same season.

Linge's talents as a driver became evident to Porsche's higher-ups during the 1955 Sebring 12 Hours when he shared a 550 Spyder with the firm's competition manager and PR chief, Huschke von Hanstein. 'Actually, it wasn't a works car. It belonged to Briggs Cunningham. He hadn't even seen the car before it arrived in Florida. It was a bumpy airfield circuit, too. We finished eighth overall. I took on more responsibility on the racing side from

Clockwise, from above

Linge on far right, ahead of Porsche's 1965 Monte Carlo Rally assault, the 911's first rally appearance; Linge (on right) with Hans Herrmann on the 1954 Mille Miglia; Linge heads more powerful opposition in a Porsche 904/6 at the start of the 1965 Le Mans 24 Hours – they finished an incredible fourth overall in the 2.0-litre car; (left to right) Linge's co-driver Peter Nöcker, winner Masten Gregory, Linge himself, and Gregory's co-winner Jochen Rindt at the end of the race.



'PIËCH ASKED ME TO CHOOSE WHETHER I WANTED TO DO MY DAY JOB OR BE A RACING DRIVER'



then on, and also drove and tested all the competition cars in addition to the production models.'

By the early 1960s, Porsche's competition department had grown out of all proportion. So much so, more than 200 mechanics and engineers were employed in the workshops, with Linge running the show. While his driving career was flourishing, with 16 starts in 1963 alone, something had to give. Linge cut back on his track forays to the end of the decade, but there was one race he was loath to miss: the Le Mans 24 Hours.

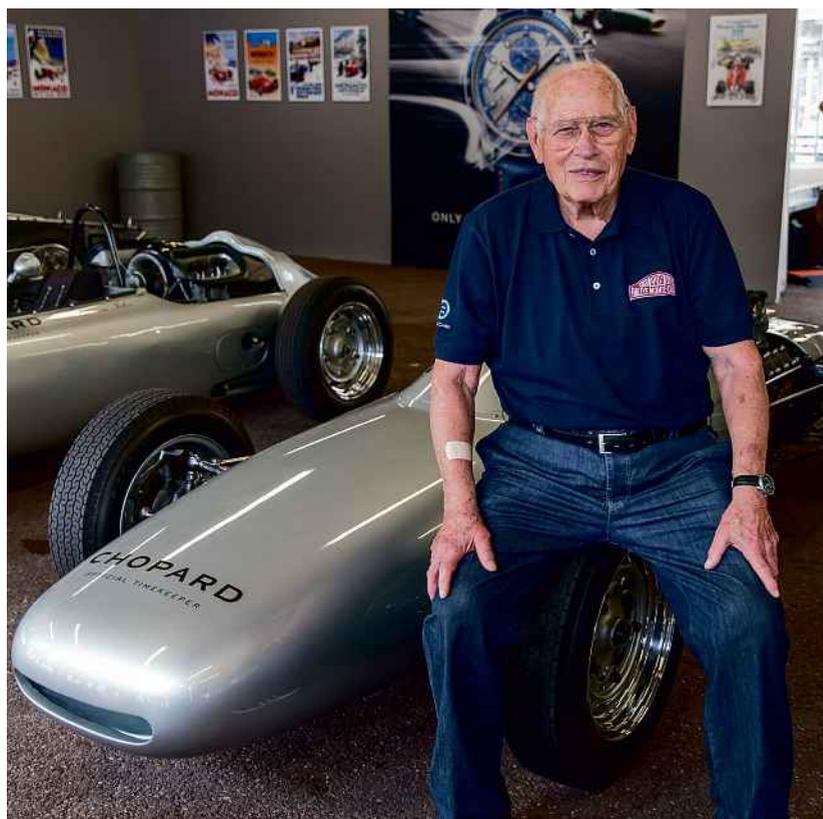
'I raced at Le Mans for the first time in 1958, sharing a 550 Spyder with Carel Godin de Beaufort. We came home in fifth place. My best result was fourth overall and first in class in 1965 when I shared a 904/6 with Peter Nöcker. I was fifth a year later when I drove a 906 alongside Hans [Herrmann]. Towards the end of the 1960s, however, Porsche began to target outright wins, whereas we had been happy to do well in class prior to that.'

It was the start of the Ferdinand Piëch era. A brilliant, if controversial, figure in motorsport and the automobile industry as a whole, as well as being Ferdinand Porsche's grandson, he famously acted as midwife to the fearsome 917 sports-prototype. 'Piëch was a hard man, and you had to earn his respect, but he was fine to work with. He expected loyalty and hard work and I never had a problem with that. He was responsible for me stopping racing completely, though. He asked me to choose whether I wanted to do my day job or be a racing driver. I was in my 40s by then so it was hardly a tough decision.'

So he quit, but not before tackling Le Mans a few more times, if more by happenstance than planning. In 1969, British privateer John Woolfe famously acquired the first customer 917. He was due to share the driving with BOAC pilot and gifted gentleman racer Digby Martland. Martland didn't take to the 917 and decided to sit out the race, so Linge took his place. What happened next has entered into Le Mans folklore for all the wrong reasons.

'There were problems with the car in practice,' Linge admits. 'A lot of time was spent getting it to work as it should. The 917 was at the start of its development cycle, and a lot of very well-known professional drivers found it a handful to drive, so we had our doubts that Woolfe was going to get on with such a fast car; one that he had barely driven. I know that Piëch tried his best to persuade him





'MCQUEEN WAS A STRANGE CHARACTER, BUT HE LIKED BEING AROUND DRIVERS'

not to race it. I was already on hand to replace Martland, but we all thought it would make sense for the car to be withdrawn completely, or for us to find someone with greater experience. Kurt Ahrens had qualified the car for Woolfe, after all. Piëch was concerned that he would kill himself. But Woolfe was determined to drive, and it was his car. Sadly, he crashed at Maison Blanche on the opening lap. The 917 overturned and caught fire. He was thrown from the car and died from his injuries.'

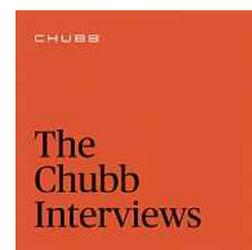
Linge's final run in the great race was in 1970. He and underrated Brit Jonathan Williams were given the task of driving Solar Productions' 908/02 camera car, the idea being to shoot race footage for the Steve McQueen film *Le Mans*. 'The organisers didn't want a camera in the race, and were not happy about it. They were not shy about telling us, either, but Porsche was keen to be involved. It was a race in which a lot of cars retired, but we would probably have finished reasonably well had we not been disqualified. We had a camera in the front of the car, another behind the driver, another to the side, and then there were helmet cameras. It meant that we had to make at least six stops more than anyone else because we also needed to change canisters of film. There was a rule that stipulated that you couldn't work on a car before you had completed a certain number of laps. One of the mechanics opened the cap on the oil tank just to check that everything was OK and was seen doing so. He said he hadn't, but ...

Anyway, we just droned around, and it was only after the race that we learned we had been excluded.'

Linge's involvement didn't end there, though. 'I did some work on the movie after the race, too. McQueen was a bit of a strange character, but he liked being around the drivers. I remember being told to race my car down the Mulsanne Straight and to let him overtake me. McQueen told me not to lift. There would be no need for me to do so. Getting past me in his car would be no problem. I did as I was told but he never did manage to get past me, however many times he tried. In the end, the director had a quiet word. He suggested I slow down enough to let him "beat" me.'

While the racing may have stopped, Linge wasn't lacking for distractions. In 1972, he initiated the first rapid response medical team in motor sport – ONS-Staffel – which ran a fleet of Porsches equipped with medical supplies at European F1 races. In later years, he was the operations manager of the Weissach R&D facility, not to mention the man given the role of kickstarting the popular – and hugely profitable – Carrera Cup one-make championships. Now a mere stripling of 92, he still acts as a brand ambassador for Porsche at marque events, despite his palpable discomfort when placed firmly in the spotlight. His is a colourful and expansive legacy in Porsche lore and it deserves to be celebrated, even if the man himself would argue to the contrary. 

Above, left and right Linge co-drove with Edgar Barth in the 1963 Targa Florio; now in his 90s, pictured here with the 804 Formula 1 car he helped to develop.



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Star of stage and screams

The Talbot Sunbeam Lotus was an unlikely sounding hero of the World Rally Championship. This one has been reinvented for ultimate thrills on the track. Ben Barry risks it

Photography Jordan Butters



M

ike Kimberley became boss of Lotus Cars in 1976, and was instrumental in the Talbot Sunbeam Lotus. He still remembers the surprise phone call that started the project, has original test data comparing an Avenger mule (6.6sec 0-62mph) against the likes of the Escort RS1800 (8.5sec), and can now joke about the Sunbeam's dynamics wrong-footing even some of his own development team, with its power, rear-drive layout and short wheelbase. 'I was driving into work one icy morning and saw a Sunbeam Lotus, wheels in the air, with an engineer looking nervously out at me from the trees!' he tells *Octane*. 'Fortunately that one was repairable – though we did lose a few cars to overconfidence and the high power-to-weight ratio. It was a hell of a car, a very hot machine... still is.'

We're taking a Sunbeam Lotus back to the Lotus test track in Hethel, close to where Lotus created the Sunbeam from bodyshells transported from Linwood, Scotland – and I'm certainly relieved it's not icy, because this one's significantly hotter than those original cars.

Clearly it plays on the Sunbeam's rallying heritage (Talbot won the 1981 WRC manufacturers' title) and the essence of WRC Sunbeam remains, including a 2.2-litre slant-four. But neither is this one a slave to originality: it has been substantially upgraded with hardware that wouldn't look out of place in a modern WRC car. Designed for trackdays rather than tearing through Grizedale, the vitals are 265bhp and 950kg, but the drive is more intense than the figures suggest.

It's the dream of owner Phil Shaw, who owns a number of Sunbeams and got hooked watching works rally cars on stage events in the Midlands. His business, Shaw Sheetmetal, contributed some of the fabrication work essential to the project, but the heavy lifting has been done by Chris Tolman.

Tolman has a long-standing fondness for Talbot (he owned a Sunbeam aged just 14; his father worked for Rootes Group), and earned his motorsport stripes at Prodrive during the Super Touring BTCC era, and Ralliart Europe from 2000, where he was senior engine technician for the Mitsubishi Evo WRC cars.

His business, Tolman Engineering, now specialises in driver development, engineering

expertise and Historic motorsport and restoration. It's a breadth of capability summed up in Tolman being a leading restorer of the Type 14 Lotus Elite *and* helping to develop McLaren's latest GT4 racecar. The Sunbeam marries elements of both, and spiralled from idle trackside chat about an ultimate track-spec Sunbeam when Tolman was running Phil Shaw's Ferrari 458 Challenge car at Snetterton.

The pair sourced a 'basketcase' of a donor Lotus Sunbeam to strip down and rebuild, including new inner and outer sills and floorpans, with the new metalwork fabricated in higher-grade 4130 steel. Owner Shaw's expertise came in handy when he reverse-engineered the front and rear jacking boxes, having sourced one original item as a reference, and he fabricated other parts from scratch, including new seat mounts. He also spent countless hours tracking down hard-to-find parts online – rear trailing links from Argentina, bumper end caps from eBay; all of it harder to gather than for the ubiquitous Mk2 Escort.

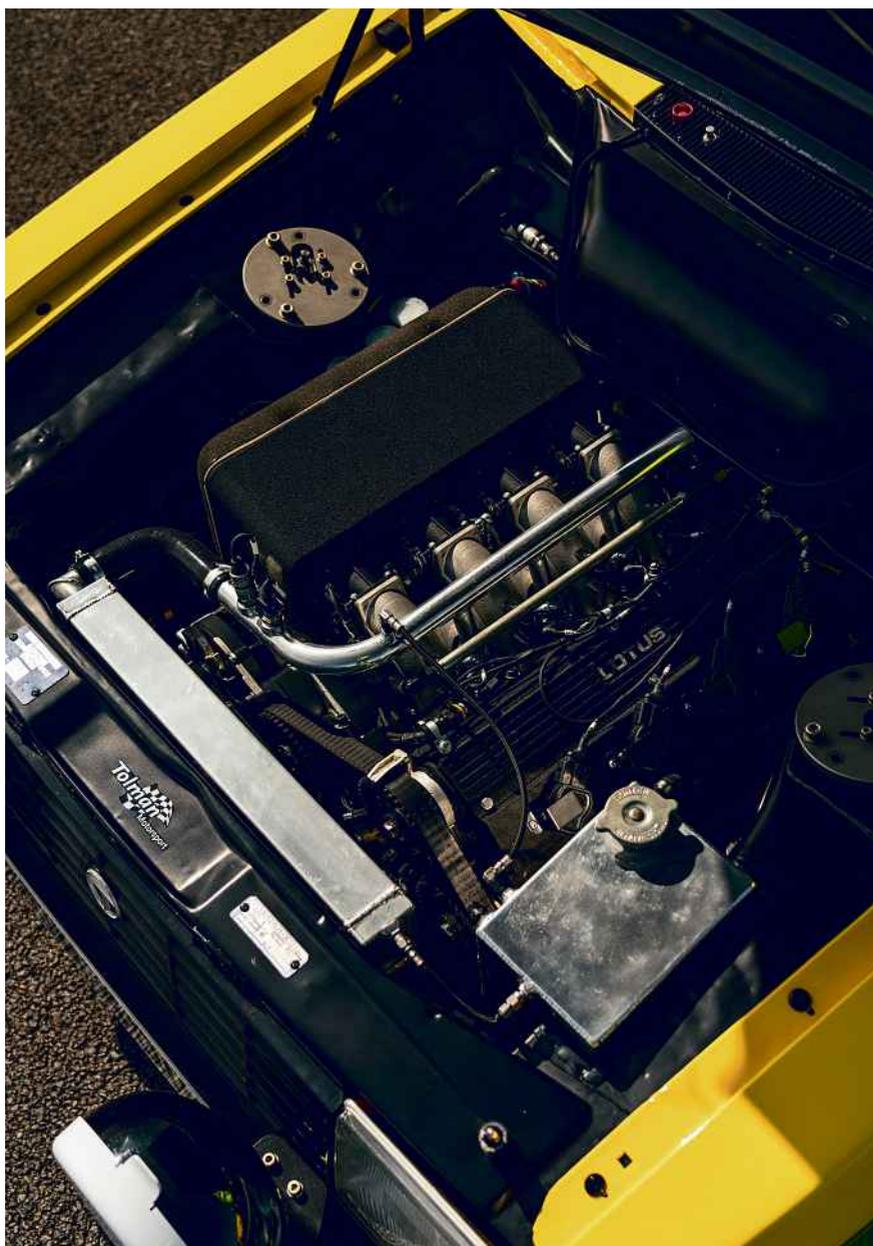
Tolman completed the build to Group 2 specification (the FIA class in which Sunbeams originally competed), with no parts of the bodyshell cut to make way for new components, and all suspension pick-up points and the works-spec Salisbury 4HA rear axle retained. Period modifications to accommodate the fuel tank, dry sump, large exhaust and batteries specific to the WRC machinery were included.

Sunbeams didn't come from the factory in this car's Lotus green-over-yellow paint, but it looks sensationally appropriate when we first meet outside the Lotus gatehouse with its complementary signage. For all his deference to Sunbeams of the past, Shaw explains that he wanted modern updates to enhance the driving experience but have them neatly integrated

'The vitals are 265bhp and 950kg, but the drive is more intense than the figures suggest'







**1981 Talbot Sunbeam Lotus
by Tolman Engineering**

Engine 2172cc DOHC four-cylinder,
16-valve, throttle-body fuel injection
Power 265bhp @ 7600rpm

Transmission Six-speed sequential
paddleshift, rear-wheel drive

Steering Rack and pinion

Suspension Front: MacPherson
struts, coil springs, telescopic
dampers, anti-roll bar. Rear:

Salisbury 4HA live axle, coil springs,
telescopic dampers, anti-roll bar

Brakes Discs **Weight** 950kg

Top speed 127mph



with the period look – and about halfway through the project decided it had to be road-legal, too. Tolman housed the Nitron three-way damper internals in original Sunbeam uprights. The 15-inch alloy wheels are shod with Pirelli P7 Corsa Classic tyres as chunky as '70s bell-bottoms, and when you peer through the spokes you see GT3-specification AP Racing brakes, with aluminium hubs and floating bells.

The engine forms the bridge between these modern updates and the original works era, with an almost unbelievably fortuitous human link to the WRC glory days of Henri Toivonen, Stig Blomqvist and Guy Fréquelin.

'When my dad was at Rootes Group, he worked for Richard Guy, who had been

[Sunbeam competition manager] Des O'Dell's apprentice, and Richard's apprentice was Phil Davison, who worked in the engine shop of Talbot's competitions department,' explains Chris Tolman. 'Phil set up Ravic Engines later, building engines for rally cars, and about 30 years later I moved in next-door when I started Tolman Engineering.'

The foundations are all as per the original 2.2-litre Type 911 engine, though extensively upgraded with eight injectors and throttle bodies, coil-on-plug ignition and a crank sensor for fine tuning of ignition and fuel injection. A fly-by-wire set-up replaces the cable throttle, allowing the integration of launch- and traction control and multiple

engine maps to tailor performance to the conditions. Everything is controlled via Motech engine management.

All told, the 16-valve four cylinder produces 265bhp, around 10% over the already highly tuned works rally engines, but the engine is mated to a Drenth DG350 six-speed sequential paddleshift transmission for both tightly stacked ratios and super-quick shifts.

Tolman test driver and racer Craig Dolby jumps in the Sunbeam for its first ever shakedown laps, and I watch in awe when a front wheel pops up in the air as he powers from a corner sideways (testament to the stiffness of the bodyshell) and blasts around, looking through the side windows, before



MR SUNBEAM: THE DRIVER

Guy Fréquelin brought Talbot the WRC

Guy Fréquelin drove for the Talbot works team, alongside Stig Blomqvist and Henri Toivonen. Co-driven by current FIA president Jean Todt, the pair finished runners-up in the 1981 WRC Drivers' Championship, and helped Talbot take the Manufacturers' title. Fréquelin was then boss of Citroën Racing during the Loeb years.

'The Talbot team was based in Coventry and run by Des O'Dell, who had worked as a mechanic for John Wyer [of Aston, Ford and Porsche Le Mans fame]. It was a small team compared with Ford and Fiat and we didn't

have the financial means, but we were *highly* motivated and there was a family atmosphere.

'The Sunbeam was quite an easy car to drive – it was agile and had a great engine but a chassis that struggled to keep up, and an obvious lack of traction.

'The 1980 Rally GB was the first time that my tyres were on British soil and I finished third. The stages were so foggy, and that helped me to set the fastest time on one stage – we took one minute out of Hannu Mikkola in the Ford Escort over 25km. When Henri Toivonen won Rally GB, it was no surprise and a well-deserved reward. Henri was what I call a *grand pilote*, a great driver with a potential to become World Champion.'



ALAMY

MR SUNBEAM: THE BOSS

Lotus MD Mike Kimberley was a driving force behind the rally great

'I was promoted to MD in late 1976 and we wanted to re-kickstart Lotus Engineering as a high-tech engineering consultancy. Out of the blue I was called by Wynne Mitchell, an old college friend and competitions manager at Chrysler UK, asking if I was interested in supplying engines for a potential rally car. We had an informal meeting at Hethel. Wynne brought Des O'Dell, Chrysler Europe's motorsport director, and I brought Graham Atkin, my powertrain general manager. Des wanted two engines, one standard 2.0-litre 155bhp Type 907 16-valve engine and one rally-tuned, with more power and torque [than the Escort or Chevette].

'Afterwards, I shot up to see Colin Chapman and within 30 seconds I got a green light. We quoted a reasonable cost and Des snatched our hands off. It took us six weeks to build his rally-tuned [2.2-litre Type 911] 240bhp engine. They built it into a car and Des let his director drive it hard. The decision was made then to rally and build the homologation production cars.

'We had to produce and sell 400 production models for homologation into Group 4, and 1000 cars a year for Group 2, so the project was a win-win for both companies. Lotus would manufacture engines at Hethel and carry out the conversion of part-built Sunbeams – transported from Linwood – into finished Lotus Sunbeams at Ludham, near Hethel.

'If world economies had been better, production would have gone on longer, but the world was grinding to a halt, and we finished up producing 2308 cars.

'We were over the moon with the rally wins and used them in marketing our cars and engineering business. We were doing quite a lot of four-valve heads for people, all-aluminium engines, complete vehicle design and development, the best-in-the-world vehicle dynamics for global OEMs – winning the 1980 RAC and 1981 World Rally Championship helped to endorse those capabilities enormously. We did a couple of very high-performance projects for big clients.

'Wynne Mitchell is still a very close friend, as is Andrew Walmsley – who took over from Graham when he had a nasty accident (nothing to do with the Sunbeam!). Graham and I still get together once a year. We are still in touch with the Lotus Sunbeam Owners' Club and support their great owners.'



Above and right
Detailing within includes Talbot-badged seats and wheel, plus Motech switchgear and digital read-out that can mimic the Sunbeam's dials; Ben Barry drove it to the limit at Hethel.

handing over to me. It's like AA Gill bashing out a few exceptional paragraphs and then stepping away from the keyboard.

Open the driver's door and you climb over the criss-cross of the rollcage and sit in a relatively high-mounted, carbon-shelled Corbeau bucket seat (though even with a cage overhead there's plenty of headroom for a taller driver wearing a helmet). The ambience is very much modern racecar, with its Motech switchgear (three lines of five buttons controlling wipers, lights, indicators, engine start...), a digital dash with a flightdeck's worth of data, and a small Alcantara-wrapped steering wheel with shortcut buttons for everything from launch control to the pitlane speed limiter.

Attention to detail is fabulous: the rollcage is so neatly integrated that you don't really notice it at all, there are beautiful carbonfibre doorcards and a carbonfibre footrest for the passenger, the upgraded seats and steering wheel feature bespoke Talbot insignia, and even the digital instrument read-out can be switched to mimic the original Smiths dials.

A process of flicking switches, prodding the AP pedal box and pressing buttons wakes the Sunbeam, and vibration fizzes through the shell

and seat, so you're gently resonating in harmony with the slant-four, already connecting with it.

Press the clutch and pull back the Drenth transmission's long aluminium gearlever to select first (paddleshifts are used once you're on the go), and it engages with the mechanical positivity of loading a shotgun. *Ker-lunk!* The clutch's bite is friendly enough, given the grumpiness expected of such a single-minded competition car at a cautious trundle, but with space and speed everything clicks into place.

The powertrain is incredible – instantly fizzing with response, snorting air through an ITG filter like it's mopping up class-A powder, and revving so freely and with such a thick rasp you can just tap out whatever tunes you fancy on the throttle. No doubt it'd feel incredible with the standard ZF manual 'box but, rather than detracting from involvement, the sequential transmission compounds it – every paddleshift input brings a spit of compressed air and a pop like a nail-gun as the long, slender lever punches back remotely in response.

