**EXCLUSIVE! JAY LENO'S MONSTER MERLIN-POWERED ROLLS-ROYCE PHANTOM** 

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FUELLING THE PASSION



# LOTUS EXIGE

LINK TO THE 2.7 RS

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**PORSCHE** 911 2.5 S/T

NICK MASON AT LE MANS

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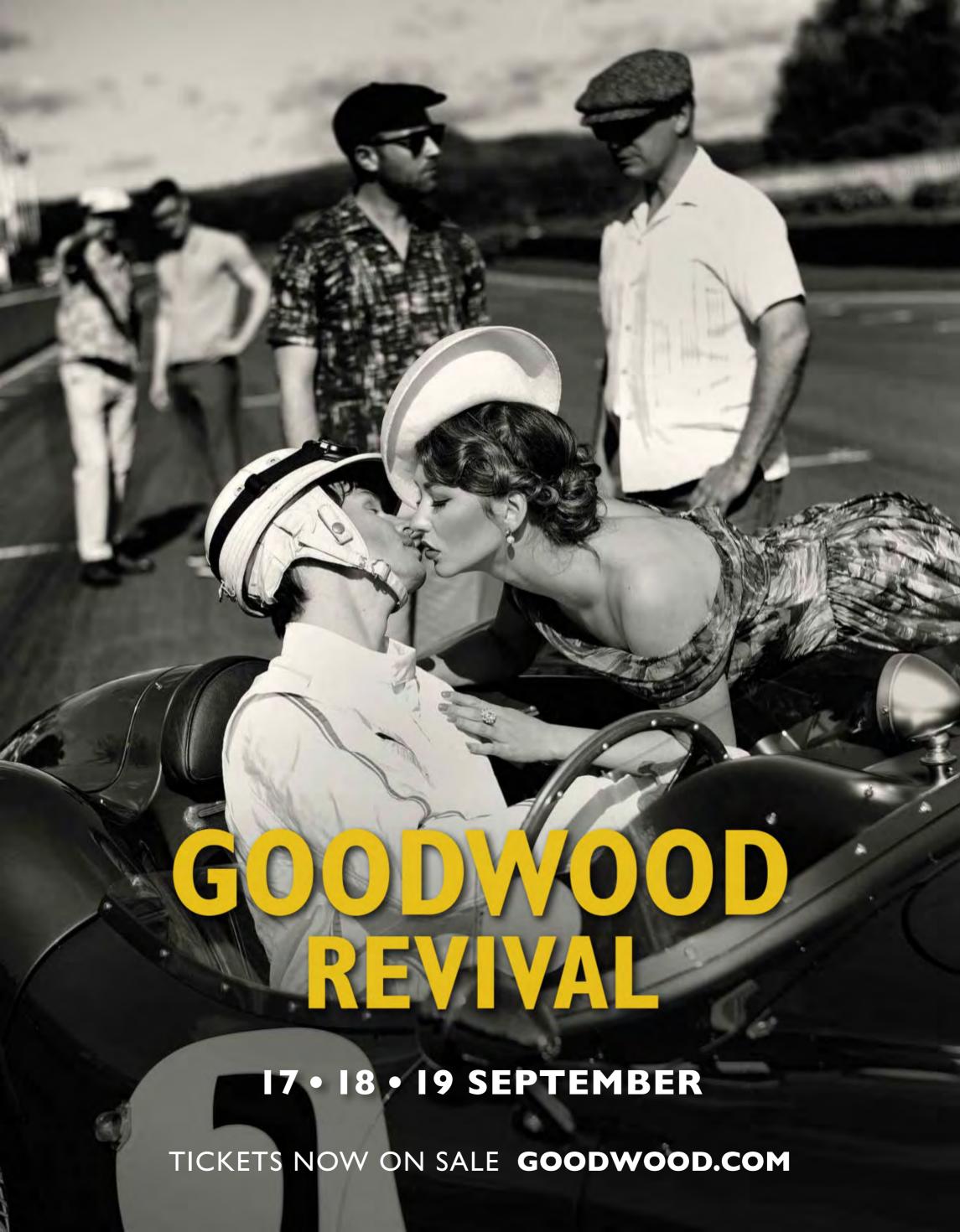
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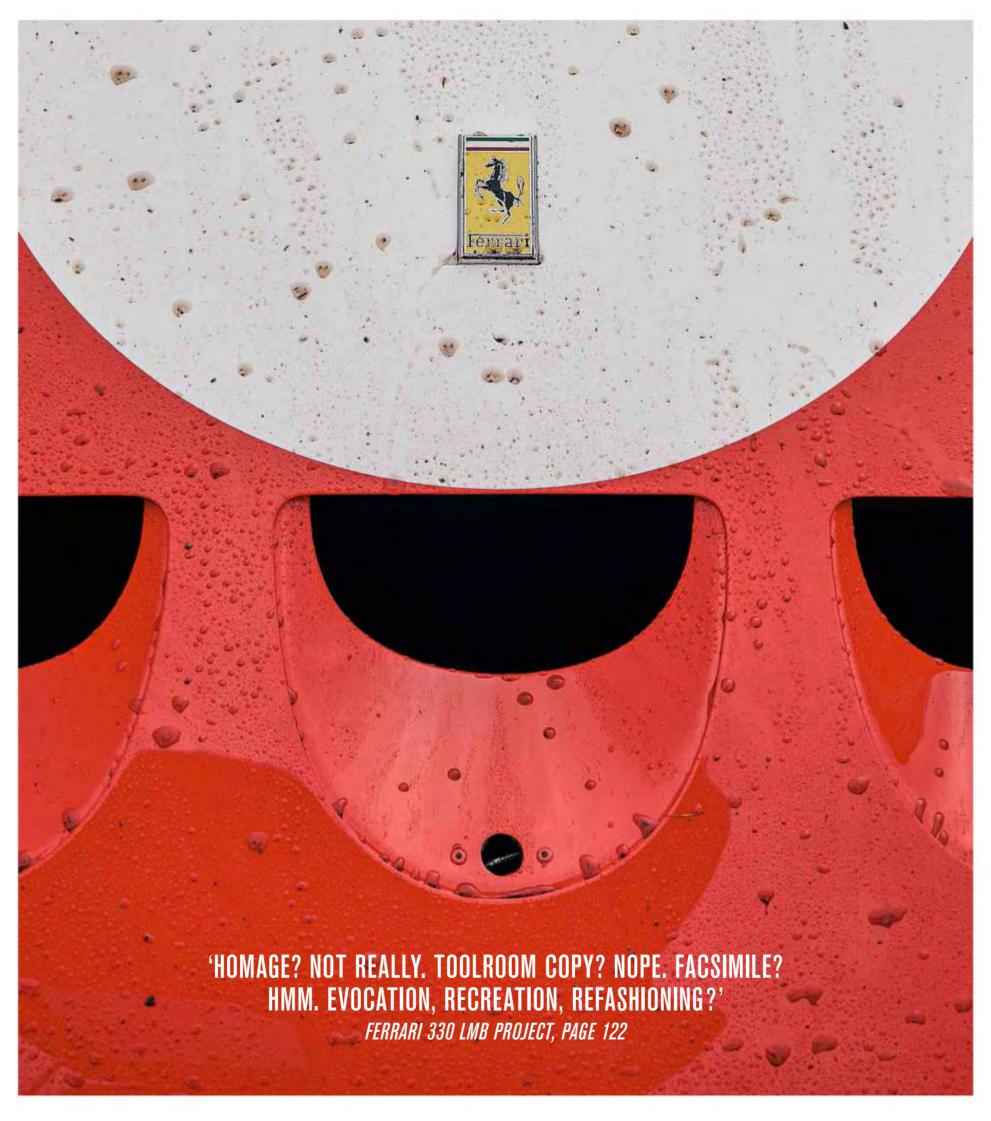
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#### EDITOR'S WELCOME