Gears bang in, and the Sunbeam incessantly gobbles through its powerband – you're two gears higher than you'd expect *everywhere*, with first, second and third a blur. 265bhp sounds



pretty tame these days, but not here, not when it's served with such relentless energy in such a feathery car. The last time I felt anything comparable was when Volkswagen let me drive its WRC Polo.

The Sunbeam's more flamboyant, though, if with a lovely mix of delicacy, adjustability and traction that encourages you to feel-out the available grip from the reassuringly gluey Pirelli tyres. Heavy initially, the unassisted steering eases with speed, and through the circuit's fast flicks it changes direction with synapse-like reactivity, helping remove some trepidation from chucking such a precious car around.

Tolman has corrected bump-steer and the roll centre due to lowered suspension, and the Sunbeam certainly feels incredibly composed and natural at the wheel, though three-way Nitron dampers play a key role, too. Their compliance allows you to attack kerbs without upsetting the car's balance, so the overwhelming sensation is of calmness and consistency, with tyres constantly clawing grip from the surface. Drive neatly and this is all you'll feel, but you can make the Sunbeam's rear end dance if you give it a bung of steering and lift the throttle into a corner. This is where the real magic

happens and, when you *do* start steering this Sunbeam on the throttle, suddenly you're transported back to the rally stages of the late '70s and early '80s – sideways just feels like an intrinsic element of going faster.

Saying that, I confess to the Sunbeam being my first spinner in years – I was having so much fun that eventually the super-short wheelbase and modest steering lock bit me on the tightest, furthest-away corner, with only the ensuing silence betraying my harmless pirouette to those anxiously waiting in the pitlane. The thing is, this Sunbeam is so benign for such a senior piece of machinery that I immediately felt comfortable pushing it hard, and all I wanted to do after I pulled into the pits was head back out on track again.

Forty years since Talbot won the 1981 WRC manufacturers' title, this modern-day WRC Sunbeam Lotus makes for a wonderful fusion of works heritage and the best of modern motorsport technology.

To repurpose an old saying, this is a Lovely Old Talbot but it is Unusually Serious. **End**

TO SEE photos detailing the Sunbeam build, visit tolmanengineering.co.uk.

'Sideways just feels like an intrinsic element of going faster'



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1931 ASTON MARTIN INTERNATIONAL LE MANS



1937 LAGONDA LG45 RAPIDE

ALSO IN STOCK...

1960 AC ACECA ♦ 1953 ASTON MARTIN DB2 VANTAGE ♦ 1989 ASTON MARTIN V8 VANTAGE VOLANTE ZAGATO
1927 BENTLEY 3/8 LITRE SPECIAL ♦ 1934 BENTLEY 3½ LITRE PILLARLESS COUPÉ BY GURNEY NUTTING
1956 COOPER BOBTAIL T39 ♦ 1937 FRAZER NASH BMW 319 / 328 SPORTS SPECIAL ♦ 1938 FRAZER NASH-BMW 328
1960 JAGUAR XK150 'S' 3.8 COUPE ♦ 1954 LANCIA AURELIA B20 GT SERIES 4 1929 ♦ 1937 LAGONDA LG45 TOURER
1931 SUNBEAM MODEL 9 ♦ 1956 BSA GOLD STAR ♦ 1972 HONDA CB450 ♦ 1978 MV AGUSTA MAGNI 861

WHEN ENTHUSIASTS LIST motorsport's photographic greats, the name EV Starr is unlikely to feature, yet when two boxes of his unseen colour slides emerged at auction 15 years ago, their insight into the sport sparked a 15-year project culminating in a book of his work. Not just one, in fact, but a series of five, of which the first has recently been published.

Edgar Vernon Starr spent most of his life in the West Country. The aircraft draughtsman was a member of the Cheltenham Motor Club and competed in a Riley, but he followed motorsport widely. He had no association with the teams and no privileged access – this was a keen amateur with a gift for getting into the thick of the action in the pits and paddock.

These talents came to light at a Charterhouse sale in 2004, when Tim Beavis stumbled across lot 88: two cardboard boxes of slides, some in sleeves, some in Kodak slide boxes. He couldn't believe his eyes: 'I vividly recall seeing one showing Colin Chapman leaning in to Graham Hill, and I then uncovered more and more of the era's iconic drivers. And I wasn't looking at these in some gallery, but a barn on a farm!'

After buying them, Tim got in touch with Guy Loveridge, a long-standing friend with a history in publishing, who supplied the captions for this article. Guy says: 'When anyone tells you they have unseen pictures, your reaction tends to be tempered with caution as they usually turn out to be Uncle Bob's snaps snatched through the fence. But not this time.'

'These pictures show the drivers, mechanics, managers and support crew at work, the true greats of the sport from the early '60s to the '80s. They show the development of a sport into the industry we now know. They progress from Jim Clark wearing his Herbert Johnson helmet, grinning broadly in his Lotus, to later looking tense in his Bell lid – though there is still time to share a joke with Mike Spence – and later still at Silverstone, as team-mates with Graham Hill, and giving a serious interview to Tony Brooks and Jenks. There are only five years between these pictures, but you could believe it was 20 from the lines etched into Jim's face.'

An initial meet in a Bridport pub snowballed into years of research. Tim and Guy discussed the late Innes Ireland with his daughter Christianne, John Surtees was encouraging and supportive, while Geoff Brabham spoke candidly of his memories of the era with dad Jack. Tim then 'found' Jack Lewis, the first Welsh GP driver, who regaled them with tales of his time racing. Jackie Oliver contributed, too, and Derek Bell generously stepped up to provide a foreword after Surtees' death.

Tim says of these evocative photos: 'In the drivers' faces you can see such sadness and worry, but also joy in what they were doing. Knowing such images had never been seen made me determined to give them an audience because they seemed so much more than just pictures, a journey through time. Although that took a while, we are overjoyed with the result.'



**Oulton Park
Gold Cup,
September 1966**

Still-reigning F1 champ Jim Clark powers his Lotus-BRM out of Oulton's famous Knickerbrook corner as he ploughs rather a lonely furrow in practice. The H16 BRM engine would soon expire and in the race Jimmy had to resort to using an 'old' Climax-engined machine, achieving what was charitably referred to as a 'distant third'.

IN THE THICK OF THE ACTION

Amateur motorsport photographer EV Starr left a wonderfully evocative and poignant legacy that, thanks to a planned series of books, can now be enjoyed for the first time

Words James Elliott Captions Guy Loveridge Photography EV Starr



1967 British Grand Prix, Silverstone

Jack Brabham confers with his mechanic during practice. With New Zealander Denny Hulme as his team-mate once again, the season ahead was looking rosy for Jack. At the British Grand Prix, Hulme showed his team-leader and boss the way home, scoring a fine second place to Jim Clark, whose Lotus performed more reliably than team-mate Graham Hill's, the latter achieving a 'DNF'. Completing the podium and keeping 'Black Jack' at bay was Hulme's fellow New Zealander Chris Amon, scoring one of his four third places that year.



1967 Easter Monday Wills Trophy, Silverstone

A peek into Denny Hulme's car shows that the ignition is off, so the revcounter must be stuck. Hulme did not trouble the scorers, but boss Jack Brabham was sixth in the first part of the two-leg event. Jochen Rindt won it in a record-equalling 118.13mph, a time he shared with Graham Hill.



1967 Wills Trophy Meeting, Silverstone

All was clearly forgiven, even though Jackie Stewart had just had a slight 'off' in the F2 Tyrrell, as Stewart looks pretty relaxed with his team owner Ken Tyrrell. It was definitely a chilly March Easter weekend that year. Stewart would manage fifth and sixth in the two heats, leaving him fifth overall. A copy of this photo was presented to Sir Jackie by the Guild of Motoring Writers in December 2019, marking the 50th anniversary of his being made its Driver of the Year.

1967 Silverstone International Trophy

Colin Chapman leans in to give instruction to his 'new/old' driver Graham Hill. It would be to little avail as, on the race's warm-up lap, Hill was slow getting away from the grid, allowing Mike Parkes to take the lead. Hill came home in fourth, with Parkes winning from Brabham and Siffert.





1965 British Grand Prix, Silverstone

Lotus team-mates Jim Clark and Mike Spence enjoy a good laugh during practice. Mike would place himself sixth on the grid with a time of 1min 31.7sec, just slightly slower than Surtees who recorded 1:31.3. Jim was on pole in 1:30.8. In the race Clark would win, with Spence coming home just off the podium in fourth behind Graham Hill and John Surtees, while BRM debutant Jackie Stewart was an impressive fifth.

1968 Silverstone International Trophy

It's 1968 and we are back in Northants for the season-opening BRDC International Trophy Meeting. Here Bruce McLaren has reason to look cheerful: he is heading his eponymous team for its first full season, having sat in with Dan Gurney's Anglo American Racers for a few races the previous year. Now McLaren has reigning champion and fellow New Zealander Denny Hulme with him in McLaren-Fords and he will finish second to Hulme, with Chris Amon in third making it an all-Kiwi podium!



1961 Belgian Grand Prix, Spa-Francorchamps

The Ferrari 156 'Shark Nose' was the prettiest car of the 1½-litre World Championship era. This pair are factory cars, but Belgian Olivier Gendebien's, in deference to his nationality and Le Mans wins for Ferrari, is bright yellow. Number 6 was Richie Ginther's and he backed his old pal from the USA Phil Hill to a win, with 'Taffy' Von Trips second in a Ferrari clean sweep. Gendebien was a dutiful fourth in his only Ferrari GP drive of the year. Only 13 cars finished from 21 starters, with four others non-starting due to either Allison's accident or the starting money dispute.



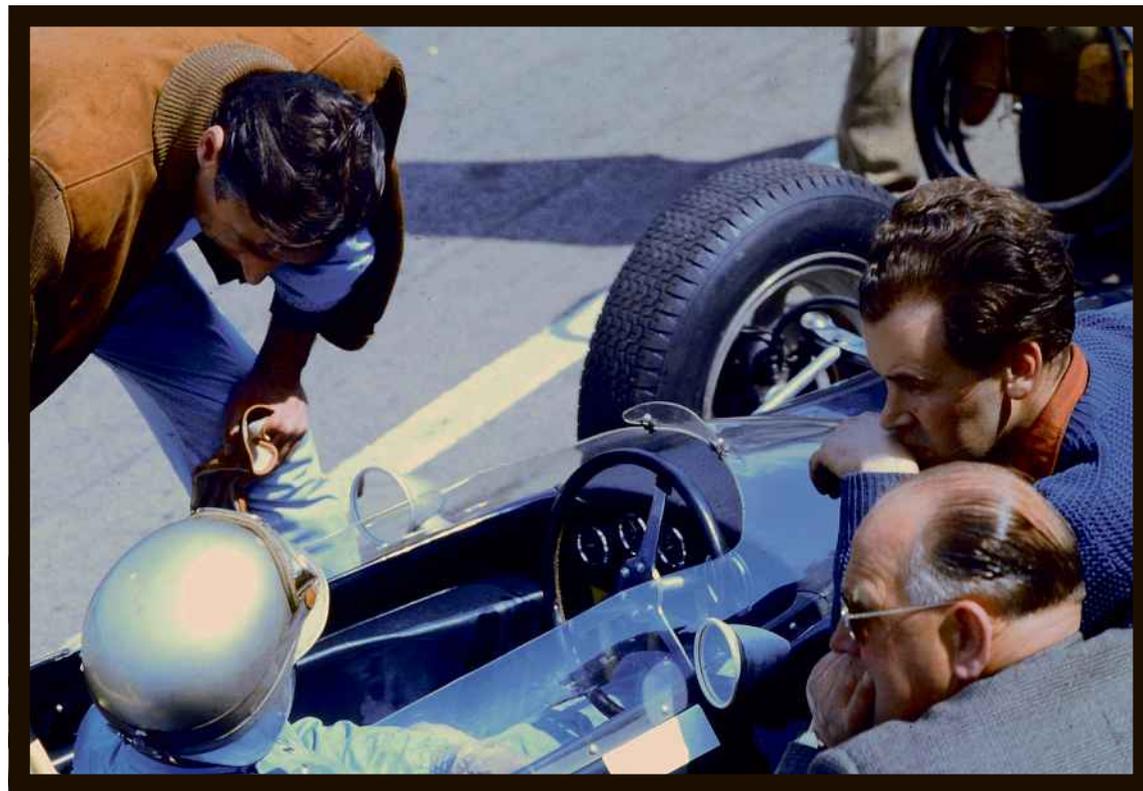
1962 Silverstone International Trophy

Jim Clark looking relaxed and thoroughly at home in the cockpit of the 1½-litre Coventry-Climax-powered Lotus. This car had, in all respects, been designed and built around Clark. In October of 1961 Innes Ireland had delivered Team Lotus's first Grand Prix win at Watkins Glen, and in doing so also secured the last World Championship win for a four-cylinder engine. Despite this success, Colin Chapman had already decided that Ireland's style was more suited to the era of his late friends Mike Hawthorn and Peter Collins and ruthlessly sacked Ireland to throw all of his weight behind Clark. Here Clark put the car second on the grid.



1963 Silverstone International Trophy

Baron Jonkheer Karel Pieter Antoni Jan Hubertus Godin de Beaufort, commonly known as Carel de Beaufort, was a Dutch privateer, the first Dutch driver to win a World Championship point. His career was almost entirely spent in Porsches. He had a Le Mans class win with Ed Hugus in a 550A RS in 1957 and followed it up with a class second the next year. At Silverstone he finished ninth, but was killed in practice at the Nürburgring the following year in the very Porsche 718 in which he is pictured.



1962 Silverstone International Trophy

The main men at Bowmaker: Roy Salvadori leans in to see how John Surtees enjoyed a go in the team's 'slow' car, Salvadori's number 15 making do with a four-cylinder Climax 'lump', while Surtees had a V8 in his car. Eric Broadley is by the team's leader, Reg Parnell, who raced before WW2 at Brooklands and knew just about everyone in the world of motorsport. Highly respected and admired, he would sadly lose his life to an appendix issue within a few years.



1966 Silverstone International Trophy
South African driver Vic Wilson in his Team Chamaco Collect P261 BRM, run by Bernard White Racing. Wilson was the last of the classified finishers, in a not-disappointing ninth place, having seen off the likes of Siffert, Ligier, Ginther and Spence in the process. This was the very first race of the 'return to power' 3.0-litre Formula 1. Vic is chatting with AF Rivers-Fletcher, who has his back to the camera, the legendary PR of BRM and, in later years, a superb raconteur.



1963 British Grand Prix, Silverstone
The works BRM team is one car short of its normal complement as Graham Hill gives Richie Ginther a lift back to the pits after Ginther's mount had broken a tappet out on the course. Hill, no doubt, was sympathetic about his team-mate's predicament and wanted to save him a long walk. He also probably hoped that Ginther could get into the spare car, go out on track again and try to keep the Ferrari and Lotus away from his team leader.



Oulton Park Gold Cup, September 1966

Jim Clark and Denny Hulme commiserate with each other after rounding out the podium at Oulton Park behind a dominant Jack Brabham. We included this as an illustration of so many things typical of this era. Two top-rank drivers, just chatting in the paddock: the level of access EV Starr achieved without press accreditation would be unthinkable today. Plus, don't they look tired? Both are just 30 here, with Clark barely three months the elder. Both would die in their racing cars. Hulme had a World Championship and Can-Am domination ahead of him; Clark, barely 19 months of life.



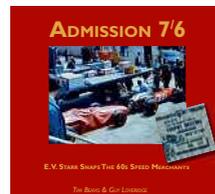
Oulton Park Gold Cup, September 1966

One of the truly glamorous ladies of British motor racing at that time, Anita Taylor, takes a smoke break with an unknown gentleman during the Gold Cup meeting. Taylor was driving her Anglia in the Saloon Car race; her brother Trevor was also pedalling a Broadspeed Anglia. They hailed from Sheffield, and their father ran The Ace Garage in Rotherham. This was to be Trevor Taylor's final season of top flight Grand Prix competition – he'd reached the dizzying heights of three seasons as a Lotus works driver earlier in the decade.



The authors' thanks...

Pictured in his last UK appearance as a Ferrari driver, the tension shows in John Surtees's face. He would resign from the Scuderia before Le Mans. John was wonderfully enthusiastic and supportive of the EV Starr book and had agreed to write the foreword, but sadly his untimely death robbed us of that. 



Admission 7/6 – E.V. Starr Shoots the '60s Speed Merchants,

by Guy Loveridge and Tim Beavis, ISBN 978 1 900113 14 4.

The book these photos are taken from features original photography

from Tim Beavis's archive and is a Douglas Loveridge Publication. Costing £40, it is available via mail order as a signed limited edition of 400 direct from the publisher at Connaught_Book@mail.uk. UK postage is £5 (for Rest of World, please ask). It is the first of five books showcasing Starr's pictures – the next, on the first five seasons of the '70s, is also scheduled for release this year.

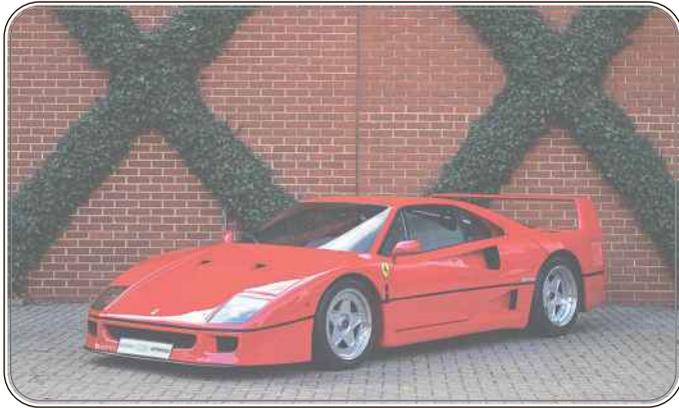


OFFICIAL FERRARI DEALER

Meridien Modena

Ferrari F40 – 1990

£1,200,000



Rosso Corsa Exterior with Rosso Cloth Interior, 17" Speed Line Alloy Wheels with Nero Brake Callipers, Air Conditioning and Stereo System. UK Supplied. Maintained by Meridien Modena for the last 15 years. **17,200 klm**

Ferrari F12berlinetta – 2017

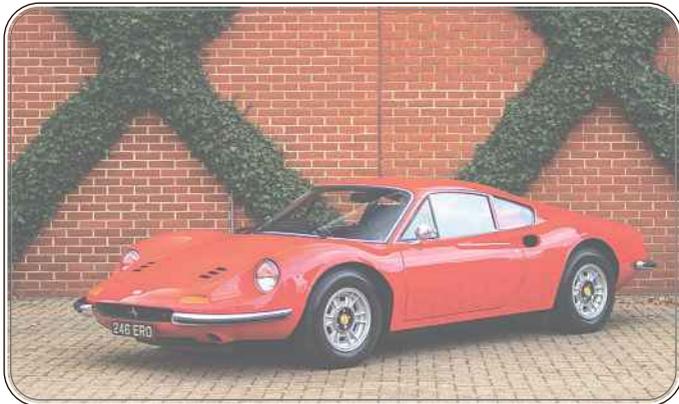
£649,995



Grigio Ferro Metallic with Nero Alcantara Interior, Nero Alcantara Dashboard, Nero Carpets, Grigio Special Stitching, Nero Headlining, 20" Matt Painted Rims with Giallo Brake Callipers, Climate Controlled Air Conditioning, Electronic Suspension, ASR, Cruise Control, Large Carbon Fibre Racing Seats. **2,700 miles**

Ferrari Dino 246 – 1974

£329,995



Rosso Corsa Exterior with Nero Leather Interior, 16" Alloy Wheels, Ferrari Classiche Certified, Complete Recent Restoration. The truly beautiful Pininfarina design of the Dino, executed by the Scaglietti factory in Modena, can be considered one of the most desirable car designs of all time. **17,600 miles**

Ferrari 488 Pista – 2019

£309,995



Rosso F1 2007 4 Layer Paint with Nero Alcantara Interior, Nero Alcantara Dashboard, ORO Metallic Stitching, 20" Forged Gold Rims with Nero Brake Callipers, Climate Controlled Air Conditioning, Large Daytona Racing Seats with Racing Seat Lifter, Front and Rear Parking Distance Control with Parking Camera. **2,200 miles**

Ferrari 458 Speciale – 2015

£269,995



Grigio Silverstone Metallic with Nero Alcantara Interior, Nero Alcantara Dashboard, Rosso Special Stitching, Nero Alcantara Headlining, 20" Forged Matt Grigio Corsa Rims with Giallo Brake Callipers, Climate Controlled Air Conditioning. **3,800 miles**

Ferrari F8 Tributo – 2020

£229,995



Argento Nurburgring with Cuoio Leather Interior, Nero Dashboard, Nero Carpets, Nero Special Stitching, Nero Headlining, 20" Forged Brilliant Silver Rims with Giallo Brake Callipers, Climate Controlled Air Conditioning, ASR, Cruise Control, Full Electric Specific Design Seats. **4,800 miles**

ORIGINAL OF THE SPECIES

First owned by an A-list actor, this almost untouched Aston Martin MkII has re-emerged after half a century in hiding. **James Elliott** tells its story

Photography Matthew Howell



One of the great ‘advances’ of this social-media-driven world has been the democratisation of hyperbole. Once largely the preserve of politicians, journalists and advertising copywriters, such lexical exaggeration has become a free-for-all... and inevitably diluted as a result. ‘Iconic’ now roughly equates to ‘quite good’, ‘legendary’ to ‘you might have heard of him/her/it’, and ‘national treasure’ to anyone who is generally presumed to be liked but is wholly inadequate in their chosen public-facing profession. There’s even an equivalent in our cosy little world: has any word suffered more than ‘barnfind’?

We are all to blame, of course, not least the hacks, dealers and auction houses, but what started as a valid romantic description for that stashed California Spyder discovered in and dragged out of the remote barn where it had been hidden from the world half a century ago, is now equally applied to a dusty Mk3 Escort that has been in a lock-up for four months since the MoT expired. That’s progress, but it’s a bit of a pain when there is a genuine barnfind.

And that’s what we have here, just to prove that they really do still happen. It is a 1934 Aston Martin MkII, which, because of its astonishing originality, not only offers us a near-unique insight into what these cars were like in period, but also is one of the earliest virtually untouched survivors – Aston Martin having barely built 300 cars when this one was constructed. It is known by everyone involved with it as 402, after its chassis B4/402/S.

With MkII and Ulster chassis numbers starting at 400, that means this car was actually only the third of the type constructed at Victoria Road, Feltham, in February 1934 and would have been manufactured alongside what is recognised as being in effect the first Ulster, chassis 403.

Coming mid-way through what is known as Aston’s Bertelli era (after driving force AC ‘Bert’ Bertelli), the MkII was developed from the Le Mans, but with a much stiffer chassis, transverse front damping, plus uprated engine and brakes. Today, it is probably the most underappreciated of all the cognoscenti pre-war Astons. After all, production started at the same time as the ultra-desirable Ulster replicas of the team cars, one of which (LM20) came third at Le Mans in 1935, yet the differences barely stretch beyond the cylinder head (the advantages of which have been largely rendered vestigial by technological advances, of which more later), and the chassis number.

Of course, getting into the Mille Miglia is a bit easier in an Ulster, which also could come with more rakish, two-seater bodywork, but does that really warrant the fact that an Ulster will set you back £1.5million, compared with £300,000-400,000 for a good MkII?

For the MkII, Aston Martin steadfastly continued on its commercially foolhardy path of building pretty much everything in-house when other manufacturers were sourcing whatever they could elsewhere and focusing their energies on assembly, which was cheaper. Yes, it has an ENV rear axle and bought-in instruments and lights, but all else, whether brakes or gearbox or even filler cap, was Aston’s own. This insistence on self-sufficiency rather than buying in bulk from Filler Caps R Us helps to explain both why the cars were so expensive new (ferociously so for a 1.5-litre) and why even then the company made no money.

It never has, of course, but that hasn’t stopped a long line of misty-eyed entrepreneurs buying into the dream for more than a century. Aston’s financial history has always been a train wreck: even Bertelli was advised against throwing his lot in, while the Sutherland family chose to finance Aston Martin rather than take on the UK franchise for Coca-Cola. Oops. Ford is reputed to have been on the verge of signing Aston’s death warrant many a time before a small voice whispered to successive managers: ‘Do you really want to be the person who killed Aston?’ Instead, the Blue Oval giant just filched the grille shape and moved on.

As the company’s historian Steve Waddingham says, there is an almost karmic way in which Aston has never left any of its string of suitors entirely destitute: ‘Part of the magic is that no-one was totally destroyed by Aston Martin and everyone walked away and lived more or less happily ever after. Even Lionel Martin. No sooner had the company folded than he inherited a Lincolnshire quarry. It’s almost impossible to put your finger on the allure,

but there is something magical about it and it has some weird effect on people even today. There were hundreds of British carmakers in the 1920s and ’30s, many of them very profitable, so it defies all logic that one of the only survivors never made any money at all.’

He is supported by Ecurie Bertelli co-proprietor Robert Blakemore: ‘The exquisite quality and intense craftsmanship of the pre-war cars helps explain how, during those early years, Aston Martin managed to consistently convert the significant interest in, and devotion to, its sports cars into a loss while also explaining the cars’ remarkable survival.’

With his wife Ali, Blakemore has been at the helm of the pre-war Aston specialist for the past seven years. These two pilots bought into it after taking redundancy from FlyBe when they had a young family, but Robert’s Aston history goes back a lot further. He says: ‘I was about ten when I first went in an Aston. My father bought a MkII virtually the same as this one from Morntane Engineering – which became Ecurie Bertelli – then bought a Le Mans, and then he sold both to buy an Ulster. I used to come to this very building as a young teen and watch Ecurie Bertelli restoring the Le Mans and, having first driven a pre-war Aston when

‘It offers us insight into what these cars were like in period, and it’s one of the earliest untouched survivors’





‘The owner ran and raced it until 1969, when he took it off the road with an engine issue... for 50 years’

I was 14, as soon as I passed my test at 17 I was insured on and drove the Le Mans. These cars are in my DNA.’

Blakemore first met pre-war Aston guru Andy Bell – known to have driven over 300 of the 450 (of 681 built) pre-war survivors – at the age of 12, and was therefore just the man to take over when Bell wanted to retire. You read that right, by the way: total pre-war Aston production was about half the run of the DB5 alone. Even though the company has never exactly dabbled in mass production (it is expected to make its 100,000th car in 2021, its 108th year in business), that makes the pre-war stock especially rare. And the more you delve into it, the rarer 402 gets. Consider that all MkIIs (short-chassis, long-chassis, Ulster, saloon and so on) totalled 165, that only 61 were 2/4-seaters such as this, that attrition has taken care of a good few of those and that most others have been restored at least once, and this one then seems just a bit special.

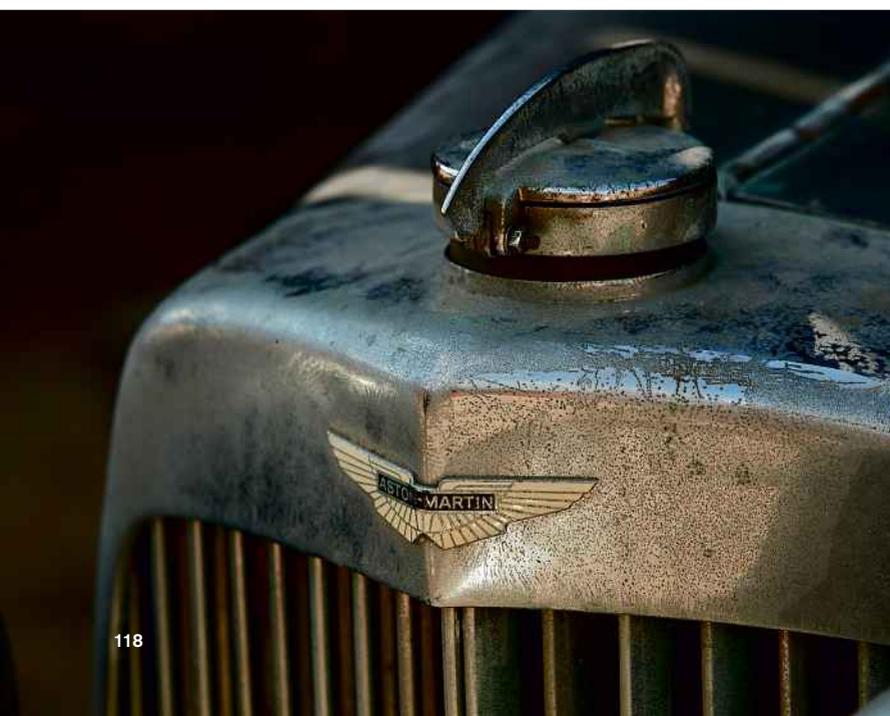
That’s why, despite a history with the marque that should make him pretty hard to faze, Robert Blakemore still gets incredibly excited about this rediscovery: ‘We knew where it was, of course, but the barnfind element is when a long-term owner finally decides that they want to do something with a car that is languishing.’

That owner was Tony Bubb from Surrey, who bought 402 in 1962 and ran and raced it until 1969, when he took it off the road with an engine issue. As so often happens, a growing family and a busy engineering business distracted him ... for 50 years! Realising he would never get it back on the road, Bubb lined up 402 for auction at Bonhams but, when Covid-19 put paid to that sale, middleman Blakemore stepped in and bought it himself.

‘There are maybe only one or two other examples as original as this in the world,’ he explains. ‘All that I can see that is wrong are the radiator and the retrimmed front seats. This isn’t just rare, it’s once-in-a-lifetime original. There are probably between five and eight cars that we know of that are yet to be restored, but they are too far-gone to be conserved in the way that 402 could be. That is what makes this car unique.’

Since 402 came to light, its history has been painstakingly researched by Steve Waddingham, who joined Aston at 19 and has served 27 years, most recently in this new capacity. He has been working with Blakemore and Bell at Ecurie Bertelli as well as the pre-war Aston community to track its past, especially the ‘tricky’ 1920s to 1940s period.

Its first owner was the actor Sir Ralph Richardson, a contemporary of Gielgud and Olivier who, though primarily a stagemeister, also starred in a host of movies including *A Long Day’s Journey Into Night* and *Doctor*





Above, below and opposite
This is what 50 years in a garage does to an unprotected thoroughbred – though it is complete and largely original (bar retrimmed front seats and an incorrect radiator), which means the task ahead is more conservation than restoration.



BARNFIND ASTON



Clockwise, from above left
Chassis 402 has a celebrated history as a road car; it was also campaigned by Tony Bubb in the 1960s;
superb period photo shows Aston Martin MkII production at Victoria Road in Feltham, circa 1935.





Zhivago. You needed to be very wealthy to buy a new Aston Martin then, but you didn't need a driving test, which was yet to be introduced and is thought to explain why many cars found their second owners very quickly, having instantly put the frighteners on their first.

In this case, the next known owner after Richardson was 'Captain' JH Thomas, who claimed to be number five in the owners' club and which means he must have owned 402 in 1935. Then came GL Hawkins, someone who kept it only for a couple of years before selling to Leicester-based Scottish GP Dr Cecil Gibson, who became the Aston Martin Owners' Club's chief medical officer and notably invited James Bond, via Ian Fleming, to join the club. Fleming responded that as neither he nor Bond actually owned an Aston Martin, he had forwarded the request to the M16 motor pool. A Mr GR Edmondson from Woking was the fifth owner, but owned it for barely any time before Tony Bubb snapped it up in 1962 for £365 with a £10 deposit, marginally cheaper than buying a new Mini or Ford Anglia at the time.

So, with 402 now finally liberated from Bubb's barn, the \$64,000 question is: what happens next? Blakemore is not about to tell other people how to spend their money, but he is quietly determined that 402 should be conserved rather than restored: 'Conservation is always more satisfying than restoration. You can go out and buy a restored MkII quite easily, but this is probably the last one you could buy in this original yet salvageable state.'

Taking the preservation route to putting it back on the road would take about 1500 hours over 10-12 months,



'You needed to be wealthy to buy a new Aston Martin then, but you didn't need a driving test'



which is pretty much the same as a restoration anyway. The chassis is solid – Aston’s open C-section means there is nowhere for water to pool, so the pre-war cars usually are – and even the body and ash frame could be retained, but Blakemore would leave the engine options open: ‘This one is totally original and just needed reassembly but usually we recommend that people retain the original on one side and get a new unit for daily use because it is quicker, cheaper, more reliable... and preserves the original as it should be.’

This not only overcomes a design fault that’s exacerbated on 90-year-old metal – blocks crack because of weak, exposed stud holes too close to the bores – but, with mods, will give 6000rpm in standard spec and 7000rpm for a racer, and some 110bhp instead of the 73 of the original. That’s performance that outstrips even the Ulsters.

Having started delving into 402’s past, Waddingham agrees that the fingerprints of history should not be wiped from it: ‘As an historian, to have a car for which you can find pretty much all the history going back to day one is one-off. And to have that history not only on paper, but embodied in and imprinted on every inch of the metal, wood and leather, as in this car, is almost unprecedented. The big thing for me is to confirm that the person I think was owner number two [Capt Thomas] *did* buy it very early on because that would mean it’s had only six owners from new, which would be amazing.’

I agree with them both, of course, because Aston should be about so much more than James Bond and Le Mans 1959; it should encompass Prince Bira, Count Zborowski and real-life spy St John Horsfall, whose most famous mission was actually devised by Ian Fleming. But then it is not my money and I am a hopeless old car romantic.

What I *can* tell you, having driven a MkII on the road (on Avons) in the past, is that once the conservation/preservation/restoration is complete, the new owner will be in the glorious position of experiencing exactly how little Aston Martin has deviated from its mission since Day One. It has never wavered from delivering exciting and fine-handling, nimble two- and four-seaters, and the MkII is no different. They are wonderful cars to drive, understeering slightly and allowing you to pilot them on the throttle and set up endless predictable four-wheel drifts (especially on loose surfaces), so gentle and with never a hint of snap. Even with a standard, original engine it can easily keep up with modern traffic, though with ‘flowing and other mods you can lollop along at 70mph and hit 90 with ease. The Aston brakes, which are surprisingly good, can stay standard. A MkII is so usable you can go pretty much anywhere and do anything in it. Quick and nimble enough to be competitive on any event; comfortable, reliable and civilised enough to drive there in. Or just go to the pub in it. Over to you ... **Car**

Above
Of 165 MkIIs made, it’s likely that this early example is unique in its largely untouched, as-built condition.



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1934 Aston Martin Mark II - completely unrestored, £ POA

Only the third Mark II ever built, this vehicle has lain undisturbed for the past 51 years, and was first owned by actor Sir Ralph Richardson. Prior to acquisition by Ecurie Bertelli, the previous owner removed the engine in 1969 planning to rebuild it but the project never moved on. As a result, this car has remained astonishingly original and in sound condition, with engine and all other components retained. Please enquire for full details of this once-in-a-lifetime project opportunity.

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Classic Aston Martin tyres from Pirelli



Longstone Tyres is pleased to announce the range of period-style Pirellis now available again for classic Aston Martins



FELTHAM DAVID BROWN CARS

In the 1940s and '50s the majority of the world's best sports cars ran on 16in wheels fitted with 6.00V16 crossply tyres. But for some time there hadn't been a crossply tyre that holds the V-speed rating.

Recently, however, Pirelli's contribution to the world of historic car tyres has been substantial, as it has increased its range of important period rubber.

Driven by the need to make correct tyres for a Maserati 250F, development started on a high-performance crossply tyre. As you can imagine, there has not been a great demand for crossply tyres within Pirelli for some considerable time. Three carcass structures were developed for the planned re-development of the 6.00V16 Stella Bianca tyre of the 1940s and '50s. They were shipped over to Longstone Tyres along with two tyre technicians. A day of testing was arranged with three drivers and a pair of 1950s sports cars.

The decision was unanimous: all three drivers chose the same carcass design for its responsive handling, and so the new production of the Pirelli 6.00V16 Stella Bianca crossply tyre was put into production at the beginning of 2019. The result of this is that there is now a genuine, period V-speed-rated crossply tyre available

for the Feltham car: DB2, DB2/4, DB MkIII and the early DB4.

In 1952 Pirelli developed its Cinturato radial tyre: for the first time a radial tyre suited to sports cars was available. This groundbreaking development was taken up immediately by Lancia, Ferrari, Lotus, Alfa Romeo, Maserati and more.

This exotic, new, European tyre technology did not come cheap. However, if you were prepared to spend the money, David Brown's Aston Martin offered the Pirelli 185VR16 Cinturato CA67 as its high-tech radial upgrade.

DB4, DB5 & DB6

When the 1960s arrived, the top-brass cars started being fitted with 15in wheels. Aston Martin was not to be left behind, the later DB4 running on 15in wheels with 6.70V15 crossplies or 185VR15 radials. This tyre fitment continued through the DB5 to the DB6 Series 1.

There isn't currently a correct crossply tyre with a suitable speed rating. However, as the 1960s developed, the opportunity to maintain higher cruising speeds on motorways and autobahns drove a greater migration towards radial tyres, and so Aston Martin began fitting the 185VR15 Pirelli Cinturato CA67 radial.



Clockwise from far left
Pirelli Cinturato CA67 fills the wheelarches of the Aston Martin DB2/4; Lamborghini's Miura was responsible for a new range of performance-rated tyres, of which Aston Martin took full advantage for the V8 Vantage; DB4 GT makes full use of Pirelli Cinturato radials on Borrani wire wheels.

If you really wanted to push the boat out, Aston Martin offered aluminium-rimmed lightweight Ruote Borrani wire wheels too, as fitted to the DB4 GT Zagato and various James Bond cars. They are still a fabulous enhancement to an already fabulous car.

DB6 & DBS

In the mid-1960s tyre technology moved on. Pirelli developed the ability to make a 205mm-section tyre, able to withstand the power and speed of cars such as the Ferrari 500 Superfast, Maserati 5000GT, Iso Grifo and Lamborghini Miura P400.

Again, Aston Martin was up there with them. The wheelarches of the DB6 Series 2 were flared to accommodate the same 205VR15 Pirelli Cinturato CN72. A crossply 815V15 tyre was also offered.

If you study *The Persuaders!* carefully enough, you will notice that Lord Brett Rupert George Robert Mark Anthony Andrew Sinclair, being a discerning gentleman, stuck with the Aston Martin fitment on his six-cylinder DBS. It wore 205VR15 Pirelli Cinturato CN72 tyres.

V8 VANTAGE

When Lamborghini developed the later SV version of its fabulous Miura, the power was astounding. A massive rear tyre was

needed to transmit that power to the ground. Pirelli developed the Cinturato CN12, and was then able to make a tyre in the 255/60R15 size!

A similarly brutal amount of power and torque was also available from Aston Martin's V8 Vantage of the late 1970s, and the same enormous tyres were required as a result.

It's worth noting that the W speed rating had not been invented in those days, but the current 255/60WR15 Cinturato CN12 production from Pirelli is speed-rated as capable of maintaining 170mph continuously for one hour.

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Oh yes, and they look great, too!

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PIRELLI CINTURATO CA67

The original sports car radial tyre, from the 1950s through the '60s and into the '70s. As fitted to the DB4 GT Zagato Borrani wheel – THE works upgrade for '50s and '60s DB models.



PIRELLI CINTURATO CN72

Original equipment on Maserati 5000GT, Iso Grifo and Ferrari 500 SuperFast. The DB6 Series 2 had flared wheelarches to fit the 205VR15 CN72, the largest tyre available for mid-1960s GT cars.



PIRELLI CINTURATO CN12

Lamborghini needed the enormous 255/60WR15 CN12 on the rear of the 170mph Miura SV. Aston Martin needed them all-round for its 170mph late-1970s V8 Vantage.

OCTANE CARS

OWNING + DRIVING + MAINTAINING



Tales of the unexpected



1966 MORETTI 850 SPORTIVA

RICHARD HESELTINE

IT'S A TERRIBLE thing, obsession. When it comes to cars, I tend to veer towards the strange stuff. Moths show greater resistance to flame. More than anything, though, I have craved

an 'etceterino' – a small-series Italian car – for as long as I can remember. Scroll back to 2016 and a visit to McGrath Maserati led to the principal, Andy Heywood, showing me around his secret stash. And there it was: a first-series Moretti 850 Sportiva, one of my all-time dream cars. What's more, it was for sale.

The car pictured here isn't it. Unfortunately, the sale of the Lamborghini Espada I co-owned

with Mark Dixon took longer to conclude than expected, and I missed out on Andy's car by a few days. And thus started a two-year odyssey to find a replacement.

I looked at a Sportiva in the Netherlands but it was rotten to the core. Then I almost bought one at a show in Italy, only to lose out to a Belgian dealer. I had all but given up on my quest when I was tipped off about a Moretti in West Sussex.

My long-time pal, Paul de Turris of DTR European Sports Cars, had been to visit Mr Speedlux in West Sussex to view an Abarth. While on site, he spotted an unusual shape beneath a dust sheet, sneaked a peek, and rather excitedly texted me. There was, however, a slight problem in that it belonged to the boss, Clive Winstone, and it had been his car for five years. He had acquired it from the original owner's family



'I'd mentally acquired the Moretti within seconds of clapping eyes on it. Almost all the metal was original, and the engine was strong. A day later, a deal was struck'



and wasn't sure he wanted to sell. Nevertheless, a date was arranged for me to have a look at it, with Paul inspecting the car for me.

The upshot is that I had mentally acquired the Moretti within seconds of clapping eyes on it. Paul did his thing, opined that almost all of the metal was original, and the engine was strong. A day later, a deal was struck. That was back in December 2018.

Unfortunately, things then took a turn. I was in the midst of house renovation, then two loved ones were taken seriously ill, and... you get the idea. The upshot? I have driven the car only twice, the last time in October after Paul disinterred it from storage.

It really is a magic little thing, despite being in essence a Fiat 850 in designer lingerie. It isn't perfect, but it is rust-free, and it sounds surprisingly exotic for

Clockwise, from top left Not, not a Fiat Dino but a Fiat 850-based Moretti; no, not a Fiat Dino, etc; specialist Paul de Turris gives it a once-over, ready for Richard to drive it. Twice.

something packing all of 843cc. Paul is attending to various 'issues' during the winter, more of which later, and I intend using the car a lot in 2021. My Ahab-like obsession has come good.

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 PI
- 1968 Jensen Interceptor

JOHN SIMISTER

Contributor

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

RICHARD HESELTINE

Contributor

- 1966 Moretti 850 Sportiva
- 1971 Honda Z600

MASSIMO DELBÒ

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 16v
- 1994 Toyota Celica GT-Four
- 1996 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

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 Coupe
- 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

- 1962 VW Beetle 1600
- 1969 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.

Reasons to be cheerful



1968 JENSEN INTERCEPTOR

JAMES ELLIOTT

ONE OF THE few things that trundled along more or less unaffected by 2020 was the slow rejuvenation of my Jensen. In fact, given the progress made and the way it is now going, I may have to upgrade that description to 'restoration'. An entirely predictable scaling-up from the original mission to 'just make it solid and presentable'.

When I saw the Jensen back in October, it was a day of very mixed emotions. The car looked absolutely awful, its holes and rust and horrors exposed for all to see. But the upside was that, at that stage, it couldn't possibly have got any worse and I left with a spring in my step, knowing that the next time I saw the car it could only be better.

There were other reasons to be cheerful, too. Several parts were actually far better than I had dared to expect, including the tailgate, the channels under the rear windows (which always rot through) and the A-pillars. Big cabbage patches of 'surface' rust on the exterior bodywork, which surely meant that real horrors lay beneath, really were restricted to the outer panels. Phew.

When I next caught up with Autostilo boss Massimo Olimpì and workshop manager Andrew in December, it was fantastic to see the evidence of the corner being turned, the bracing on the driver's side gone and a lovely new sill in place. Better still was some really neat butt-welding above it, where there was just rotten metal and fresh air before. I'm dead chuffed. Massimo and Andrew



reckon there will be plenty more progress to see if I go back a month later; let's hope so, because I am getting rather overexcited at the prospect of getting the Jensen back for the spring or summer.

Best result so far, however, has been sourcing a repair section for the bonnet frame, which was quite badly rotted. Not wanting to shell out for an entire frame, or even bonnet and frame, I had a moment of rare inspiration when I recalled reading a thread on the Jensen Owners' Club website about Jacek Pogrzeba in Poland, who is building an Interceptor from scratch. Seriously, he has built the chassis and every panel himself. I contacted him through social media, he made up just the section I needed and shipped it, my mystery package arriving in a white van at 2am on a Saturday morning. The cherry on top was the cost: not actual money but

£100-worth of bushes for a Bedford CF that I handed to the driver to take back to Jacek in Katowice. This episode is one of the many reasons why I so love the classic car world!

As is Mark Dixon putting me onto a massively heavy metal Jensen sign on eBay, which I subsequently snapped up. So far its origins remain a mystery so, if anyone knows, please share.

Above and below

There's less of James' Jensen than once there was, but what remains is rather more solid; new bonnet piece sourced from Poland; heavy metal sign sourced from eBay.



Wagon wheels



2006 VOLVO XC70
MARK DIXON

WE ALL TURN into our parents eventually, and I know just when it happened to me: driving through the Cotswolds one evening in the Volvo estate, listening to *Friday Night is Music Night* on Radio 2. (In my defence, the show's theme that week was great film scores, so it was at least acceptably blokey.)

The moment was especially poignant because I inherited this car from my father, who died quite suddenly from cancer five years ago. I'd never seen myself as owning a Volvo but I've since become smitten. It's a lovely old battlewagon, supremely relaxing to drive and yet with remarkable punch from its 185bhp five-pot turbodiesel. I think it looks great, too; a definite modern classic.