#### End of an era at Hethel

THE SIGNIFICANCE OF the demise of the Lotus Exige and its platform-sharing siblings may not immediately dawn on everyone, but this is a big deal. A really big deal. If you think about it, Type 14 Elite and M100 aside (and the latter of those is debatable), Lotus has really only traded off two pure road-car platforms since 1962 – yes, just shy of 60 years. First there was the marvellous accidental backbone chassis that started life as a testbed for Rotoflex couplings and went on to see service through the Elans, Eclats, Excels and Esprits etc until it finally bit the dust well into the 21st Century. Hey, if it ain't broke...

While that backbone chassis was hardly new tech even on its introduction – one wonders if Lotus might have persevered with the glassfibre monocoque if it had been wealthier and more established as a road car manufacturer at the time – the Elise platform that has underpinned everything since was genuinely state-of-the-art science. Having been introduced in 1996, when the lightweight bonded aluminium tub goes out of production this year it will have given sterling service for an entire generation, in everything from Evora and Europa to Vauxhall VX220 and Tesla Roadster. Plus, of course, the approximate 72,634 variants of the Elise that Lotus has churned out of Hethel since 1997.

Top of the heap, of course, was the Exige, a battle-hardened veteran that came along just a few years after the Elise, conceived for motorsport to meet popular demand (just like the 26R) and then mutated into a road car by even more popular demand. I first drove one shortly after the launch. I owned an Elise at the time and, living in a city, couldn't get to grips with the Exige's rubbery gearchange and its almost total lack of vision out to both sides and rear. That said, when I got it out of town, it served up a B-road blast that will remain forever in my top five drives. They really were, and still are, rather special.

While I have no doubts that the next generation of Lotuses will be more evolution than revolution, the company deciding to retire its entire range when they are still in demand and still selling indicates a major change in direction is on the way. Something that will be as seismic for Lotus as the Elan was in 1962 or the Elise in 1997. There is no doubt that is a tantalising prospect, but for now let us marvel at the brilliance that is the Exige, as sprightly and thrilling today as it was 20 years ago.

Wish I could say the same for myself.



James Elliott, editor in chief

#### **FEATURING**



#### ANDY MORGAN

'The best thing about photographing
Exiges is that they are always so photogenic.
I remember thinking this 20 years ago
when I was asked by Lotus to shoot one
for the international launch – the very same
car we had on *this* shoot. And it really
has aged so well.'

Exige, the whole story: pages 52-64.



#### **ROB WIDDOWS**

'I always enjoy talking to Nick Mason; I like his dry sense of humour and his left-field take on life. I wanted to ask him about Le Mans because I wondered why a member of one of the world's most successful rock bands would want to risk his life on the Mulsanne in the middle of the night.'

Mason answers on pages 108-112.



#### **ASTON PARROTT**

'Being asked to photograph a Porsche 911 for *Octane* was great; turning up to the shoot and finding out it was an original M491 2.5 S/T was something else. Even so, what I remember best is the sound it made, echoing across the landscape.

That was truly brilliant? *Find out more on pages 88-96.* 



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## NEXT MONTH

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#### **VANTAGE**

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# IGNITION

EVENTS + NEWS + OPINION

#### America is open...

With the UK's vaccination programme in full swing, a 'roadmap' out of lockdown in place and, finally, some genuine optimism that this really might be the beginning of the end rather than the end of the beginning, again, here's a taste of what we have been missing, and our friends on the other side of the Atlantic have been enjoying all the while. Both sets of pictures were taken by our man in California, Evan Klein (read all about his Audi TT in Octane Cars): the first at Beverly Hills Motoring Accessories' irregular and informal pop-up beach meet, which attracts everything from everyday classics to pricelss exotics, plus super-rarities such as the Lancia Delta S4 Stradale. Even Audi TT designer Freeman Thomas turned up in an early green Porsche 911. The pictures on the right show the open house at custom 'shop Hot Rod Chavik, run by Stanley and Daisy. Don't worry, this will be us again soon. Images: Evan Klein









#### **COMING UP...**

There's light at the end of the tunnel but the sands are still shifting, so please be vigilant en route to Mixedmetaphorville

#### 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 one way or the other a month ahead of time. **vscc.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 new route each 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 of the country's most absurdly attractive locations. There's a 'culinary itinerary' to match. granpremioterredicanossa.it

#### 17 April

#### VSCC Spring Start

It's not racing season until the Vintage Sports-Car Club says so, and its first meeting of the year will be at Silverstone, continuing a tradition of more than 70 years. **vscc.co.uk** 

#### 21-25 April

#### Cavallino Classic

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

#### 23-25 April

#### Veterama Hockenheim

Germany's Hockenheimring hosts a giant autojumble that attracts some 20,000 visitors each year, and upwards of 2500 traders. **veterama.de** 

#### 24-25 April

#### **Bicester Heritage Scramble**

Bicester Heritage has supersized the April scramble, which will stretch across two days for the first time. Access to the display of cars and the wider site, with its many specialists, will be limited to 2000 visitors to ensure the event is Covid-compliant.