The XC70 has all-wheel drive, and normally I'd have swapped to my set of spare alloys and winter tyres by now, for ultimate cold-weather grip – but, as described in *Octane* 207, I fitted a set of Goodyear 4Season tyres back in May. These tyres are designed to be used year-round, in winter as well as summer, to avoid the faff of having to swap wheels

over twice a year. Until recently, they'd not had to deal with anything worse than mild and wet weather, but an inch or two of snow over Christmas seemed the ideal opportunity to try them in more challenging conditions.

The result? Very impressive! OK, the snow wasn't deep or compacted, and I could sense that the Goodyears weren't quite as effective as my Dunlop Ultragrip 'winters' in terms of braking and steering, but they kept the Volvo moving where summer tyres would have failed miserably.

Besides its all-wheel-drive capability, the Volvo's other great virtue is, of course, its huge loadspace. A trip to collect a 1920s 'BP' enamel sign for the workshop wall was a piece of cake, the 48in by 30in sign looking almost lost in the back of the car. My dad liked quality kit, and I now totally understand why he bought the XC70. It's the most useful vehicle I've ever owned.

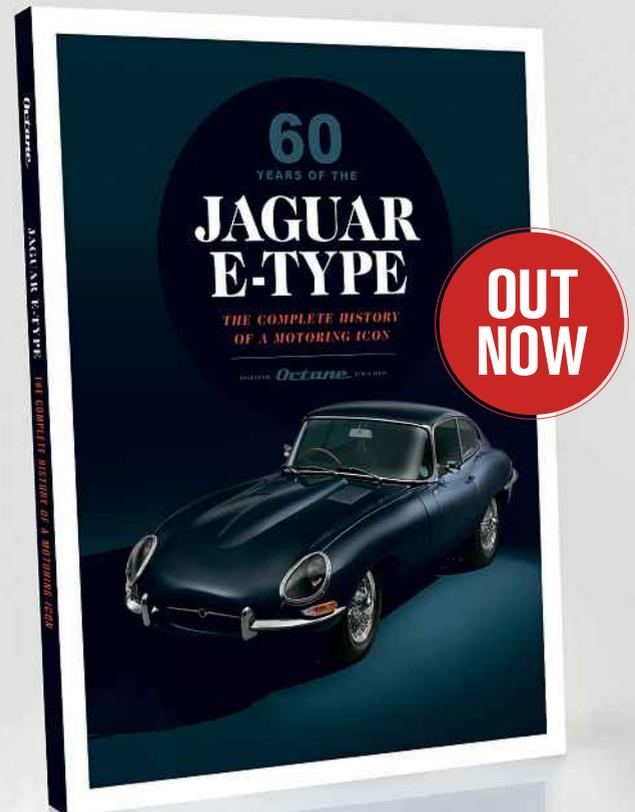
Below

Volvo swallowed a large 1920s enamel sign with ease; all-season tyres have proved their worth.



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The tensioner mounts



1955 JAGUAR XK140
ROBERT COUCHER



I'D TAKEN THE Jaguar down to Twyford Moors for a clutch upgrade – pretty standard stuff, except that with an XK140 it's an engine-out job. And an XK lump requires quite a degree of heavy lifting. So, with the engine removed, I casually asked Ian and the team to take a look at the lazy chain tensioner, as it's apparently easier to get at the front engine cover with the engine on a stand.

Crikey! I didn't realise that the engine had to be almost completely disassembled in the process. Head and sump removed; decapitated and disembowelled, if you like. Looking at this 'work in progress' photo, above, I nearly had a heart attack. But to these stout fellows in Clanfield, stripping a lusty XK engine is bread and butter, as it's what they do day in, day out.

So, away with the old-style tensioner and in with the new: the preferred choice of Jaguar XK racing engine builders. As you see, it is a more robust and better-engineered piece of kit, made of phenolic resin, which costs £155 but requires quite a few man-hours to fit. Should I have had this all done or left well alone? The engine in my XK has always run

Above and right State of stripdown following removal shocked Coucher, but made for diaphragm clutch, lightened flywheel and new, improved tensioner.

quietly and smoothly, so a timing chain rattle at start-up was never going to be acceptable. Yes, it had to be sorted out properly with this improved tensioner, which will ensure reliability and longevity.

As mentioned last month, the heavy, old-tech spring clutch is being replaced with an improved diaphragm unit, matched to the beautifully machined, lightened flywheel, and the whole lot is balanced as a complete unit. The clutch will now be operated by a roller release bearing and, even though it remains mechanical, it promises a lighter pedal action.

Lead mechanic Barry has spent time sorting out the linkages and bushes between the clutch and pedal to ensure it all operates as smoothly as possible, without the need to convert to a complicated hydraulic set-up. While this job is becoming bigger all the time, it's certainly getting better.

THANKS TO Jaguar specialist Twyford Moors, jagxk.com, +44 (0)2392 570900.





2001 Ferrari Barchetta Pininfarina
Trophy Example No. 13 of Only 448 with 4,862 miles



Family gathering



2000 HONDA
INTEGRA TYPE R
MATTHEW HAYWARD

PART OF ME hates being that smug classic car owner, but I couldn't resist taking the Integra along to the recent Civic Type R launch. Not that I ever need an excuse to drive the DC2, but it always intrigues me to gain a little bit of perspective.

The new 316bhp Civic Type R (see *Octane* 211) is a monster, developing roughly 130bhp more than my Integra, but there are similarities. Neither looks particularly subtle (or pretty) but it's the disregard for civility that gives both cars their character. On the road both display split personalities; both, when driven normally, are docile and easy to live with. Let's not forget their excellent gearshifts, either.

Old and new cars are both exceptional to drive quickly, although 'quickly' arrives at an entirely different threshold in

each. While there's no doubting the DC2's ability to get you into trouble on the road, we can only really push the Civic close to its limits on track. No 9000rpm symphony for the turbo car, but that's just a reality of modern life.

I was also pleased to see the EP3 and FN2-generation Civic Type Rs available for short drives. The EP3 'breadvan' really kickstarted the 200bhp hot hatch market in the early 2000s: it's light, nimble and has a great engine and transmission. It's already seeing a resurgence in values as good examples become thin on the ground. And, although the 'spaceship' FN2 has never been as highly regarded, I have a particular soft spot for this, too. Its ultra-firm (and less sophisticated) suspension came in for some criticism when new, but it has the same great drivetrain, fantastic interior and a much more attractive exterior.

Swapping straight back into the Integra, two things strike me. First, its compact size is refreshing. Then the tingling sensation on the back of my



neck confirms my immediate second thought: I wouldn't trade the Integra for any of the later models. It was one of a short list of cars that I genuinely lusted after as I was growing up, but when I bought this one in January 2020 as an early 30th birthday present to myself, I worried that it might not live up to expectations. Needlessly so, as it turns out.

While the year hasn't been the most fulfilling in many respects, I have at least enjoyed putting some miles on the Integra. Aside from temporarily taking over daily duties last month while my Audi A2 was having its cooling

Above and below FN2 'spaceship' (red) and EP3 'breadvan'; Matthew's Integra (the white car) with every Type R generation since those above.

system rebuilt, exhaust replaced and various other issues remedied, this trip to Oxfordshire was its final planned run before I wound down its use for the year. It's earned a rest, and I want to get underneath it for some preventative maintenance.

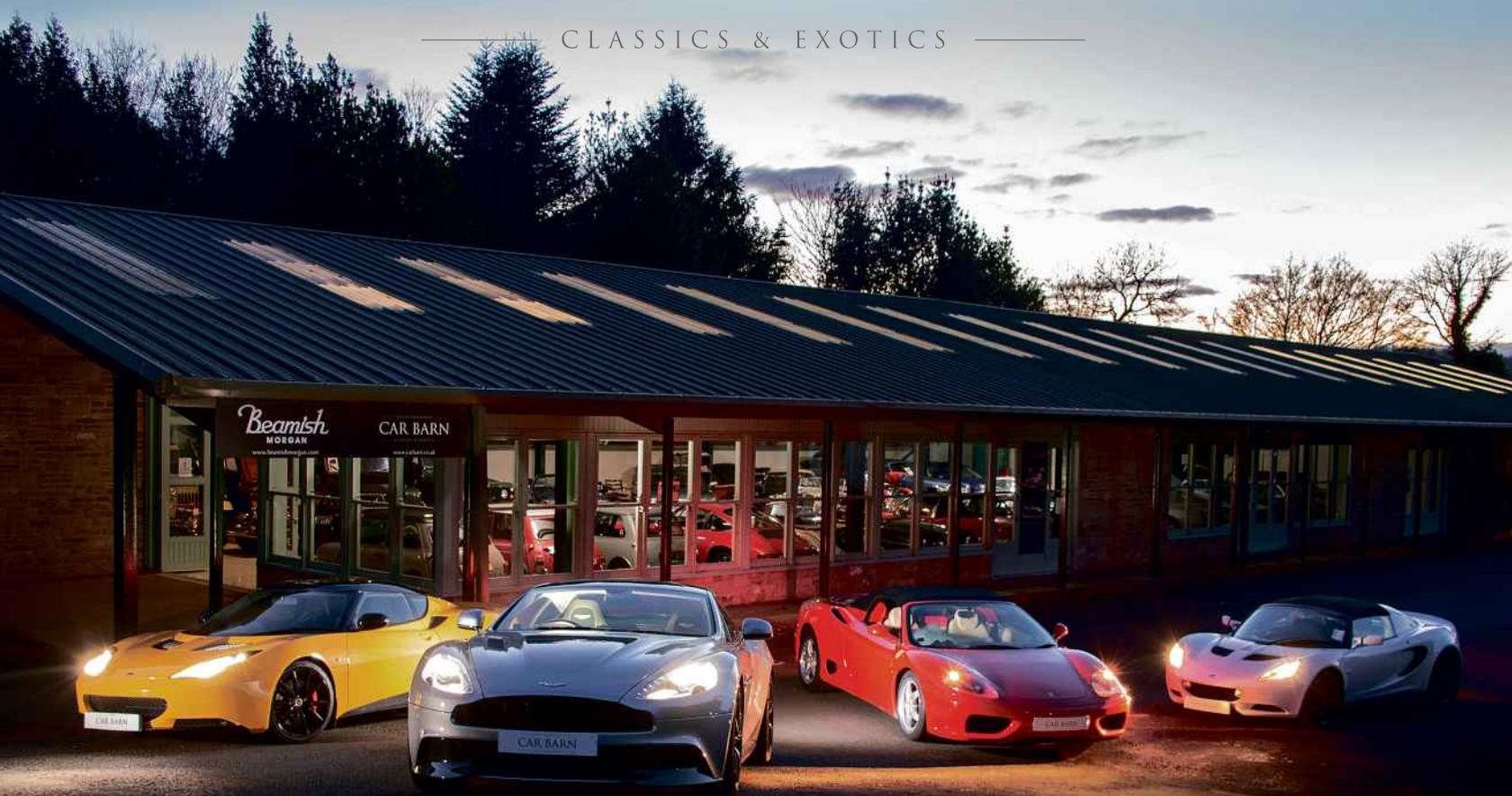
Goodness knows what 2021 will hold in store, but I plan on making up for the lack of memorable birthday celebrations last year with a trip. Preferably to somewhere with excellent roads.



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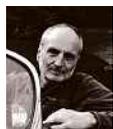
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Attack of the marauding moths



1963 TATRA 603
DELWYN MALLETT

SADLY, I HAVE to report that my Tatra T603 has redefined the term 'moth eaten'. While the car has been in storage, the headlining has served as a massive banquet for a marauding horde of voracious *tineola bisselliella* larvae. That's the posh name for the common clothes moth.

Undisturbed for nearly two years, the corpses of thousands of deceased moths were scattered throughout the interior: I recoiled in shock on seeing them. It seemed sensible to get the Tatra into the fresh air so that I could tackle the task of cleaning out the newly musty and dusty interior. After I had connected a fresh battery and primed the carburettors by pumping up fuel using the lever on the mechanical pump, with just a few churns on the starter the 603 fired up – not bad for the first time in two years.

Because the car was parked nose-in, I attempted to engage

reverse but only succeeded in provoking a very noisy crash of gears. Damn! Clutch stuck, I concluded – but incorrectly, as it later turned out. I then attempted a brute-force remedy. Selecting reverse with the engine not running, I pressed the starter, hoping to jar the clutch free. It has worked for me in the past but this time it was not to be. A lurch backwards was followed by the inevitable stall. Another go. Similar result.

I abandoned the mission before serious damage was inflicted, and discovered that the column shift was locked in position. Double damn! My moth incubator was well and truly stuck. An away-day for ace mechanic Janos, fresh from fettling my Cord, was clearly on the cards.

On arrival, the sympathetic Janos asked a fairly obvious question, which (embarrassingly) I had failed to ask myself: 'Is it a mechanical or hydraulic clutch?' Even though, years earlier, I had replaced the clutch myself, I had forgotten and assumed it was mechanical, as with most of my old bangers. Fortunately those thoughtful Tatra engineers had

made access relatively easy via a large inspection hatch behind the rear seat. A quick look established that it was indeed hydraulic and that it shares its fluid with that of the brakes, once supplied by the now empty reservoir under the front bonnet.

A short while later, after some bleeding, we had a clutch but no brakes. Inevitably, after several static years, all four wheels were reluctant to turn. With Janos doing the hard horizontal work and yours truly taking it easy at the pedal, after a few hours we had brakes, too. The good news is that I now have a mobile Tatra 603. The bad news is that it's currently uninhabitable.

Above and below

Janos the mechanic frees off the Tatra's clutch after two years in storage; moth-eaten interior is going to take rather more work...



OTHER NEWS

'Rebuilding the Morgan 4/4's suspension has turned it from a spine-breaking nightmare of a car to drive into something quite decent – I hope. Full details next month'

Matthew Howell

'Stripping the body of my 1952 Studebaker has revealed more issues than expected, but I have every faith that Jeff the restorer will rectify them in a timely manner'

Sarah Bradley

'Took the BMW for a low-speed lap of Silverstone's Lap Land, the circuit's Christmas light show. Wife and kids loved it, but it was too wet to take the roof down, sadly'

Glen Waddington

'I need a new project. A Lancia Fulvia Coupé caught my eye, but now lockdown has tightened again and I can't go to view it. And lockdown is, of course, when we need these things the most'

John Simister

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by Octane staff and contributors

OVERDRIVE

Other interesting cars we've been driving



**Celebrating
more than
130 years
of history**

*Between lockdowns,
Mercedes-Benz opened
its toy-box for one lucky
Octane staffer...*



Clockwise, from bottom left Matthew sets off in a replica of the world's very first car; less than two decades on, the motoring world had progressed to this Mercedes-Simplex racer; crazy G-wagen 4x4² features portal axles.



MERCEDES-BENZ MULTITUDE

MATTHEW HAYWARD

LIKE SO MANY things in 2020, much of Mercedes-Benz Classic's planned activity was curtailed by Covid constraints, but that didn't stop the company celebrating more than 130 years of motoring history during that brief window before restrictions were reinstated. *Octane* joined its 'Dream Drives' event at the Immingen vehicle test track, the company's newest and most impressive facility. Normally the track plays its part in prototype vehicle development; today it's the perfect environment for experiencing a huge variety of cars. So let's start at the very beginning...

1886 Benz Patent-Motorwagen

There's only one known original survivor, and that's in a museum. So what we have here is one of a few very nicely built reproductions, lovingly crafted by Crosthwaite & Gardiner for Mercedes as part of the company's 125th anniversary celebrations.

Before climbing up onto the precarious-looking seat, I'm invited to start the engine. It's primed and ready to go, as am I, so I attempt to spin the large wheel on the back, pushing the 954cc single-piston engine into life. Not quite. A couple more tries, and then the puzzled Mercedes technician takes over and... Nope, it still won't go!

It's quite a warm day and this engine doesn't have any form of cooling, so perhaps the fuel is vapourising? All I know is that the mechanics begin dismantling the engine and flushing it through

with cold water. After about ten minutes of tinkering, the *chuff-chuff-chuff* of the world's first internal combustion-engined car kicks into life. It's hard not to feel some of the excitement that must have surrounded this thing when it fired-up 134 years ago.

The controls are beautifully simple. The single front wheel is turned directly by a tiller, and a single lever to the left of the driver acts as both throttle and brake. Here in this flat, open space it feels happy enough to get up to cruising speed – which feels close to 10mph. Steering the Patent-Motorwagen at that speed, even minor adjustments are mildly terrifying, yet it's remarkably easy to drive. A core principle that seems to have endured.

1903 Mercedes-Simplex 40hp

A passenger ride is enough to confirm that things have

progressed quite a long way in 17 years. You've possibly seen this car blating around at Goodwood over the years, with the same grey-haired German gentleman behind the wheel.

Powered by a 40bhp 6.8-litre four-cylinder, the Simplex – named because it's so easy to operate – is relatively quick and agile enough to be a lot of fun on this tight and twisty little course. I can't help but laugh when the driver locks the rear wheels on the way back into the parking area, with a huge grin on his face.

2015 Mercedes-Benz G500 4x4²

And now for something completely different. This wild-looking G-Wagen started out as a Geneva motor show one-off, but enough people badgered Mercedes that the company put it into production. It uses the huge portal axles and geared wheelhubs

first seen on the six-wheeled G63 AMG 6x6, which not only give it considerably more ground clearance but also much more impressive off-road ability than the regular G500. The V8 sounds fairly subdued, and it provides an easily controllable wave of low-down torque that makes light work of the off-road course.

The trickiest part requires the use of both diff locks and low-range, but taken slowly it's no trouble at all. It's not my first time off-roading, but learning to position the car takes some care, thanks to those huge wheelarch extensions. A silly, hi-vis yellow, V8-powered monster truck: what's not to like?

1955 300SL Gullwing

While all of my colleagues have driven countless Gullwings over the years, this is a first for me. It might not be a 1000-mile jaunt across Southern Europe, but a few laps of Immendingen's high-speed bowl are enough to appreciate why this would be the perfect tool

for such a job. Getting in is a slight squeeze, but there's no doubt that this sports car is one of the finest all-rounders ever built.

At 65 years old, this example demonstrates how accomplished and extraordinarily well-polished the Gullwing was. The free-revving 3.0-litre straight-six is intoxicating, while the steering, chassis and brakes help to disguise the car's age. It's so capable, so stable, and does it all so easily. I feel a theme developing here...

1970 C111-II

The second of three gullwing-doored cars driven on the day, this priceless C111 prototype (the same car tested by Glen Waddington back in *Octane* 146) was unusual for its type in having been built with a 3.5-litre petrol V8 engine. Intended as a benchmark for the experimental rotary-engined cars it was built alongside, it's still intriguing from a technical standpoint thanks to the advanced multi-link rear suspension and incredibly



slippery profile. And it's hard not to enjoy the sound of a (surprisingly noisy) 200bhp V8 sitting behind your head, too.

Three short laps of the same derestricted loop give plenty of time to appreciate its stability and surprising refinement at Autobahn speeds. Such a shame that the Wankel-powered car isn't running today, though.

1980 600 Pullman Limousine

As technical masterpieces go, the 600 Pullman dwarfs everything else here. And as much as I want to drive this wonderful limousine, I'm enjoying a passenger ride in

the back first. That's how it was meant to be experienced, after all. There are buttons and switches galore, to operate all the hydraulic features: windows, seats and more, all acting with such silent conviction – better than any Rolls. Notoriously complicated and expensive to maintain, there's nothing else like it.

Behind the wheel, it's just as staggering. In usual Mercedes fashion, the power steering is light and devoid of feel but responsive. Its 6.3-litre engine was the first V8 to be used in a Mercedes-Benz passenger car, and the 600 glides almost silently and entirely





effortlessly, with the kind of refinement and comfort that puts many other limousines to shame.

2009 CL65 AMG

You can barely hear the 6.0-litre V12 under the bonnet of this uber-coupé, and that's a shame. Producing 604bhp, and churning out 737lb ft of torque, it's not only quicker than it has any right to be, but it combines that pace with an astonishing chassis. Active Body Control not only gives this two-tonne car incredibly high limits, it keeps the occupants – especially the driver – unfazed at all times. Lots of toys inside, too, but it's old enough that the tech isn't overwhelming. Given the chance to drive home in any of these cars, I'd take this one.

1986 AMG 300E 6.0 'Hammer'

I was looking forward to driving this menacing black saloon the most. The formula was simple: find the largest available V8 engine, tune it, then insert it into the relatively compact W124-series saloon. The name 'Hammer' says it all but, if you're not aware of the significance, this was AMG's fastest saloon car, which in this later 6.0-litre quad-cam form could hit a derestricted 190mph.

Out on the high-speed bowl, the nonchalant way in which this car sits at 100mph makes it clear that it was built for Autobahn-storming. It's an old-school four-speed automatic, so pushing the (very) long-travel throttle doesn't instantly pin you back into the Recaro seats, but keep your foot buried in carpet and the speed builds. And it keeps building at an alarming rate. What an awe-inspiring thing.

1937 320 n Combination Coupé

This is one of only 19 short-

wheelbase 320 n models built and it's an incredibly beautiful car to sit in and experience. The elegance of the 'Combination Coupé' body continues inside, and the 3.2-litre straight-six provides a healthy 78bhp. You can ride the torque at low speed, and it happily pulls in second gear from all but a complete stop. The steering requires a surprising amount of effort while manoeuvring, but it communicates beautifully through the wood-rimmed steering wheel when up to cruising speed.

1961 300SL Roadster

Think of this as a Gullwing with more boulevard-cruising ability. Replacing the Gullwing in 1957, the Roadster offered improved accessibility thanks to deeper sill cut-outs and traditional doors. Sure, I miss the drama of the Gullwing, but I understand why losing the roof made this car considerably more desirable. One thing's for certain: with no roof, the noise from that 3.0-litre fuel-injected straight-six is even more exhilarating.

1971 280SE 3.5 Convertible

Of all the Mercs here, this is by far the greatest at wafting. It's not particularly fast but, as the ultimate 3.5-litre V8 'tailfin' model, it's sublime. With the sun shining and the roof down, for a moment all seems right with the world. I guess that's what makes this such an appealing cruiser.

Clockwise, from left

V8-powered C111-II; 300SL Gullwing; 600 Pullman Limousine; CL65 AMG; AMG Hammer; 280SE 3.5 Convertible (back) and 300SL Roadster (fore); 320 n Combination Coupé – together these cars represent the sheer variety produced in Stuttgart during the last 80-odd years.

1981 230E

Dream drive? Up to this point, we've focused on the pricier and often much faster machinery to have left Stuttgart, but this delightfully humble 230E saloon represents what many would consider to be the high-point for Mercedes build quality.

There's a good reason why so many W123s live on around the

world, and that's because they're almost indestructible. Few cars get close to the W123's feeling of solidity and, with little in the way of power or gadgets to distract, I can simply enjoy the cruise.

A big Mercedes is always a supremely relaxing companion – and this car proves that it doesn't need to be the most powerful or expensive.



Above and below 230E is supremely relaxing; AMG GT R (green) and SLS Black Series are anything but.



2019 Mercedes-AMG GT R

This isn't my first taste of the GT R, but I was looking forward to an on-track refresher. Outright speed isn't what makes this hardcore two-seater remarkable: you'd expect such agility to come with unforgiving on-the-limit handling but, thanks to rear-wheel steering and a great balance, this is a very forgiving car. It encourages you to push the incredibly sticky Michelin Pilot Sport Cup 2 tyres closer to their limits without much of a second thought. Impressive, but a mere warm-up act compared to what follows...

2013 SLS AMG Black Series

Wow, what a way to end the day. Not only does this complete my triple 'gullwing' set, but it also exceeds all my expectations: the Black Series lifts the SLS to legendary status. Its 6.2-litre V8 is a work of art, and blows the more modern turbocharged GT R into the weeds when it comes to drama. Thanks to uprated valvetrain, camshafts, revised intake and an 8000rpm redline, it produces a mighty 622bhp, up from the 563bhp of the standard SLS. Nothing short of a race-prepared GT3 engine comes close for aural entertainment.

That's a valid comparison: the Black Series is right at home on the circuit. Sure, it's big and heavy, but as speed rises, the happier it feels. I'm not about to approach its limits on this technical circuit but grip is seemingly endless and, although it's incredibly firm, the adjustable dampers do a fantastic job of keeping the SLS tied down.

This is the closest thing to a GT3 racing car for the road that I've experienced.



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Gone but not forgotten

WORDS DELWYN MALLETT



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SYD MEAD

Vehicle designer turned 'visual futurist', famous for cars and machines in the films Blade Runner, Tron and more

A **PRODIGIOUS** talent for drawing combined with an obsession with the future led to Syd Mead's extraordinary ability to turn inner visions into fabulously exotic artwork. Born in 1933, the son of a Baptist preacher in St Paul, Minnesota, he was soon on the move as his peripatetic father spread the word of God. It's said that he started drawing at the age of three, and he was an accomplished draughtsman by the time he graduated from the Colorado Springs High School in 1951. Army service took him to Okinawa, Japan, from 1953 to '56, after which he followed his calling and enrolled in the Art Center School in Los Angeles (now the Art Center College of Design, Pasadena). He excelled.

Perhaps not surprisingly, on graduation in 1959 he was snapped up by Ford's Advanced Styling Studio, where young designers were encouraged to unleash their imaginations while exploring ideas for cars of the future. It was the height of the show-car boom, with Ford and GM slogging it out and producing ever-more outrageous and impractical designs: Ford never quite cracked its nuclear-powered pick-up! Among the projects that Mead worked on, alongside studio head Alex Tremulis, was the two-wheeled, gyroscopically balanced Gyron, a full-size mock-up of which was first shown

at the 1961 Detroit Auto Show. He also worked on a wedge-shaped Ford Ranger II pick-up, which featured an extendable cab to convert it into a four-seater.

Mead left Ford after two years, lured away by US Steel to illustrate a series of lavishly produced books showcasing the potential of steel and stuffed with Syd's concepts of future vehicles, some clearly based on his work for Ford. His career path set, Mead described himself as a 'visual futurist', stating that science fiction was simply 'reality ahead of schedule'. In 1970 he opened an office in Detroit, Syd Mead Inc, to provide renderings and product design for an ever-expanding roster of prestigious clients, including Dutch electronics giant Philips, a collaboration that lasted for 12 years.

In 1975, courtesy of Hugh Hefner's *Playboy* magazine, he created the ultimate American dream machine when he designed the *Playboy* land yacht: an unashamed passion wagon designed for one purpose only. However, his luxurious six-wheeled motorised 'bachelor pad' incorporated ideas that only now are being realised. Behind its immense, sharply pointed wedge of a windscreen (based on the design of the earlier Ranger II) was an array of electronic driver aids, including a self-drive mode (presumably activated when the bachelor was

Left

Mead was working until 2019 and passed away late that year. He preferred to draw standing up, as it allowed greater freedom of movement.

otherwise engaged) that relied on a battery of cameras and infrared sensors for night driving.

It's easy to see why big corporations sought Mead's work, because his vision of the future was unrelentingly optimistic, a utopia bathed in sunlight where the cities were clean, sharp-edged and pollution-free and the citizens were lithe and beautiful. A stunning out-of-character contrast to this vision occurred when he was engaged by Ridley Scott to visualise the setting for *Blade Runner*.

Hollywood first tapped Mead's imagination in 1979 when he created the V'Ger planet killer for *Star Trek: The Motion Picture*. Shortly after, he was hired for a few days' work in the pre-production stage of *Blade Runner* – and then spent nine months creating Scott's much darker dystopian vision of a future Los Angeles. Notable among his contributions were the Spinner levitating cars and the Voight-Kampff machine, a futuristic polygraph used for determining whether a suspect is a replicant or not. Mead was suddenly one of the foremost visualisers for sci-fi movies and an impressive list swelled his CV, among them *Tron* (set in a world created inside a computer; he designed the aircraft carrier, tank and two-wheeled 'light cycle'), *Short Circuit*, *Aliens*, *Time Cop*, *Johnny Mnemonic*, *Mission Impossible 3*, *Elysium*, and in 2017, at the age of 84, the *Blade Runner* sequel, *Blade Runner 2049*.

Elon Musk, a fan, said it was Mead's designs for *Blade Runner* that inspired the Tesla Cybertruck, a hard-edged, wedge-shaped, electric-powered pick-up. It is for his work on *Blade Runner* that Mead became best known, yet transportation design remained his first love. He achieved legendary status among designers and was in constant demand as a speaker, giving erudite lectures about his work and future developments to design-orientated audiences around the world.

Describing his work as 'supersonic baroque', Mead worked primarily in gouache, a form of quick-drying opaque water-colour paint, and he liked to paint and draw standing up, explaining that as he drew from the shoulder he needed the freedom of movement it gave him and the ability to pivot.

Mead had been suffering long-term from lymphoma and announced his retirement in 2019, marking the end of a 60-year career. He died three months later at his Pasadena home, surrounded by Christmas decorations. His husband, business manager and partner of 36 years reported that his last words were: 'I'm done here. They're coming to take me back.' We can only hope that 'they' came from his utopian world rather than that of *Blade Runner*.



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'THOSE BROUGHT UP ON WW2 MOVIES WILL ALMOST CERTAINLY VISUALISE THE SCR-536 WHEN THEY HEAR THE TERM WALKIE-TALKIE'

Galvin Corp had introduced the first commercially produced car radio in 1930, called Motorola, which was eventually adopted as the company name.)

The Galvin device, the SCR-300, was a very long way from being hand-held, requiring a 'grunt' to function as a mobile radio station lugging a 38lb (17kg) box on his back (15lb of which was attributed to the batteries) and usually tethered to an officer using the cable-connected handset.

The War Department's technical department handbook somewhat optimistically described the SCR-300, of which 50,000 were manufactured, as 'a walkie-talkie intended for foot combat troops'. Walkie while talkie, although possible, was not that easy.

The SCR-300 made its combat debut in the invasion of southern Italy in August 1943 and was deemed so important that the production sets were delivered directly from the US to the staging areas by air rather than by sea.

In parallel, Galvin also produced the SCR-536 Handie-Talkie. Weighing roughly the same as the Hings device but ergonomically more streamlined, it could also be held and operated in one hand, though its limited range of up to a mile meant that it didn't live up to expectations. It still proved its worth on the battlefield, however, and 130,000 were produced.

Walkie-talkies undoubtedly saved the lives of thousands of troops, but they also cost the lives of far too many operators, as the long antenna swaying above their heads made them prime targets for snipers. Those brought up on World War Two action movies will almost certainly visualise the SCR-536 when they hear the term walkie-talkie.

As a walkie-talkie can't receive and transmit at the same time, it requires a switch or button to allow a rapid change from receive to transmit, requiring each communication to end with the word 'over'. One can only speculate on how many millions of times that word has been beamed over the airwaves.

Here's one more. Over... and out.

The Walkie-Talkie

From their inception, these lifesaving two-way transceivers were always far more than a mere plaything for kids

THE BABY-TALK NAME may suggest something for you to do with a tiny tot or what chatty dog owners engage in when out strolling with their pets, but during World War Two the walkie-talkie could often mean the difference between life and death.

Who exactly invented the hand-held communication device – the Canadians or Americans traditionally joust for the title – is a matter of debate that largely depends on which side of the border one hails from, but the evidence seems to favour self-taught Canadian electronics wizard Donald Hings.

Hings was born in Leicester in 1907, moved to Canada with his mother at the age of three and left school early to help support her. By 1937 he was working for the Consolidated Mining and Smelting Company (Cominco) in Trail, British Columbia, designing geophysics equipment. Don was asked to build a two-way voice transceiver so that the company could communicate with its pilots over Canada's Northwest Territories and prospectors in the field without using clumsy Morse code

Hings came up with a compact, battery-powered, two-way radio that weighed around

5lb and could be held in one hand while talking. He called his invention a 'Packset' and it gained little attention outside the mining community at the time.

However, in 1939 he nipped across the border to Spokane, Washington State, to take out a US Patent on what turned out to be the day that Canada declared war on Germany. The potential of the Packset for military use was immediately apparent and Hings was seconded to Canada's National Research Council for the duration of the war to assist in developing his device for use by the military, for which he was awarded an MBE in 1946. During a demo of the Packset, a Toronto journalist heard the soldier say 'You can walk with it while you talk with it' and duly wrote it up in journalese as 'walkie-talkie', gaining the Packset a new name.

Around 18,000 were eventually produced for the British and Allied armies and it first went into battle with the Canadians in the disastrous Dieppe raid in August 1942.

Meanwhile, the US War Department had in 1940 contacted the Galvin Manufacturing Corporation, of Illinois, to develop a portable battery-powered two-way FM radio. (The



Alfa Romeo Giulietta Spider 750D SWB - Concours - 1957



Alfa Romeo 1750 Veloce Spider
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WHO NEEDS A DIVING WATCH ANYWAY?

In an experiment worthy of Wilf Lunn, we find out if a £10 Casio can do the job of an expensive diver's watch

IN **OCTANE 207** we featured the Sinn UX Hydro oil-filled diving watch, a serious piece of kit cut from a slug of specially hardened German submarine steel. It's certified to the standards in DIN 8310 for waterproofness, and Sinn says it'll descend to 12,000m without any fuss. That's deeper than the Mariana Trench.

When we wrote about the Sinn, we mentioned that we'd made an *Octane* version. We took a £10 Casio F-91W, removed the caseback, and submerged it in a small dish of silicone treadmill oil for long enough to make sure the oil had fully penetrated and that there were no air bubbles. Be warned: you will need a lot of kitchen roll – the silicone gets everywhere – and there will be some leakage, so don't wear it with your linen suit. Then all we needed was a tester to see if our resin-cased Casio – or 'Casioil', if you like – could survive at the sort of depths that scare far posher watches.

Mr John Hogan, editor of *SuperBike*, put us in touch with a pal of his – let's call him Wilbraham, or Will for short – a professional saturation diver (not that there are any amateurs). He was happy to oblige and took our £10 F-91W down with him on his next assignment. Will is not only a watch enthusiast, but also spent a previous career as an Army diver with a line in underwater bomb disposal. He sounded like just the man for the job.

Sat-divers work between a pressurised living chamber on a surface vessel, a diving bell that acts as a lift to get them down to the job, and the seabed. They need to spend the entire campaign at the same pressure as the depth they'll be working at. That means the surface team has to equalise the pressure in the living chamber with the diving depth, a process called 'blowdown'. And that was our watch's first test. Will wasn't taking any chances, putting the watch in a transparent bag should the in-case oil have made a bid for freedom.

It's worth pointing out that saturation diving – working on a pipeline 200m underwater in zero visibility and breathing heliox – is no-one's idea of fun. As Will points out: 'Good viz and solid bottom are like Willy Wonka golden tickets.' It's a properly hostile environment.

Will had taken our Casioil on a 15-day job covering 'diagnostics on hydraulics and electrics and changing out a couple of subsea command modules (they provide the comms link from platforms to wells). Good viz, hard bottom, no complaints.' A golden ticket!

The *Octane* watch team stood by anxiously, waiting for news. When it came, it was positive. 'Good news is the watch survived blowdown,' wrote Will from inside the chamber, with a pic showing our F-91 next to a depth gauge registering 200ft of pressure. There followed a sigh of relief, and a celebratory beer was opened to mark the passing of the first test.

There are two things a watch needs to do to survive a dive: keep the water out (rather obviously) but also resist the pressure at depth. At sea level, the pressure is just under 15psi. Your car tyres are probably around twice that. At 200ft, Will and our watch were under around 100psi, well outside its design spec.

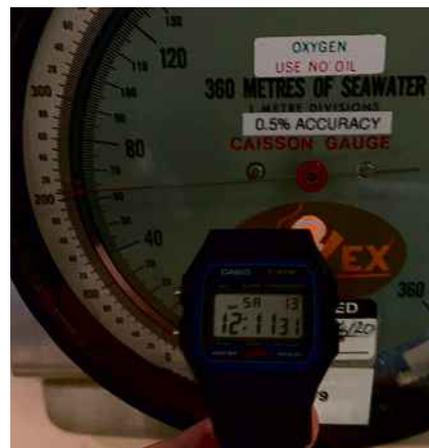
The next message from Will explained that the dive might be going on for longer and – crucially for the Casioil – deeper. The plan was to descend to 120m.

Things were, unsurprisingly, taking their toll on our £10 diving watch. As Will relayed: 'I think there's a leak.' Fortunately, it was oil escaping under the pressure rather than water getting in. Will was still worried though: 'Doubt I'll take it in the water as it'll drown over six hours. I'd rather send it back home in relatively one piece.' We explained that the *Octane* budget could bear a £10 loss in the name of science and a decent story.

So Will took it on his next excursion out of the diving bell into 112m of water and nearly 180psi, attached to his harness. He takes up the story: 'The first three hours were fine – if it was going to fail because of the pressure, it would have failed then.' Our Casioil was thus a proper, professionally tested diving watch!

The next update was not so good: it was a picture of a very dead F-91. Will explained: 'I think it suffered "a knock" when I was climbing over a structure. Would you like the remains repatriated?' We assured him we would.

So our humble Casioil survived most of what the sea could throw at it, despite being designed for nothing more stressful than the local municipal baths. Its remains now have pride of place on the *Octane* watch desk.



Right, from top

On Will's wrist and ready to dive, dive, dive; all looking good at 200ft of pressure; then prepped for a bigger test; and finally... the *Octane* Casioil becomes a desk ornament.



1952 Lancia Aurelia B52 Vignale Coupé

Chassis #B52-1026 is one of only 98 B52 chassis produced by Lancia. This car has a special coachwork by Michelotti-Vignale of Turin, and there where only a handful Vignale's built. All the chassis where made in right hand drive configuration. It is powered by the 2.0 Litre V-6 engine and has the correct Nardi dual carburator conversion. A complete restoration was performed by KCA in Milan in early 1990.

According to our informations this car was built for Count Christian Orssich de Slavetich, a close confidant of the Yugolsaw King Peter II. Since the count was often active in Switzerland he imported the car in 1954 and kept it until August 1960. It remained in Switzerland until after his restoration when he was sold to USA in the 90's. It has been a consistent award winner including one at the 1995 Pebble Beach Concours d'Elegance. The car is Swiss Tax paid and comes with its US-Title. **Price on request**



1932 Mercedes-Benz 370 S Mannheim Sport

Offered from a Private Swiss Collection. Rare Sport Cabriolet, one of 47 manufactured in 1932. Regarded by Mercedes-Benz collectors as the „little brother“ of the legendary Mercedes-Benz SSK. Elegant and tasteful Sindelfingen coachwork. A classic expression of early 1930s German sports-touring design. An expertise completed by the Mercedes-Benz Classic Center in 2014 after the completion of the restoration concludes that while the engine is a replacement unit of the correct type, the car retains its original chassis, gearbox, and bodywork. The model is rarely offered, and this is an exciting opportunity to acquire a very special and elegant pre-war Mercedes-Benz Cabriolet that presents beautifully in every way. **Price on request**

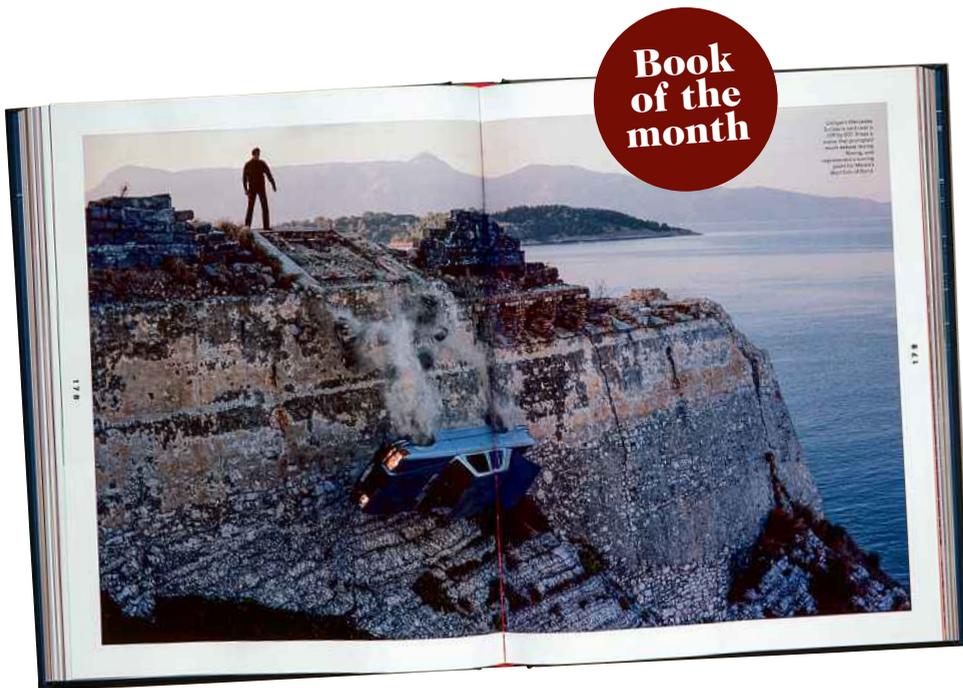


1940 Fiat 2800 Touring

One of only three examples bodied by Carrozzeria Touring. Offered from two decades of single ownership. One of the last Fiats designed before the outbreak of WWII, a grand total of 624 2800s were built. Only three were bodied by Touring, making this example amongst the most desirable of those in existence. Expensive when new, especially with custom coachwork. Following WWII, the Fiat was smuggled into Switzerland and later sold to an Italian family residing in Martigny. It would reside with them for 50 years. During their ownership, the car was restored in its present black and red colour scheme, and has been seldom used since. **Price on request**

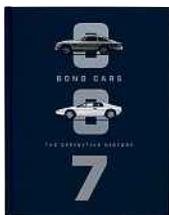
Books

REVIEWED BY OCTANE STAFF AND CONTRIBUTORS



Bond Cars, the Definitive History

JASON BARLOW, BBC Books, £20, ISBN 978 1 78594 514 4



If you're wondering why we've chosen to use the image, above, of a Mercedes 280SE rolling down a cliff after it has just been given a helpful kick by Roger Moore (Bond disposing of villain Emile Locque in *For Your Eyes Only*), rather than a pic of, say, a white Esprit S1 or a Silver Birch DB5 – well, don't fret: all the usual suspects are fully documented here, too. But author Barlow is as interested in the supporting automotive players as he is in the 'hero' cars, so this 335-page hardback is also a goldmine of information on all the sometimes barely visible stuff that we petrolheads love to spot.

The book's other USP is that Barlow was given unprecedented access to Bond film-maker EON Productions' huge photo archive. This piece of good fortune means that there are dozens of images that you will never have seen – a second white Esprit being used as a camera tracking platform in *The Spy Who Loved Me*, for example, the cameraman literally perched on top of its engine as it drives along.

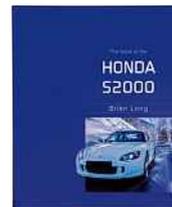
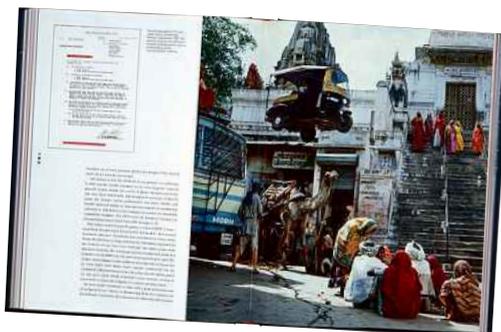
Then there's all the production ephemera: original call sheets, story boards, correspondence, blueprints... There are some real gems of trivia here: a memo from the making of the first Bond film, *Dr No*, shows that a local resident in Jamaica, a Miss Jennifer Jackson of 53 Lady Musgrave Road, was to be paid £10 per day for the use of her Sunbeam Alpine by Sean Connery – the first 'Bond car' and the first one to appear in a Bond movie car chase.

It's not just a photo album, however. Barlow's text is sharply written yet full of detail and engaging asides, with contributions from many of the drivers,

stunt arrangers, actors and all the other hundreds of people who are involved with making a Bond film. He even manages to get quotes from Bond himself: Daniel Craig tells him that his favourite Bond car is the Toyota 2000GT from *You Only Live Twice*, but the DBS in *Casino Royale* was also 'a special car... I got to drive those quite a lot. They were a lot of fun.'

Which brings us to another feather in this book's metaphorical cap: Barlow spoke with Craig while on set for the yet-to-be-released *No Time to Die*. Because of the pandemic, his book has appeared well before the movie and it contains a full chapter on the vehicles that will appear in it. A cameo from an Aston Martin Valkyrie is one of the tantalising titbits that Barlow has teased out – and, yes, there's even a photo.

Is it the 'definitive history' claimed by its title? With such a massive subject, there will always be more to say – there's no attempt to identify all the myriad DB5s that have been used over the decades, or mention of the Porsche 928 used to dummy up a wrecked DB5 in *Skyfall* (see *Octane* 116 for info on both). But it's the best book on Bond cars yet – and it retails for just £20. An absolute bargain. **MD**



Honda S2000

BRIAN LONG, Veloce, £30, ISBN 978 1 787112 14 8

The idea of a high-revving Honda roadster seemed like a sure-fire winner, but it's a car that didn't always gel with buyers. It's matured well, though, and as time goes on it's easier to appreciate just how special this mini-exotic was.