#### bicesterheritage.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 backroads en masse for the 30th time.

californiamille.com

#### 30 April - 2 May

#### Dix Mille Tours du Castellet

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

#### 30 April - 2 May

#### Greenbrier Concours d'Elegance

The Greenbrier Concours is held in West Virginia, but it will have a Hollywood feel this year thanks to the addition of a Movie Cars class, which will include ECTO-1 from *Ghostbusters*.

#### greenbrierconcours.com

#### 1-2 May

#### **Donington Historic Festival**

Qualifying, generally completed on the Friday in recent years, will take place over the course of race weekend this time, but the festival's winning formula is otherwise unchanged: as usual there will be grids for everything from pre-war sports cars to '70s and '80s Touring Cars.

#### doningtonhistoric.com

#### 1-2 May Keels & Wheels

Beautiful old cars and boats share a stage at Lakewood Yacht Club in Texas. You'll come away coveting all sorts of wooden things, plus, of course, the waterfront property to go with them.

#### keels-wheels.com

#### 1-8 May

#### Rallye TransMaroc

This event might start and finish in the wonderful metropolis of Marrakesh, but there's little big-city tarmac on the agenda: crews will spend most of their time in Morocco's desert. Don't be daunted, though: you can hire a 4x4 if you don't own one, and instruction will be given to those new to driving on sand.

zaniroli.com

#### **7-9 May**

#### **NSRA** Nostalgia Nationals

Eye-popping hot rods, gassers and altereds go hell for leather at Santa Pod, where the famous drag strip will also host run-what-ya-brung sessions for pre-1973 cars. santapod.co.uk

#### 8-9 May

#### **Gaydon Land Rover Show**

Hundreds of Land Rovers and Range Rovers gather at the British Motor Museum, home to HUE 166, the oldest surviving Land Rover. There will be stands and live music, too.

britishmotormuseum.co.uk

#### 9 May

#### **European Classic Car Tour**

From the start at the Place de l'Europe in Luxembourg, this relaxed, non-competitive event takes entrants to Belgium, France and Germany in a single day. stroossen-klassik.lu

#### 14-16 May

#### Spa Classic

A fantastic meeting whatever the weather, featuring night-time action and an array of machinery including the endurance-racing prototypes of the 1990s. **peterauto.fr** 

#### 19-27 May

#### Trans-Iberica

Crews in pre-1980 cars motor for nine days through northern Portugal and Spain, taking in mountain ranges, forests, wine terraces and seaside villages en route to San Sebastian. **destination-rally.com** 

#### 20-23 May

#### Amelia Island Concours d'Elegance

Visitors will, as ever, encounter purring V12-engined exotics and bone-rattling, exhaust-belching racing cars, but this year there will also be a tantalising class for early electric vehicles.

#### ameliaconcours.org

#### 21-23 May

#### Coppa della Perugina

A sort-of-revival of the Coppa della Perugina races held in the mid-1920s, this event for pre-1966 cars gives crews the chance to enjoy the roads of central Italy –plus the odd circuit, too, of course. coppadellaperugina.com

#### 21-23 May

#### A Novice Trial

Based at Bicester Heritage, this fun introduction to the world of regularities, tests and Tulip books has a 145-mile route as well as training sessions.

#### heroevents.eu

#### 22-23 May

#### Silverstone International Trophy Meeting

This year's International Trophy Meeting, held on the Grand Prix circuit at Silverstone, will include a special race for the GT and Sports Car Cup to mark the 60th anniversary of the Jaguar E-type. hscc.org.uk

#### **23 May**

#### **Bromyard Speed Festival**

Shelsley Walsh hosts Bromyard Speed Festival, a celebration of Bromyard's motoring history that goes 'on tour' to the famous hillclimb venue every other year. shelsleywalsh.com