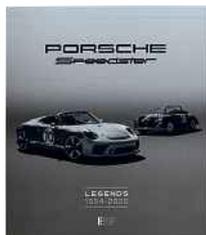
Not only does Long's book explain how Honda's engineers developed the clean-sheet S2000, but also how it was continuously improved from 1999 to 2009. Extremely well researched, with plenty of input from the factory, there's plenty of nitty-gritty detail to get your teeth into. Well written, with lots of great pictures too. **MH**



Dennis Buses and Other Vehicles

ANDY GOUNDRY, Crowood Press, £29.95, ISBN 978 1 78500 707 1

Move over, Morgan: Guildford-based Dennis is the UK's oldest motor manufacturer, founded in 1895 and still going strong. Starting with motorised tricycles, it moved into cars, fire engines, lawnmowers, lorries and all kinds of commercial vehicle – so there is much, much more to be found here than the buses mentioned in the title. Written by a Dennis manager of 20 years' standing, it's superbly illustrated and cleanly laid out, with 'spec tables' for key models. Light on personal anecdote, but still a fascinating record of a remarkable company. **MD**



Porsche Speedster Legends 1954-2020

ANDREAS GABRIEL, Berlin Motor Books, €99.80, ISBN 978 3 9814592 2 7

There's been a series of these beautifully presented slipcased hardbacks on all the generations of air-cooled 911, and now attention turns to the Speedsters. Not only 911s, obviously, as the subject matter covered here dates back to 1954 and the iconic rag-topped 356.

As was the case with the 911 books, this one is presented in both German and English text, and includes interviews with the people who were involved – not least Porsche's first employee, Herbert Linge (also interviewed elsewhere in this magazine).

Throughout, the text is thorough, authoritative and informative, and it's set off by plentiful and captivating archive imagery, much of the early stuff

being grainy black-and-white, and there's a stack of advertising material, too. Highly evocative.

There's a big jump from the 1950s to the 1980s, when the Speedster was revived and the pics turn to colour. This chapter is as long as that on the 356, complete with an interview with engineer Bernd Kahnau.

Subsequent sections are shorter, though doubtless we'll have more to look forward to in the decades to come. **GW**



Honda F1 1964-1968

Car Graphic, 1984, value £495



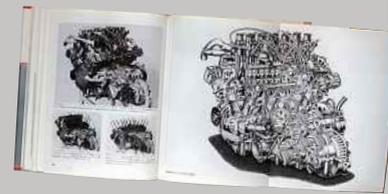
Always a difficult book to obtain in the UK – as Japanese books tend to be – this was the first in-depth account of Honda's early foray into Formula 1. Published only in Japanese, it has, however, enough English headings and technical info to convey the gist to the rest of us. Incidentally, while traditional Japanese text is sometimes read from right to left, this book is in the conventional format of reading left to right.

There are some great colour plates towards the front of the book and they are followed by numerous close-up photos that show every possible aspect of

Honda's F1 cars, a typical characteristic of Japanese print. There are also wonderful pull-out technical illustrations such as the V12 cutaway, below.

Useful elements in English include grid placings, timings, and a précis of the 1967 and '68 Grands Prix, after which Honda withdrew from F1 following Jo Schlesser's fatal crash at the French GP.

The book was originally supplied with a plain slipcase carrying a glued label, and that can add another 50 quid to the value. **Ben Horton**



Collector's book



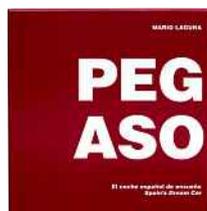
Blue Lemon

PHILLIP HASLAM, blue-lemon-book.com, £30 plus p&p, ISBN 978 1 5273 6693 3

Having built up a successful architectural practice and worked hard for decades, the author decided to enjoy his retirement doing what we'd all love to do – driving his classic cars all over the world. To date he and his wife Yvonne have taken part in more than 100 rallies in 58 countries, and this self-published hardback tells the stories of some of them. It's a substantial piece of work, running to 300 pages, which is entertainingly (if not always concisely) written, and the layout is plain but easy to read. If you're looking for inspiration, it's well worth a look. **MD**

Pegaso, Spain's Dream Car

MARIO LAGUNA, Reka Print, £200, ISBN 978 9 9959 057 4 3



It is unusual for a book that is not (yet) available in the English language to feature in these pages, and especially to do so quite as prominently as this, being our 'second lead' review.

There is justification, however. For a start, the author Mario Laguna is the world authority on the marque as well as its most unstinting champion. With a direct line to owners across the globe, the Luxembourgian's achievements include assembling the most impressive display of Pegasos ever when 11 of the 84 cars built from 1951 to 1956 were gathered for Rétromobile in 2015.

So, Pegaso. To summarise, the company was to post-war Spanish motor manufacture what Hispano-Suiza was pre-war. Indeed, Pegaso even operated out of the former's old premises. As part of state bus and truck manufacturer Enasa, it was run by ex-Alfa Romeo engineer Wifredo Ricart and its objective was to showcase Spain as capable of building cars rivalling the very best in the world. It used sophisticated four-cam, dry-sump 2814cc V8s (there was also a 3200cc) with as many Webers as you liked and five-speed transaxles. Yet still it failed.

This book – a 300-plus page hardback in an attractive slipcase and limited to 1000 copies – has been published to celebrate the 70th anniversary of Pegaso and is as comprehensive as you could hope for. Obviously, the Spanish text is impenetrable to those without the language, but there are a few boxes and excerpts in English, as well as translations of all the picture captions. This is key because, once you get past the intro, the book is primarily pictures. And what pictures! There is everything from speed-testing the lethal-looking Bitorpedo to Evert Louwman's popular Z102 Cúpula doing the international concours rounds in more recent times. The pictures and chassis histories are complemented by plenty of stats and history, tables and tech.

A wonderful labour of love. **JE**



Gear

COMPILED BY CHRIS BIETZK



MORGAN X PISTON GIN

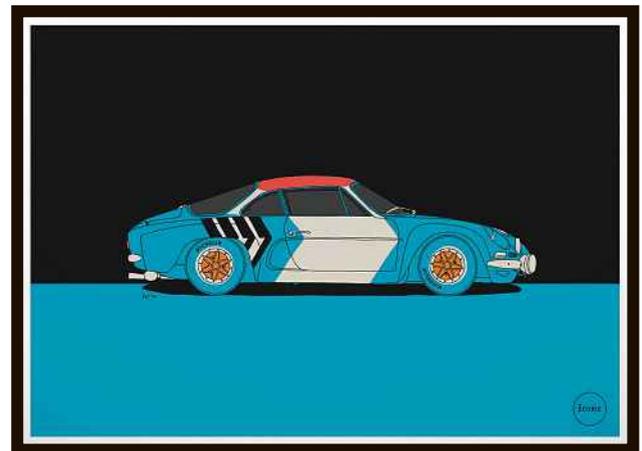
Morgan is a steadfast upholder of tradition rather than a restless innovator, but the company has just achieved a rare world first. With the help of Piston Distillery, it has created a gin infused with ashwood – the stuff used to build the frames of Morgan cars. A hint of apple was added, too, and the concoction is apparently especially good when served over ice with ginger ale and fresh blackberries.

£45. morgan-motor.com

SEGWAY DIRT E-BIKE X260

Unlike those two-wheelers for which Segway is best known, this one requires you to be able to balance on your own. It's a whole lot more fun than its stablemates, however, boasting 184lb ft of torque, a top speed of 47mph and a range of 75 miles.

\$4999. segway.com



ALPINE A110 PRINT BY ECURIE

The new A110 is a slip of a thing as modern cars go, and hugely entertaining to drive, but it inevitably looks a bit of an amorphous lump when compared with its ancestor, whose delicate lines inspired the folks at Ecurie to produce this artwork.

£19.99. ecurie.co.uk



LANDIE T-SHIRT BY DEUS EX MACHINA

Deus Ex Machina's Carby Tuckwell didn't have to tax his imagination when designing this shirt, because the Land Rover on the front actually exists. It's a 1966 Series 2A fire engine that was customised for Carby by CoolVintage.
€49. deuscustoms.com



THE FIRE SAFETY STICK

The best fire extinguisher is the one you never have to use, but if your classic *does* start belching flames you'll want this small, zero-maintenance gadget to hand. Unlike traditional alternatives it makes no mess, since the potassium nitrate-based powder is consumed in the process of starving the fire.
From £44.95. glossfireaction.co.uk



'LAYERED 2002' PRINT BY CURE COLLECTION

As neatly designed as the evergreen BMW 2002 itself, and for a good cause to boot: 20% of the proceeds from each sale will be donated to the Breast Cancer Research Foundation.
From \$25. curecollection.com

1:8-SCALE PORSCHE 550 RS SPYDER BY AMALGAM COLLECTION

Amalgam has tackled many fussier cars, but the wonderfully minimalist 550 RS presents a challenge of its own to a modelmaker. Any tiny error of form, any clumsily rendered detail: they stand out like a sore thumb, so it is some accomplishment that nothing here offends the eye.
£10,350. amalgamcollection.com



'LONG WAY UP' BLOUSON BY BELSTAFF

Ewan McGregor's latest televised motorcycle adventure lacks the DIY charm of 2004's *Long Way Round*, but professionalism clearly brings with it certain perks: Belstaff made a range of gear especially for the trip, including this lightweight, waxed cotton jacket.
£450. belstaff.co.uk

Models

REVIEWS AND PHOTOGRAPHY MARK DIXON



1:18 & 1:43 scale

2020 ASTON MARTIN DBX

By TrueScale Price £139.95 & £95.95 Material Resin/cast

Comparing different-scale models of the same car is always an interesting exercise: how have the details been treated? Have the modelmakers interpreted their subject matter in the same way? How much has been compromised on the smaller version?

Perhaps we shouldn't be surprised at just how similar these two models of Aston's performance SUV appear, since they are both new releases by Chinese company TrueScale (the 1:18 version is in its Top Speed range). Not only is their paint an exact match,

but there's remarkably little to differentiate them in terms of detail – both have full interiors and the 1:43 version even has miniature drilled brake discs, just like the 1:18 model. These two are finished in Hyper Red but they are also available in Satin Solar (bronze) or, in the case of the 1:43 model, in Frost White. The finish of both models is exemplary.

Perhaps most telling is the fact that the 1:18 version costs only £40 more than the 1:43 model. Miniaturisation has always been expensive.

Classic model

WORDS: ANDREW RALSTON



ROVER 3500

By *Vanguards*

As time moves on, so does nostalgia. Generally, people look back fondly to what they recall from their youth and so people in their 40s or 50s are now remembering cars of the 1970s or '80s.

This fact was not lost on Lledo, a company started in 1982 by Jack Odell, who had been one of the original founders of Matchbox. At first, Lledo made vintage vans in promotional advertising liveries. Collecting these became very popular and vast numbers were produced.

In 1996, Lledo launched a new line of more detailed models under the Vanguards name, consisting of cars in 1:43 scale and commercial vehicles in 1:64 scale. The cars proved more popular than the lorries, thanks to the choice of hitherto neglected subjects such as the Ford 100E, Ford Anglia 105E and Rover P4. Made in the UK, they faced increased competition from China and the company was taken over by Corgi, itself now part of Hornby Hobbies.

Thanks to the Vanguards models, collectors of the early 21st Century were able to enjoy cars that had not been available in model form for a long time, including the Rover 3500 pictured here. Corgi still produces the Vanguards range and it has continued to move in step with trends within the classic car market. The emphasis is now on cars from the 1970s onwards, such as the Ford Escort, Granada and Cortina MkIII and MkIV.

The older Vanguards may not have increased in value but, because they include subjects that many collectors have long wanted, they're always going to have a certain amount of desirability.



1966 Ford Crayford Cortina MK2
Oxford £25.95

UK company Oxford continues to lead the way with its Chinese-made diecasts: bargain price, fine detail.



1969 Triumph GT6 Gp44
Spark £58.95

Less familiar than the Group 44 Jaguars, the GT6 makes an attractive and unusual model. Quality is superb.



1949 Land Rover Tickford
Oxford £23.95

Another quality cheapie from Oxford, this Landy model has a neat depiction of the 'lights behind grille' front panel.



1969 Volvo GTZ concept
Avenue 43 £93.95

This Lancia-lookalike Volvo remained a one-off but makes a fascinating model, especially in this '60s colour combo.



2019 Bentley Continental GT Conv
Norev £54.95

For once, a premium brand doesn't mean a premium price: Norev's Bentley is a beautiful yet affordable replica.



1993 Lotus Esprit Sport 300
SMTS £135.45

Handmade in the UK, this excellent resin and metal model is appropriately finished in North Norfolk Mustard.



Our passion is classic competition cars



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**



1980 Fittipaldi F8-1

Driven by 2 World Champions. Freshly restored and race-ready with current FIA HTP and spares. Eligible for 2021 Monaco HGP. **P.O.A**



1958 Lotus 16 (#363)

Ex-Graham Hill, David Piper and Tom Wheatcroft works car. Race-ready with current FIA HTP. Front runner for HGPCA and Monaco HGP. **P.O.A**



1963 Shelby Cobra (CSX 2194)

Genuine 289ci Cobra with continuous history from new. Older race preparation but in excellent condition throughout. **P.O.A**



1971 Chevron B19 (B19-71-9)

The ex-John Lepp/Gray/Harrower B19 with stellar race history. Fully rebuild with fresh FVC, new FIA HTP and good spares. **€245,000**



2007 Porsche 997 GT3 RSR

One of only 37 built. As new, in beautiful original condition and full matching numbers. 100% race-ready with spares. **P.O.A**



1967 Factory prepared Porsche 911S

Last 911 SWB model year. Matching numbers, 4 owners from new and in wonderful original condition with 1st paint. **EUR 375.000**



1980 Porsche 935 L1 "Baby"

Unique and lightest 935 existing. Excellent race history incl. Le Mans 24hr. Race-ready with current HTP and spares. **P.O.A**

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MARKET NEWS

BUYING + SELLING + ANALYSIS



REVERENDPIXEL

Weathering the storm

2020 was a 'challenging' year, but auction houses have adapted well

THE WORLD WILL not forget 2020 in a hurry. Public health crisis aside, the economy has faced unprecedented shutdowns, and both international and local travel have been curtailed. After the initial shock and event cancellations, it was clear that the auction world would continue in one form or another. We've highlighted some of the highs and lows during the year but, as we head into 2021, it's a good time to reflect on just how things changed in 2020.

As the pandemic hit in March, everything ground to a halt. The many big event cancellations hurt in the short term, and it felt like the shift towards online happened almost overnight. RM Sotheby's led the way in May with its timed online auction, posting strong results, with Gooding following in August. Inevitably, Monterey week was cancelled, as were most of the physical auctions that went along with it.

Many had already predicted that the market would eventually shift to a more online-centric model, and this year has both accelerated that move and proven that buyers (for the most part) are ready. It's been interesting to see how the various auction houses have fared with the different options. Silverstone Auctions found success streaming behind-closed-doors live auctions where others faltered, while RM's timed listings outshone some less impressive results elsewhere. Historics stuck to running socially

distanced live auctions, with the ability to bid online, resulting in a number of excellent results.

Of course, some of the biggest winners have been the online-only outfits such as Collecting Cars and The Market in the UK, along with the mammoth Bring a Trailer in the USA, all offering the perfect solution to those unable or unwilling to leave home. This year has accelerated their inevitable growth.

Yet 2020 was not only about online sales. While many of the big auctions were cancelled, Gooding & Co – running its first European event – managed to hold a small but highly impressive auction at the Concours of Elegance (above) in September. 'Passion of a Lifetime' saw not only the most expensive car sold all year – the 1934 Bugatti Type 59 – but also the highest sale total of £34m from only 15 cars offered, all from a single owner. Proof that live auctions at the very top end still hold huge appeal for buyers.

Hagerty's end-of-year report suggested that the youngtimer market was in strong favour, with older classics falling behind. This snippet explains: 'The 1990s provided the most auction entries at 809 cars offered, and cars from 2010-2020 were the most successfully sold, with 86% of cars offered from the last decade finding a buyer. 1940s cars were the least well-represented (55 cars offered) and pre-war cars had the lowest sale rate (65%).'

TOP 10 PRICES DECEMBER 2020

£1,159,500 (€1,272,000)
2020 Ferrari SF1000 show car
RM Sotheby's, online.
7-14 December

£612,000 (\$826,000)
2018 Ford GT
Bring a Trailer, online.
3 December

£445,000 (\$605,000)
2007 Mercedes-Benz SLR
McLaren 722
Bring a Trailer, online.
30 December

£441,500 (\$596,000)
1968 Ferrari Dino 206 GT
Bring a Trailer, online.
18 December

£318,500 (\$425,000)
1982 Lamborghini Countach
LP400 S
Bring a Trailer, online.
21 December

£311,500 (\$415,000)
1969 Ferrari Daytona Spider
conversion
Bring a Trailer, online.
14 December

£356,500
'On Her Majesty's Secret
Service' 1969 Mercury Cougar
XR-7 Convertible
Bonhams, London, UK.
16 December

£332,500 (€369,520)
1960 AC Bristol Ace
Artcurial, Paris, France.
3 December

£287,528
1972 Ferrari Dino 246 GTS
Historics, Ascot, UK.
12 December

£287,500
1937 Atalanta 2-Litre Sports
Bonhams, London, UK.
16 December

DAVE KINNEY'S USA ROUND-UP

1985 BMW 635CSi

Mecum Auction, Kissimmee, Florida, USA

9 January

For a short period of time, there was an active market for domestic German cars to be brought into the States and this 54,000-mile Delphin Gray CSi, with Pearl Beige leather and striking BBS RS005 three-piece wheels – rebuilt in 2019 – and an automatic transmission, was shipped to the US in 1985 as a grey market import. The process, known as ‘Federalizing’, included making cars compatible with Environmental Protection Agency (EPA) and Department of Transportation (DOT) specifications. This process often included the installation of catalytic converters, welding braces inside of doors, and a downgrading of lighting to sealed-beam units.

Values keep increasing on many 1980s and 1990s BMWs, including the 635CSi, and the exterior styling and luxury interior fittings are now considered among the highlights by collectors of these full-sized grand tourers. Of course, as a 635CSi, it is one-step down from the full-on motorsport-derived M6 (M635CSi in Europe), but this European-spec



CAR OF THE MONTH

car does have the more powerful 215bhp and 229lb ft-spec M30 engine.

The \$48,400 price achieved at this sale is on the high end of what we have recently seen, but don't be surprised to see double this amount on well-restored examples in the not-too-distant future. Rusty and tired examples tend to start at the \$10,000 mark or less, and with good reason, because there are few cheap fixes to be had.

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

BARGAIN OF THE MONTH

2009 Bacchelli & Villa body
Mecum, Kissimmee, Florida



Modena specialist B&V built this alloy barchetta body to clothe the 1951 Ferrari 212 Export chassis 0102E, but it was sold on after the original coachwork was apparently restored and replaced on the chassis. It will be interesting to see if this body now winds up on another early chassis, or perhaps a replica. Why is this a bargain? Sold for \$88,000, it's just a fraction of the cost of creating something this substantial.

SURPRISE OF THE MONTH

1960 Ferrari 250 GT Pinin Farina
Bring a Trailer, online



This unfinished project car – with a non-running 3.0-litre Tipo 128F V12 from a 250 GTE and a dissembled four-speed gearbox – sold for \$286,000. The US-delivered car has a good partial history, the original engine's location is known, and lots of the tedious, expensive and tough work has been done. Here's hoping a deal can be reached to reunite the car and its original powerplant.

AUCTION TRACKER MERCEDES 190E EVO II

We covered the history of this Group A homologation hero in *Octane* 212, and it's certainly a car that has seen a monumental rise in prices during the past decade.

A limited production run of only 502 examples ensured demand outstripped supply at launch, with many heading straight to private collections – good news for today's buyer looking for a timewarp Evo II with minimal miles. Silverstone

Auctions raised the bar in February 2016 when its 2772km car (pictured) blitzed the £140,000-160,000 pre-sale guide, fetching £292,500. Six months later Silverstone was back in the market, offering a UK-supplied 885-miler that made a mid-estimate £202,500. An uptick at the start of 2020 saw Gooding & Company set a new auction record of \$434,000 (£326,000) for no. 256, which had



7615km on the clock, while more recently Silverstone tested the level for higher-mileage cars – its 41,945km example changed hands for £180,000 at a live online sale in August of last year.

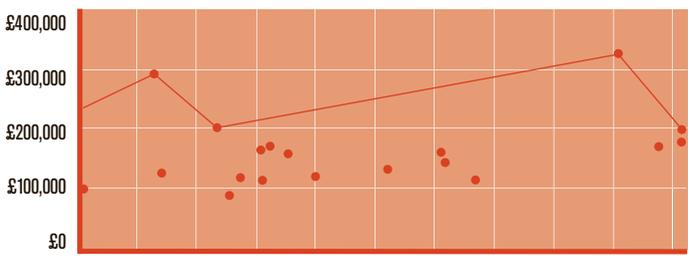
Discussing the wider market for these cars as what was previously a niche expands, James M Hondros, founder and CEO of Miami-based dealer Speedart Motorsports, explains: 'Was the Gooding car – missing its front adjustable splitter' – a harbinger of future values? There is a low-mileage car currently offered

in Europe by a reputable German dealer for \$520,000.

'My favourite commodities disclosure is that "past history does not guarantee future returns" but, even being cautious, I strongly believe that the future is very bright for top specimens. If someone asks whether this is a million-dollar legend in the making, my answer is: "Quite possibly."' **Rod Laws**

GLENMARCH

Glenmarch is the largest free-to-access online resource for classic and collector car auction markets. Visit www.glenmarch.com to keep up to date.



Line charts the top prices for comparable cars at auction.

PETER BRADFIELD LTD



1953 Bentley R Type Continental

by H J Mulliner

The Continental Bentley was originally built for “Export Only” and all of the 25 “A Series” car were sold abroad. BC 22 A is an original RHD car but was delivered new to Switzerland and then spent time in the USA. The iconic ‘Fastback’ coachwork, Mulliner’s masterpiece in aluminium, is both stylish and functional and coupled with high gearing allows for effortless performance and comfortable cruising at speed.

BC 22 A has an impressive spec: Manual gears, lightweight seats, rear wheel spats, high compression big valve engine, svelte A Series body, Harvey-Bailey handling pack, air conditioning, Kenlow fan, uprated charging, radial tyres, tools, hand book, documented history and car cover.

At the peak these cars were valued at £ 1,200,000. BC 22 A could be yours for less than half that figure.

Also available:

1937 Lagonda LG45 Rapide • 1952 Frazer Nash Targa Florio • 1928 Bentley 4½ Litre Le Mans

See website for more details

8 REECE MEWS

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Rediscovered treasure

Bonhams, London, UK 19 February

HALF A CENTURY. That's how long this beautiful 1937 Bugatti Type 57S has sat hidden away from the world. Owned by engineer Bill Turnbull, it was nearing the end of a full rebuild before his death in 1969.

It's now being offered in surprisingly wellpreserved condition by Bonhams, who will sell the car with no reserve at its Legends of the Road auction in February.

First purchased by Robert Ropner of the Ropner Shipping Line family from London dealership Jack Barclay, it was registered 'DUL

351', and nicknamed Dulcie. It was specified with a custom four-seater sports Grand Routier body from coachbuilder Corsica of London.

Powered by the standard 3.3-litre inline eight-cylinder engine, the chassis has been identified as one of three special lightweight frames produced for the 1936 GP season. Very much a Grand Prix racer for the road, Dulcie was sold on to Rodney Clarke, founder of the Connaught Grand Prix racing team.

By the time Bill Turnbull took ownership in 1969, it was in need of a full rebuild. Turnbull

contacted all four of the car's previous owners to trace its history, and then began stripping it down in his workshop. The restoration was undertaken to Turnbull's exacting standards, but was not quite completed when he died.

Looking to bring this legendary Bugatti back onto the road in 2021? It's one of the last few 'missing' 57s to come to light, and Bonhams estimates that it will sell for £5,000,000-7,000,000. Locked away for more than 50 years, this is a car that deserves to be driven.

bonhams.com

The gullwinged unicorn

RM Sotheby's, Paris, France 13 February



THE ONLY ONE of its kind produced, this striking silver 1993 Isdera Commendatore 112i was the brainchild of German engineer Eberhard Schulz.

Built around Mercedes-Benz running gear, it's powered by the mid-mounted 6.0-litre M120 V12 engine, producing around 400bhp. A specially adapted six-speed RUF Porsche gearbox is used to send power to the rear wheels. Housed around a spaceframe chassis, the bodywork and gullwing doors are made out of glassfibre.

Although only one car was sold,

it became surprisingly well known thanks to an appearance in the video game *Need for Speed II*.

In 2016 this 'unicorn' was re-acquired by Islero and returned to its former glory. It's now offered directly from the manufacturer with its original gold BBS wheels and a clean bill of health.

This car, which was also featured in issue 201 of *Octane*, will be offered for sale by RM Sotheby's at its Paris auction in February, a hybrid sale combining a streamed live auction with some timed online lots. **rmsothebys.com**

QUICK GLANCE



1958 Porsche 356A Cabriolet

Shannons, Melbourne, Australia
16-23 February, shannons.com.au

Australian-delivered, this 356A Cabriolet is in need of restoration but is offered in complete and original condition. It was specified with the 1600 Super engine, and comes complete with its rare Karmann hardtop and even-rarer Rudge knock-off wheels. In 1995, after covering just 12,482 miles, the Porsche was put into storage underneath a church. It has remained there ever since, and is today estimated at AU\$90,000-120,000.



2004 Bentley Continental GT

Anglia Car Auctions, King's Lynn, UK
13-14 February, angliacarauctions.co.uk

We can't help but continue to look longingly at early Continental GTs. Not only are they great value but they still provide a fantastic W12-powered Grand Touring package. This particularly understated car, black with a beige leather interior, has had three previous owners, a good number of Bentley dealer services, and will be sold with just over 40,000 miles on the clock. It's offered against an enticing £15,000-18,000 estimate.



1955 Chrysler ST Special Coupe by Ghia

Artcurial, Paris, France
5 February, artcurial.com

One of just two coupe examples bodied by Ghia, exclusively for the French market. Inspired by the Chrysler Special concept shown at the Paris motor show, it was constructed on a standard Chrysler New Yorker chassis. This car was commissioned by the head of France Motors – Charles Ladouch – who was the official Chrysler importer for France. Preserved and unrestored, it's estimated at €200,000-300,000.



1937 Armstrong Siddeley 14hp

H&H Classics, online
24 February, handh.co.uk

With an estimate of £2500-3000, this unfinished project could make a fantastic runaround for summer. Much of the difficult restoration work has been completed, including a body-off rebuild and repaint; it is offered from a deceased estate. Said to come with a collection of photos and manuals, this 'running and rewarding project' is in need of a few finishing touches. A tempting pre-war classic for modest money.

ALSO LOOK OUT FOR...

Depending on which baseball historian you ask, Honus Wagner is anywhere from the second-best to the 13th-best player of all time – a shortstop without peer and a hitter with no weakness. The influential statistician Bill James rates Wagner's 1908 season as the greatest ever.

But no-one gets to choose how they are remembered, and to the wider world Wagner, who retired in 1917, is now best known as 'the guy on the really expensive baseball card'. Between 1909 and 1911, the American Tobacco Company issued its T206 set of baseball cards in packs of

cigarettes. Wagner objected to being featured, possibly because he was uneasy about the idea of kids buying cigarettes to get hold of his card, or because he wanted more money from the ATC for the use of his image.

Either way, very few T206 Wagner cards were distributed, and those that survive (perhaps 60) have become an asset class all of their own, with one selling for \$3.12m in 2016.

In that context, the artefact pictured here, which is both rarer

and more interesting than a T206, looks cheap. Dating from 1912, it is one of only six Wagner bats known to exist, and the only one authenticated by matching the wood grain to a period photograph. It is a huge club, weighing 3.19lb (a full pound more than the bats used by most Major Leaguers today), and it bears the marks of many mighty thwacks. It will be offered by Heritage Auctions in Dallas on 27-28 February, and is valued at \$800,000-plus.



AUCTION DIARY

Due to cancellations and moves online, it is essential to confirm details with auction houses

28 January – 5 February
Gooding & Company, online

4 February
Bonhams, Paris, France

5 February
Artcurial, Paris, France

5-6 February
Mathewsons, online, UK

10 February
Charterhouse, online

13 February
RM Sotheby's, Paris, France

13-14 February
Anglia Car Auctions,
King's Lynn, UK

16-23 February
Shannons, online

18 February
Brightwells, online

19 February
Bonhams, London, UK

20 February
Morris Leslie, online

23 February
Barons, Sandown Park, UK

24 February
H&H, online

27 February
Classicbid, online

Richard Edmonds, Chippenham,
UK (motorcycles)

4 March
Bonhams, Amelia Island, USA

4-7 March
Russo & Steele,
Amelia Island, USA

5 March
Silverstone Auctions, online

5-6 March
RM Sotheby's,
Amelia Island, USA

14 March
Aguttes, Paris, France

16 March
Osenat, Fontainebleau, France

17 March
H&H, Duxford, UK

18-20 March
Mecum, Phoenix, USA

19-20 March
Mathewsons, online, UK

20 March
Bonhams MPH, Bicester, UK

20-27 March
Barrett-Jackson, Scottsdale, USA

26 March
SWVA, Poole, UK

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1960 Alfa Romeo Giulia SZ2

£300,000 from Mark Donaldson, Farnham, Surrey, UK

IT MAY HAVE started life as a 1960 Giulia SS, but this car's interesting history saw it converted to *Coda Tronca* (square tail) spec just two years into its life. According to dealer Mark Donaldson, it's known affectionately as 'The Chilean Car'.

It earned its name in period, as it was sold new in SS form to Eduardo Kovacs Jones, an Alfa Romeo distributor in central Chile. After some racing it was passed on to another owner, before the third – Santiago-based racer Jorge Comandari – asked Zagato to rebuild the car to SZ2 specification. It then went on to race until 1964, when it was once again sold, remaining in Chile with fellow racer Evaristo Pena.

In 1990 the SZ2 was sold by Pena to a German dealer, who imported it into Europe. After a visit to Zagato, where staff were able to confirm the car's history, it was sold at a Sotheby's auction in 1991. It spent much of the 1990s competing regularly, before being sold to the current owners in 1999.

The new keepers commissioned a full restoration from Simon Hadfield Motorsport. Once that was underway, the decision was taken to remove the original (earlier type) engine, and replace it with a Bob Dove Motorsport-built 101-series and close-ratio five-speed gearbox. The earlier drum brakes were upgraded to discs, in order to keep the car competitive in Historic racing. Naturally, the original matching-numbers engine was also rebuilt and comes with the car, as does the original brake set-up.

It raced in 2010 at Monza and Silverstone, as well as the Goodwood Revival, but hasn't been driven competitively since. Offered with UK registration, a spare rear axle, wheels and a few other parts, it's ready to add to that history. markdonaldson.com



SHOWROOM BRIEFS



1970 NISSAN SKYLINE 2000GT-R, £165,000

Rarely seen outside Japan, this 'Hakosuka' represents the first of the two-door GT-Rs. The fact that this road car retains its original wheels and ride height makes it a real collectors' piece. ddclassics.com (UK)



1980 PORSCHE 924 TURBO \$48,500

The Minerva Blue paint gives away that this isn't a factory Carrera GT, but it's a very nicely converted 924 Turbo by Sewickley Porsche. Martini-pattern Recaros, 26,523 miles and a recently rebuilt turbo. fantasyjunction.com (US)



1977 FERRARI 308 GTB €215,000

Two owner, German-delivered Ferrari 308 GTB *vettoresina*, in Avorio Safari with a red leather interior. A 3500km car with a fully documented history, and a recent €100,000 restoration. springbok.de (DE)



1977 BMW 633 CSi AU\$39,995

Mint Green probably seemed like a bold choice at the time but it makes this 6-series look utterly brilliant today. Well-maintained Australian car with plenty of miles; looks as sharp as it did in 1977. classicthrottleshop.com (AUS)

2011
LAMBORGHINI
GALLARDO
LP 560-4
HIGH SPEC
20,000 MI



2015
FERRARI
CALIFORNIA T
14,000 MI

1965
MERCEDES-BENZ
230 SL PAGODA
CONCOURS
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Saab Sonett

Small, rare and quirky, this two-seater is still a surprising bargain

SWEDISH CARS HAVE traditionally been safe and ruggedly built saloons and estates. Some have been pretty rapid, and many have appeal as an executive car that isn't the predictable German choice. So the idea of a lightweight, glassfibre-bodied two-seater Saab seems unusual today. And strangely appealing, too.

Like many interesting automotive ventures, the original Sonett started out as a motorsport side project. Starting with the 93's basic front-wheel-drive running gear, a lightweight aluminium monocoque chassis was constructed with a glassfibre body around it, weighing in at just 500kg.

The completed prototype made its debut in March 1956, and six more were built for testing – only for the competition rules to be changed the following year, which made the 96 a more appealing motorsport prospect for Saab. Game over for the Sonett.

But then, in the mid-1960s, the company was looking to make headway in the USA by entering the lucrative sports car market. That presented the perfect opportunity to revive the Sonett project and name.

Project 97, which would become the Sonett II, carried over the basic ethos of the original, this time with a steel box-frame chassis and an integral roll-bar, topped off by a striking glassfibre coupé body. Power came from the same 841cc two-stroke three-cylinder engine found in the 96 Monte Carlo, which produced a buzzy 59bhp thanks to a triple-carb set-up. Driving the front wheels, and pulling just 740kg, it gave the Sonett reasonably swift performance, with a 12sec 0-62mph time and 100mph top speed.

The low weight ensured that it handled well and, although the cabin was notoriously snug, the luggage compartment was actually quite generous. Access through a small hatch was tight, however.

As with the 96, the characterful but notoriously dirty engine struggled with the USA's strict emissions regulations. After only 258 Sonett IIs had been built and sold in the first two years, production shifted to the hastily revised Sonett V4. The easiest way to identify that is the bulging bonnet, to contain the larger engine (as pictured above). While cleaner and up by 5bhp, the 1.5-litre V4 increased weight by 35kg.

After moderate success, and 1868 built, the V4 was replaced by the heavily revised Sonett III in 1970. Immediately obvious is the external re-style by Italian designer Sergio Coggiola, adding rectangular tail-lamps, pop-up headlights, and a lower-profile bonnet. Entry to the boot was improved with a new glass tailgate. Engine size was increased to combat yet more emissions regulations, though power was unchanged at 65bhp. Ugly impact bumpers followed in 1972. Production continued until 1974, but relatively poor sales were wiped out completely by the 1973 energy crisis. In total, 8368 Sonett IIIs were produced.

Only sold in the USA and (very briefly) Sweden, the Sonett is a rare sight on this side of The Pond. Perhaps it's just a lack of awareness, but they remain on the attractive side of affordable. Far from an obvious choice, this two-seater looks like nothing else. With market interest rising, now might be the time to strike.

Matthew Hayward

THE LOWDOWN

WHAT TO PAY

With a greater pool of cars to choose from in the USA, that is the place to find cheap Sonetts, although many have been brought to Europe and subsequently restored.

Two-stroke cars are the rarest and most valuable. Expect to pay somewhere between \$15,000 (for a good example) and \$30,000-plus for a show-winner.

At the other end of the spectrum, project Sonett IIIs can be picked up from \$1500 in the US, with decent runners from around \$4000. Mint cars can still be found for \$10,000-15,000. Pre-1970 V4s carry a slight premium.

WHAT TO LOOK OUT FOR

It may have glassfibre panels, but rust is still the main killer. Inspect the main chassis box sections, as well as the floors.

The weaknesses of the Ford V4 engine are well documented, and should have been rectified by now, but it's always worth checking that the fibre balance-shaft pulley has been upgraded.

Gearboxes aren't the strongest, and any whining points to problems ahead.

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Coachwork by Moretti

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1951 TALBOT-LAGO T26 GRANDSPORT

COACHWORK BY SAOUTCHIK | CHASSIS NO. 110156 | ENGINE NO. 519

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1973 EX-WORKS FORD ESCORT RS1600 'XPU 216L' – EX-ROGER CLARK, SAFARI, RAC, WORLD CUP

XPU 216L was completed by the Ford Boreham Competition Department in April 1973 in preparation for that year's International Safari Rally, with works driver, British Rally Champion and future World Champion, Roger Clark. Clark would lead the gruelling rally overall for some time until a cracked exhaust manifold and failing alternator led to his retirement. Next up for 1973, was the International Scottish Rally for Tony Pond, coming home a strong 7th behind greats including Roger Clark and Hannu Mikkola. The final rally of '73 was the Daily Mirror International RAC Rally, where future double British Rally Champion Russell Brooks would DNF. XPU's final International Rally was the 1974 London-Sahara-Munich World Cup Rally. Andrew Cowan would come home in 15th place, resplendent in the 'White Horse Whisky' livery. An extremely rare and original Competition Dept Works car, and a fabulous addition to any Ford or Rally collection.



1968 EX-WORKS FORD ESCORT TWIN CAM 'BEV 812G' – EX-ROGER CLARK, HANNU MIKKOLA, JEAN TODT

BEV 782G was prepared at the Boreham Ford Works Department in 1968 for the 1969 Monte Carlo Rally, in which factory team driver Jean-Francois Piot had Jean Todt reading the notes. The French crew finished 4th overall, the car being the top finishing Ford that year. The Ford Team's next event was in nearby San Remo, where BEV 782G was driven by Hannu Mikkola, while for the Circuit of Ireland, the car was entrusted to Roger Clark, who, with his trusty navigator Jim Porter, won the classic tarmac rally overall. Swedish pairing Ove Anderson and Gunnar Palm were equally successful in the car, winning the Welsh International. Later that season, BEV 782G was issued to works team drivers Clark for the Scottish and to Mikkola for the RAC, the car's 6th international, after which, in 1970, it was sold by Ford to the private sector.

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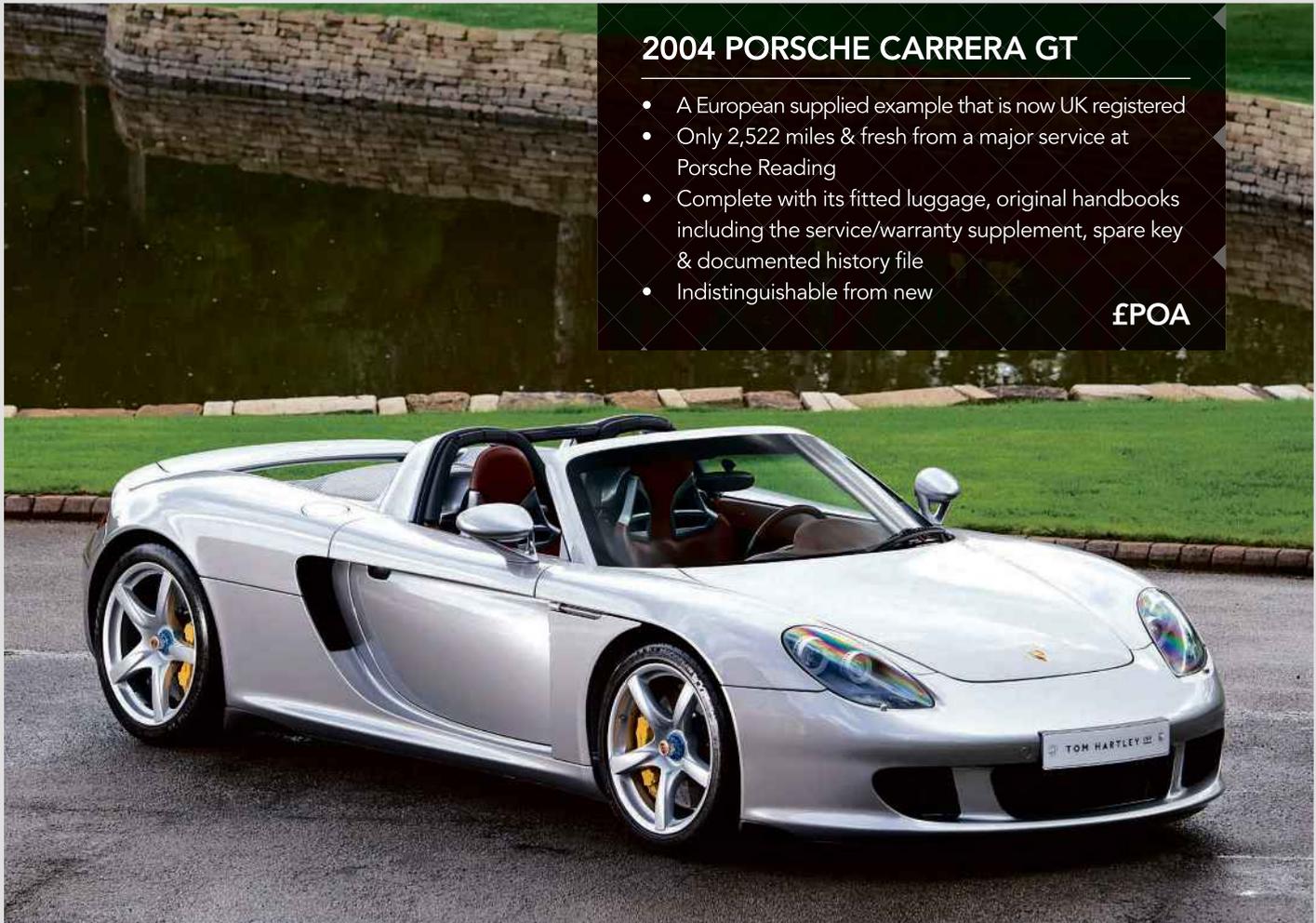




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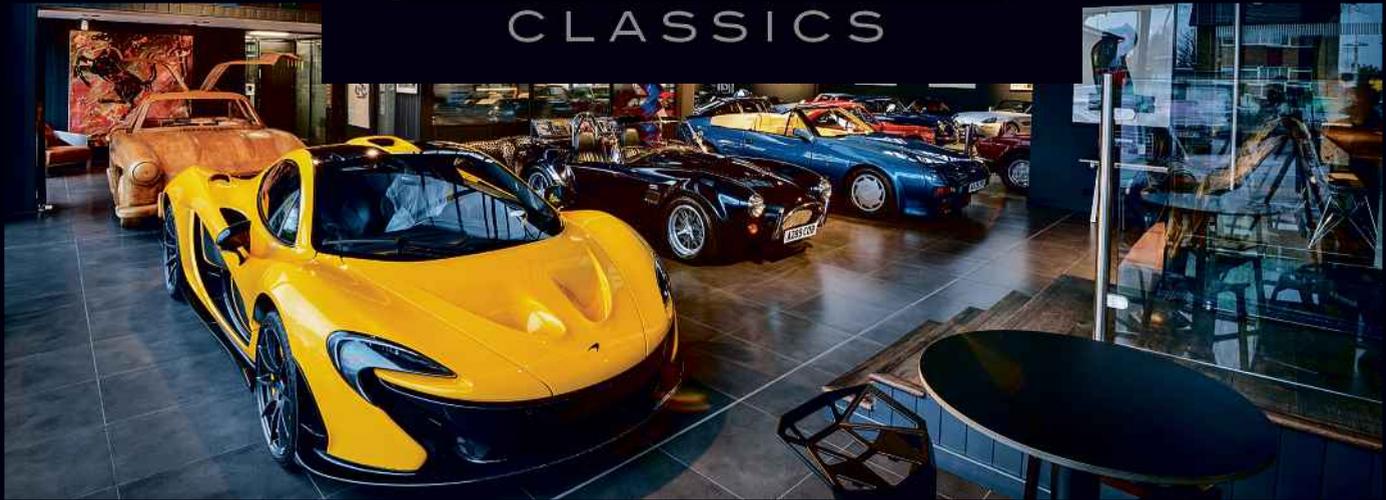
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Alpina suspension
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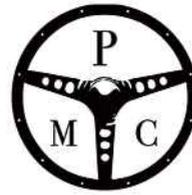
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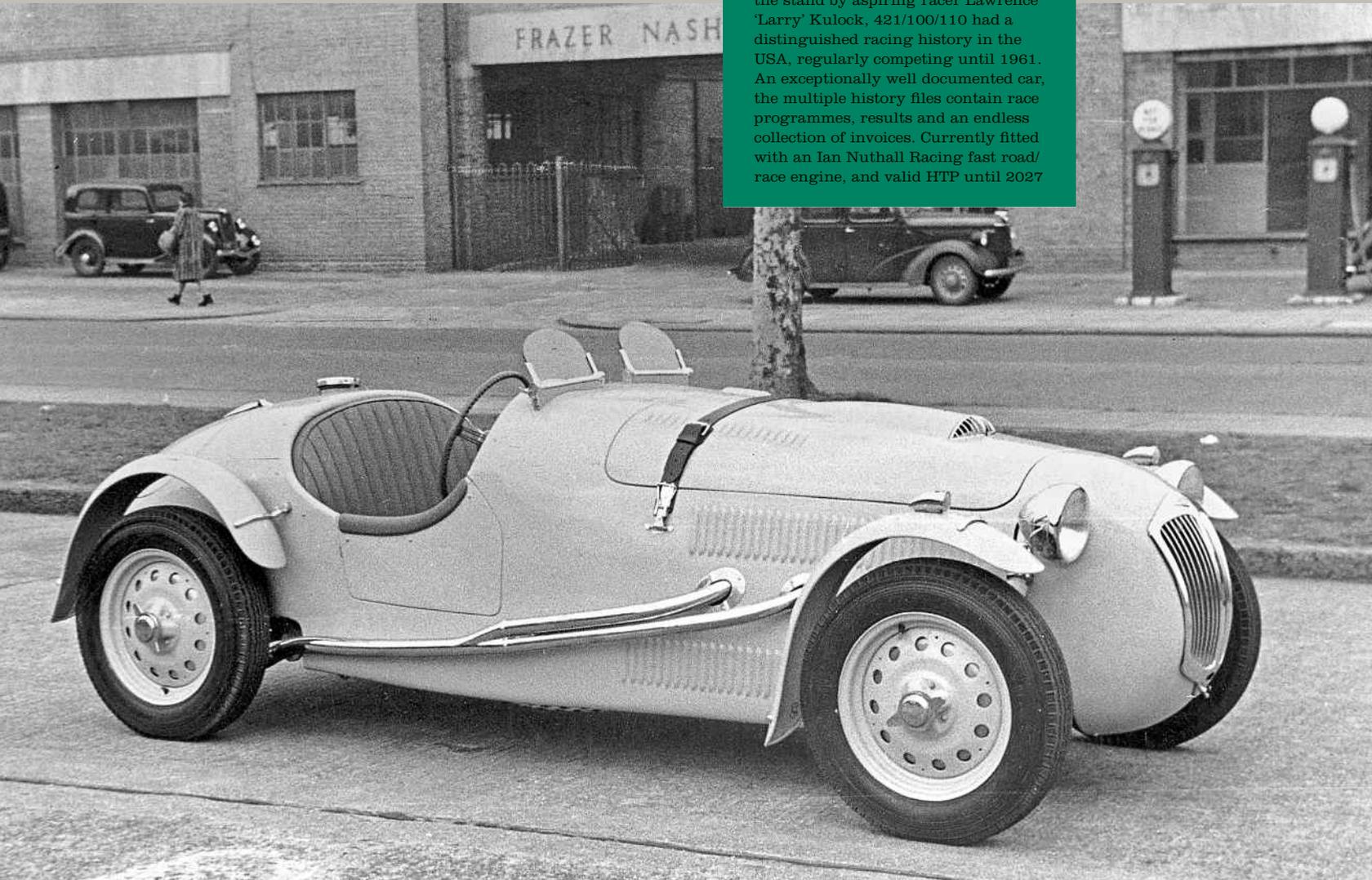
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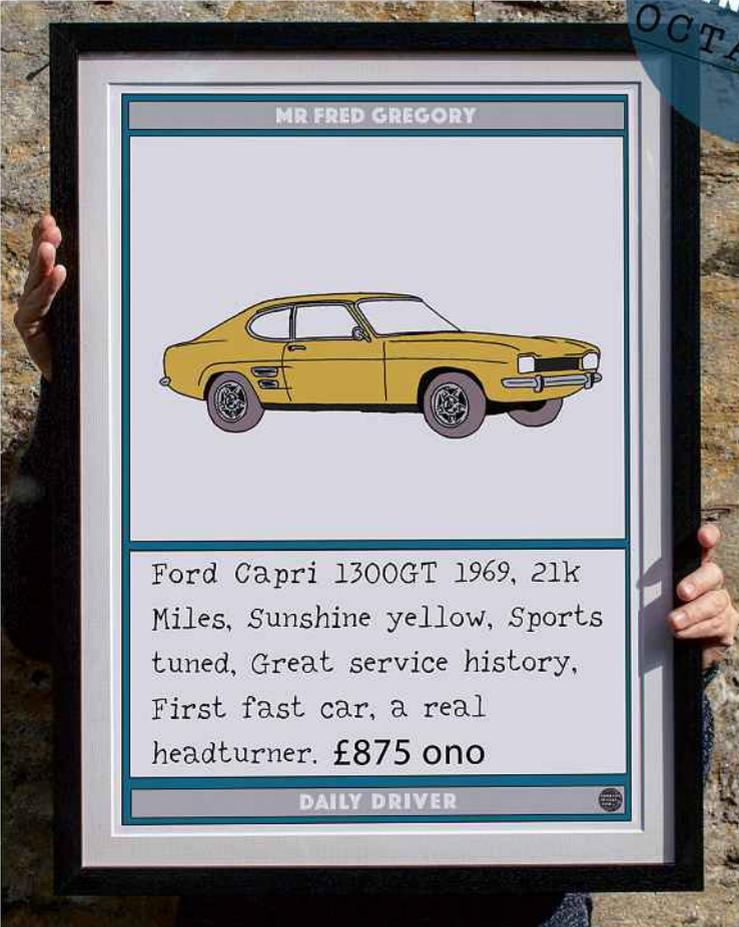