#### 30 May

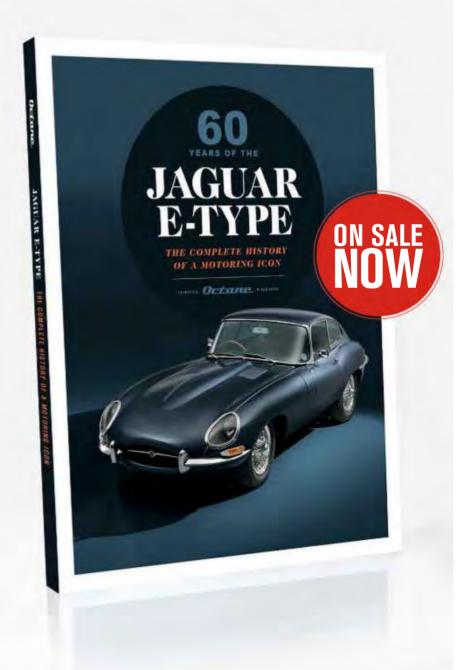
#### Prescott Italia

Replacing La Vie en Bleu, which like so many things was cancelled in 2020, for this event the Bugatti Owners' Club welcomes all Italian cars to its hillclimb HQ. prescotthillclimb.co.uk



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#### **Australian War Memorial**

Honouring Aussies at war on wheels and wings

Words Barry Wiseman

THIS IS TRULY one of the world's great museums. First, here are some facts from the Australian War Memorial that will give an insight into why the place was built and why Australians consider it an essential part of their lives to visit it. Add to that thousands of foreign visitors and you have a top attraction.

Australia has always rallied to 'the call of the Empire' as far back as the Boer War, where over 500 Australians lost their lives. World War One saw 61,600 fail to return home, and in World War Two 39,655, or 10% of the number that enlisted, died. Nearly 1000 more were killed in Korea, Vietnam and Afghanistan. Many had never heard of the places where they would die, either in battle or from disease.

The idea of the Australian War Memorial began in 1917, but it was 1941 before the main building opened. Constantly enlarged and improved, it is now a place of reverence and atmosphere, full of fascinating displays and thought-provoking exhibits. Those visitors with mechanical interests can learn a great deal from the aircraft and vehicles on show. For instance, take the Model B truck from WW1. We are reminded that the first troops that left Australia took with them 7500 horses and two trucks. Horses need a constant supply of fodder and care, whether working or not. The mechanical

age overtook them and, by the end of the war, the British Army operated 122,000 motor vehicles, many of which were passed to the Australians. Narrow, solid rubber tyres caused problems on cobbles and mud, so the four-wheel-drive truck was introduced.

Little more than 20 years later, the Germans produced the VW Kubelwagen. The information card with the example at the Memorial points out that, with its smooth underbody, the vehicle could even continue in mud and snow, like a motorised sled, if its wheels sank. This particular example was used by the 33rd Artillery Regiment, 15 Panzer Division, in Libya during 1941. A BMW R12 and sidecar sit nearby.

Of a more modern age, and reminding us of our WW2 Long Range Desert Group vehicles, is the Isuzu-engined Land Rover 110 6x6, used by the SAS in Iraq and Afghanistan. It was known as the 'One Fifty' because the SAS troopers were paid \$150 extra per day while serving in the Uruzgan Province. This example was put out of commission by an explosive device and the damage remains unrepaired. The armour saved its crew from serious injury.

There are also numerous skilfully built dioramas, giving insight into Australian military operations. There are weapons, light shows, and plenty of aircraft, including 'G for George'

#### Clockwise, from left

Avro Lancaster 'G for George' on display in Canberra; BMW R12 and sidecar head Kubelwagen; AWD Model B truck, from Wisconsin, USA, served in WW1.

(the Lancaster bomber that flew 89 operational missions with the RAAF, including many over Germany), 'Polly' (a Curtis P-40E Kittyhawk flown by the RAAF around Papua), a Hawker Sea Fury FB11 operated by the Royal Australian Navy in Korea, and a good number more, not to mention some Japanese examples.

So much skill has been employed with the lighting that each exhibit seems to stand alone and leaves the visitor awestruck. Sometimes it's the little things that will capture your imagination – such as the plum pudding from the Boer War, or the patched-up cricket bat.

The beautiful, domed Hall of Memory and Tomb of the Unknown Soldier are simply unforgettable, as is the daily Last Post ceremony. There are also two pleasant cafés and a wellstocked gift shop.

#### AUSTRALIAN WAR MEMORIAL

Treloar Crescent, Campbell ACT 2612, Australia. Hours: 10am-5pm daily. Admission: free, as are several tours, designed to suit the needs of individual visitors. Parking is plentiful. During the Covid crisis check www.awm.gov.au for admission criteria.



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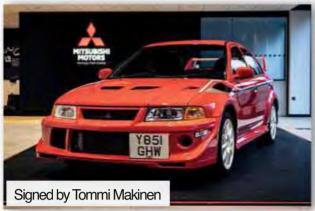
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# COYS WHAT'S GOING ON?

The news that Coys is to be resuscitated (again) has prompted fury in the classic car world.

But should it? Octane asked Nigel Adams, dispute resolution partner at specialist classic car law firm Goodman Derrick, to use his unrivalled knowledge of the saga to explain what has happened, what is now happening and where enthusiasts stand, particularly those who lost money in Coys' 2020 collapse



ON 17 APRIL 2020 Coys of Kensington Automobiles Limited ('Coys') went into administration. Some might have seen this as a welcome end to the Coys story, as the business had been beleaguered by legal disputes and dogged by rumours of poor trade practices for years. For others, though, including clients of mine, it was extremely unwelcome news because the administration process called an immediate halt to my efforts on behalf of clients to extract the proceeds from the sale of cars they had entrusted to Coys to sell, but which Coys had not yet paid on to them.

There were many other creditors of Coys also left high and dry when the administration order was made. From documents published by the administrators we know that there were close to 100 creditors with debts due to them ranging from fairly modest sums to approximately £750,000 – the total amount owed to creditors was £5,865,897 (and that number could still grow). Unhappily, the most recent report from the administrators warns: 'It is currently anticipated that there will be insufficient asset realisations to enable a distribution to unsecured creditors.' That

# 'THERE WERE CLOSE TO 100 CREDITORS WITH DEBTS DUE TO THEM, FROM MODEST SUMS TO £750,000'

means these creditors (including my clients) should not expect to recover anything at all.

So what happened? The Coys story is complicated, not least by the fact that there are (or have been) many companies using variations on the name. In essence, though, the Coys business, now in administration, was struggling with solvency and having to fight off financial claims from customers and trade creditors. It also lost investors, resulting in its management seeking help from a business recovery specialist in early 2020, whose recommendation was that Coys be placed into administration. This is a legal process intended

to help a business survive as a going concern, in part by imposing a temporary moratorium against legal action, to allow the company respite, to restructure and then carry on trading to pay off debts. Where this cannot be achieved the objective of administration then focuses on the position of the creditors as a whole.

There was scant prospect of Coys surviving as a going concern or carrying on as it had before. Thus the focus became the realisation of the Coys assets, some of which have been sold on. Now it seems that the Coys brand is set to be revived under new ownership and management (operating currently out of the old showroom). I would expect the new owner to have bought the 'goodwill' in the Coys name from the administrator to be able to continue to trade off the Coys brand. This is all perfectly legal, and the new owner has absolutely no legal responsible for any failings of the previous incarnation, though some might be forgiven for querying why anyone would want to adopt the Coys brand so soon after its demise.

At the time of writing, the name change has not yet extended to the terms and conditions published on the new website, but no doubt



#### **Above**

Coys collapsed in 2004 and again in 2020, yet the name lives on under new management and is trading from the same showroom premises in Richmond.

this will be will rectified. The bad news for Coys creditors is that their debts remain with the old company (the new entity – Coys of London Automobiles Limited – is not saddled with these payment obligations) and one would expect that the old company will be put into liquidation and eventually dissolved.

The administrators have a duty to compile a report on the activity and conduct of the Coys directors and they have prepared such a report and sent it to the Department for Business, Energy and Industrial Strategy, which is the government department that has the power to seek the disqualification of directors they feel the public should be protected against. That report is confidential at this time and it remains to be seen whether the government lawyers will recommend that disqualification proceedings should be brought against any of the Coys directors, among them Christopher Routledge, the company's main director.

For my clients who have lost out, and other creditors in the same boat, they would no doubt like the full weight of the law brought to bear on the Coys team responsible for selling their cars and then failing to pay them the sale proceeds. This could include criminal charges, but it would require extensive evidence of deliberate wrongdoing to support them. In my experience Coys maintained on several occasions that there was some default by my clients in their dealings with the company, which it claimed afforded it the right to hang on to the sale proceeds. But Coys then showed little dynamism in resolving these disputes and, when quizzed, could often not give a clear account of how it had sold my clients' cars.