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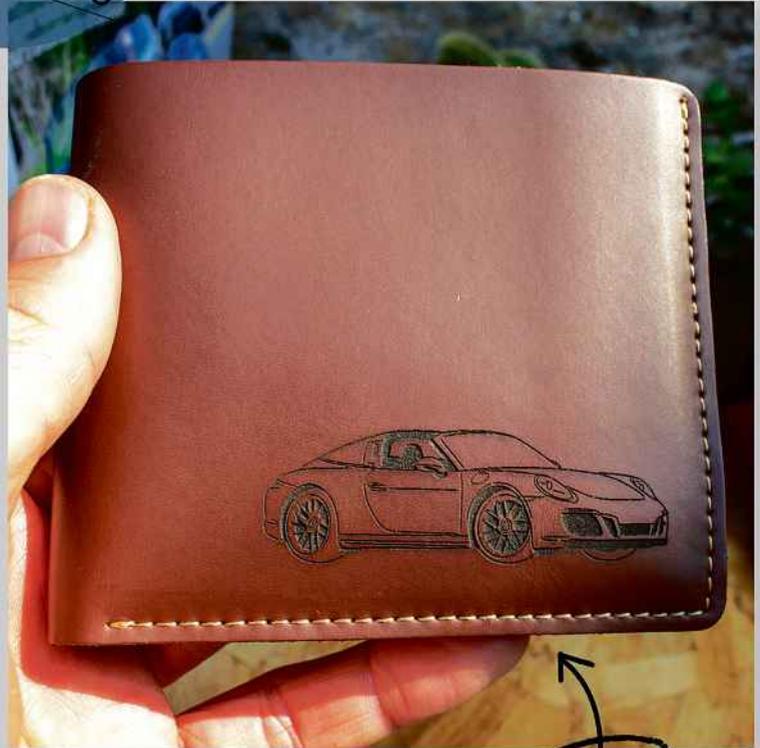


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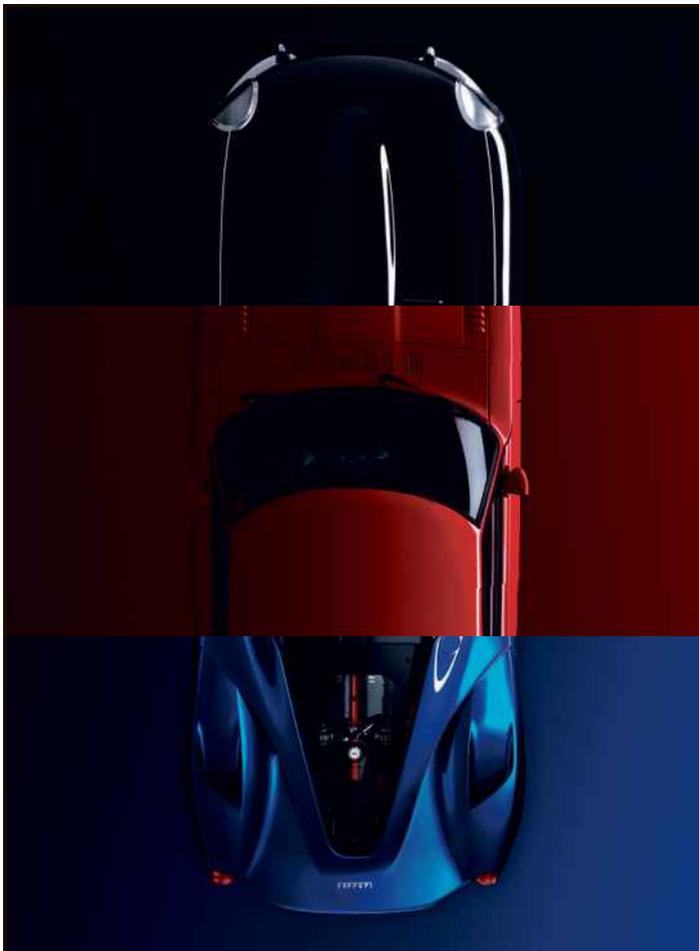
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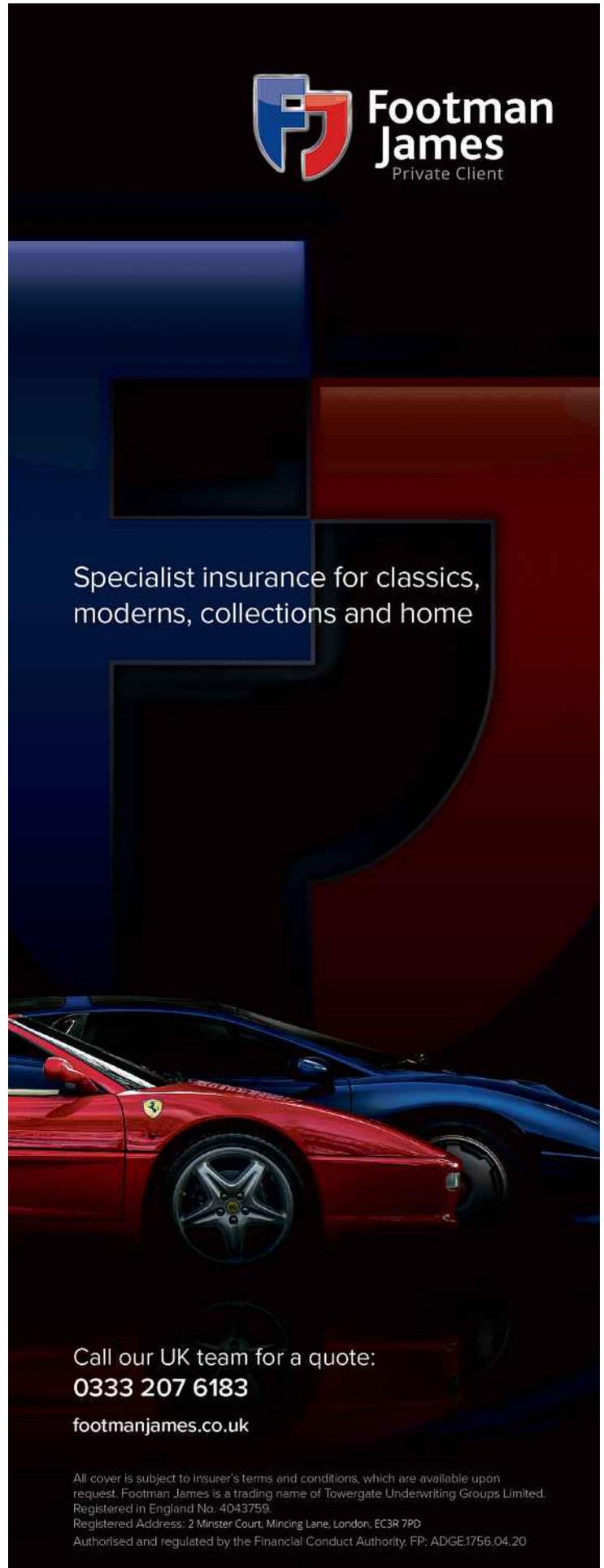
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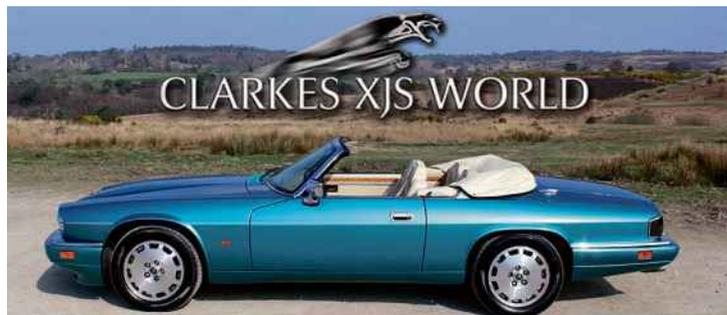
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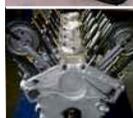


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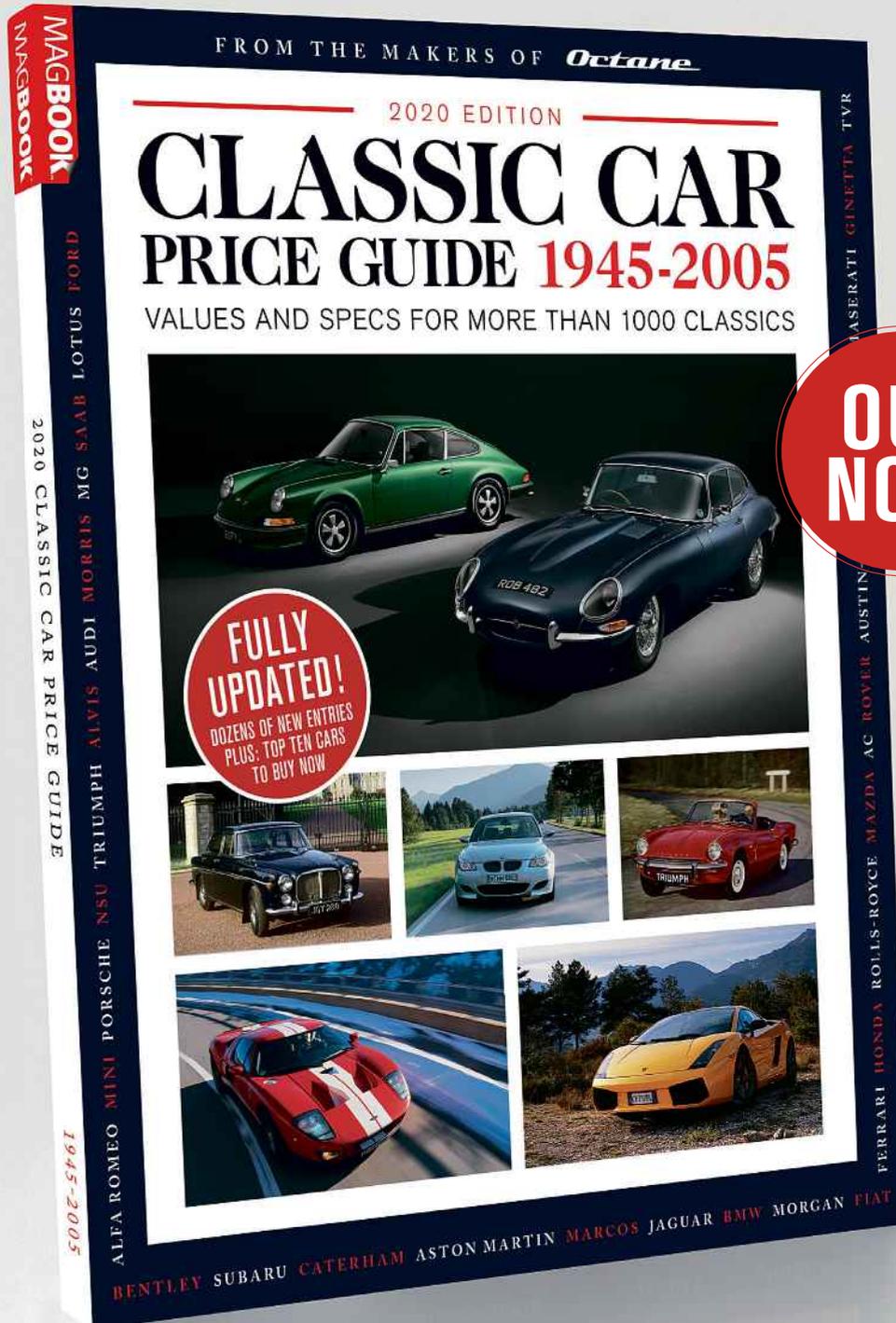

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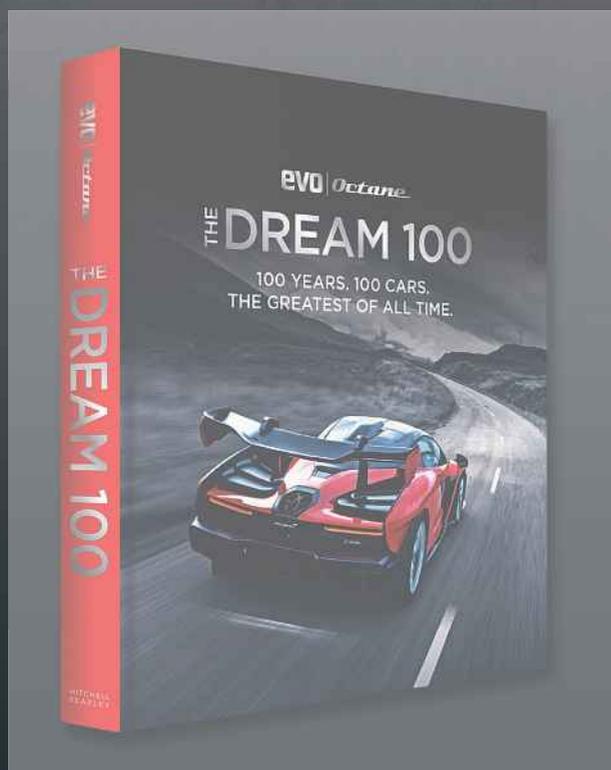
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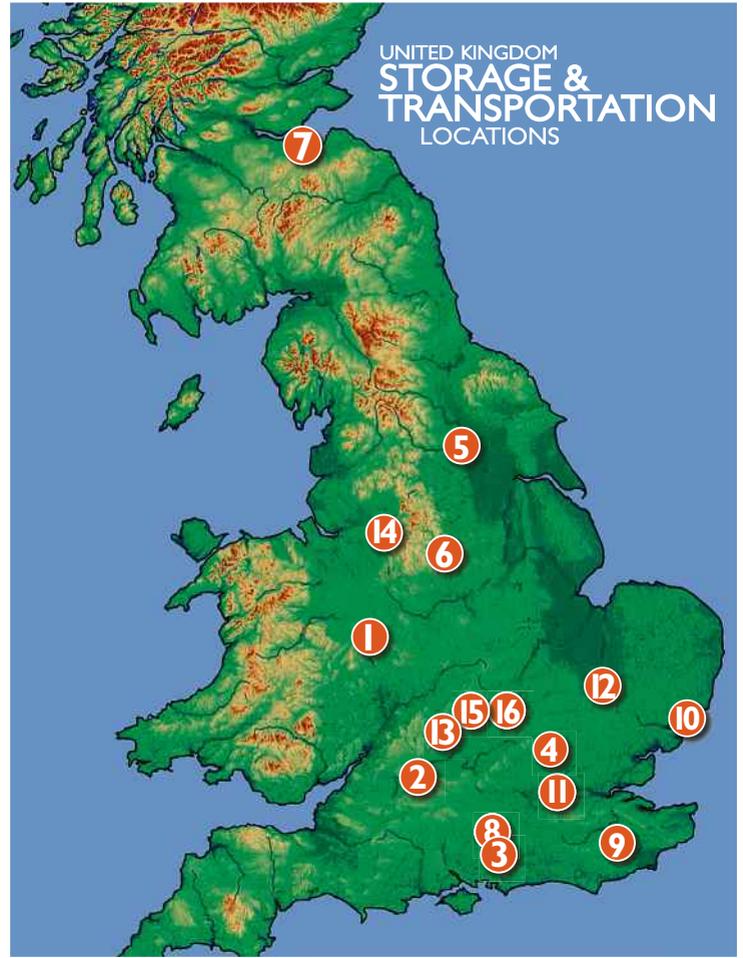
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BILLY STRUTT

*20-year-old winner of
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in the 2020 Historic
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I GET UP at 6am and have a quick shower and some breakfast and then head straight to work at P&A Wood. It is about 30-45 minutes away from my home in Chelmsford and we start at 8am, but I like to get there up to half-an-hour earlier and think through the day and how it is going to go and what I am going to do.

I have been there for four years now, having started when I left school at 16, straight after my GCSEs. I always knew what I wanted to do and, when all my friends were worrying about A-levels or colleges or jobs, I was already planning and applying. We have loads of brilliant classic car specialists round here and I would have leapt at the chance to join any of them, but P&A Wood was always my first choice. We actually went to P&A Wood for an open day when I was seven years old on a trip arranged by the Alfa Romeo Owners' Club and pretty much from then on I told everyone that I was going to work there someday.

The other thing was that my grandad, Brian Whale, proper pushed me. He worked for Shell and always regretted not being able to take a job at Rolls-Royce due to his family situation when it was offered. He was the start of the car thing in our family and it's still going strong. We've always had cars to work on: when I was 13 my dad Darren bought me my own 1996 Fiat Cinquecento to learn on. I ended up more or less fully restoring that Fiat and still have it. As a family we are really into Alfa Romeos and have a couple of 155s, while my current daily is a Mito, which replaced a Fiat Panda 100hp, and I want my next everyday car to be a 147 GTA.

Anyway, I applied to P&A Wood a month before my exams and came down for an interview, then a week's trial and then a final interview, before starting in September 2017.



At work I am in the post-war department, which means we look after cars from the early 1940s to the late 1960s. I have been doing a little bit of servicing work, and can get called on to help with a brake bleed or an oil change at any time, but since the day I arrived I have mainly been helping to rebuild a 1953 R-Type Continental. In the past couple of months we've got it on the road and there is light at the end of the tunnel, which is really exciting. Spending so long working on one and learning everything about it means an R-Type Continental would be my first choice as a classic car, but my dream car is a Ferrari F40.

We have a break in the morning, lunch, and then another break in the afternoon before finishing at 5pm and tidying up ahead of heading home at 5.30pm. The thing with the apprenticeship, though, is that every six or eight weeks or so I have a week's block release at the Heritage Skills Academy at Bicester. There, we start a bit later on a Monday, and finish a bit earlier on a Friday, to give people a chance to get there and get home, but otherwise the days are 9am to 5.30pm.

While I am at Bicester I do the college side and also collect the information for my portfolio work to show I am using the skills I am learning. It's a mix of theory and practical and can be a real eye-opener because everyone on the course is doing such diverse things. It really broadens your horizons about the cars and the industry as a whole. It's a fantastic

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I am just into my final year – I will finish in August – and that means I'm at the point where you tend to start to specialise a bit more from the basic mechanical skills.

My preference is working on chassis systems with my supervisor at P&A Wood, Nick Wright. I would really like to help with a full engine rebuild, and I wouldn't mind going into trim or bodywork, but they don't interest me quite as much as what I do now, which is all the rolling car stuff such as drivetrain, suspension, brakes and so on.

Because I still live with my folks, I get back to a home-cooked meal. I tend to go to the gym three nights a week and might go out with my girlfriend on a Friday, but all my spare time at weekends is taken up with working on cars – not least the 155 we're turning into a racer.

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The relationship between Rolex and motor sport began in 1935. Over the years, the partnership has grown, challenging the limits of endurance, from Daytona to Le Mans, and the boundaries of speed, from Monaco to Melbourne. Now, more than ever, Rolex celebrates the athletes and organisations that continue to bring out the best in sport.

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