My clients' own efforts to get the police involved in their cases unfortunately came to nothing, so it will now be for the administrators and those advising them to review what really went on within Coys. They have access to all the Coys paperwork and access to the directors – armed with that information, if they uncover criminal activity then it should be reported to the police. Let us hope that, if such evidence of criminal activity is uncovered, the police will then investigate fully – but it is desperately difficult to prove intent, whatever people may suspect and however clear it looks to them.

#### Coys' new owner answers Octane's questions...

#### Who is Richard Calleri and what is your background?

Well, my passion for classic cars came from my father, Antonio Calleri, who was brought up in Northern Italy, and learned to build everything from hand-forged iron gates to agricultural engines in his father's blacksmith and ironmongery workshop. After studying electronics in Turin, he moved to the UK, where he met and married my British mother.

I was brought up in Milan and moved to London, where I attended university. Following this, I entered the investment banking world, where I worked for over ten years before joining my father a decade ago in his geological services business. I now live in Dubai with my wife, Mireia – an award-winning photographer and native of Barcelona – and our two children.

My father and I are passionate about restorations, bringing beautiful cars back to their former glory after perhaps years of neglect. We're also fascinated by the pioneering technical innovations that can be found on many veteran and vintage cars, hence why, in our collection of classic cars, we own some significant cars from that era. One of these is my father's 1900 Renault Type C Course Voiturette, believed to be the last of its kind, and used by the Renault brothers in the 1900 Paris-Toulouse-Paris race. My father has driven this a few times in the London to Brighton Veteran Car Run.

We also own a Detroit Electric, which is proof that no technology in the automotive world is genuinely new! Another innovative pre-war car we're proud of is our Lancia Lambda Torpedo, which was the first production car to showcase front independent suspension and a load-bearing, monocoque chassis.

But we also collect all manner of memorabilia (my meeting table is a simple piece of clear glass over a complete 1960s Dino Ferrari engine), as well as motorbikes, Riva motorboats and antique blacksmiths' anvils.

#### Why have you stuck with the Coys name?

Our acquisition of the Coys brand was not driven by financial or monetary returns – which have never been great from auction sales – but more for sentimental reasons. We were concerned that a brand that was a British institution in its 1980s-90s heyday would be lost. My father can remember gazing at various exotica through Coys' London showroom in his youth. Sure, we could have started a new business from scratch, with a different name – that would have solved all manner of problems! But 102 years' worth of equity can have immense value, if managed correctly.

#### Have you been surprised by the scale of animosity to Coys from enthusiasts and would you reconsider the name?

We obviously knew that the former Coys business had gone into administration, which is what led us to purchase the brand and its intellectual properties (ie, its website and database). However, we were not provided with any details about the extent of Coys of Kensington's losses, since we had no connection with that company. So yes, when we did learn of the amounts creditors were owed after the purchase it was a real shock, and not at all surprising that there was so much bad feeling towards the former company's management team. This is clearly a very sensitive issue, and we respect the groundswell of emotion behind it. However, this is not the fault of the brand, per se, but of its former custodians; we still firmly believe that a new Coys - one that it is well-funded, transparent and run by a well-respected management team - can exist in this market once again, and do justice to a valuable legacy and piece of British motoring history.

#### Can people ever trust Coys again?

Our business – Coys of London – is completely separate to the company that went into administration last year. It is fully capitalised, and will have a very different agenda to the other, more traditional auction houses. We are well-funded, secure and will be more customeroriented than ever before, with simplified sales processes and very strict ringfenced client bank accounts for optimum customer confidence and transparency.

#### What's Coys' short-term agenda?

We are shoring up the business and building the correct management team while Covid restrictions are still in place, with a view to re-launching when we can fully operate in-person auctions.

We are not aiming to become the biggest and most diversified auction house, but there is a case for operating a smaller, more agile and niche-focused company, based around personal relationships, high degrees of trust and the good reputation of its owners.

Furthermore, the Coys brand name is still very strong outside the UK, especially in Eastern Europe, the Middle East and the Far East – all new areas of growth for the classic car market. Local alliances or joint ventures may well be the way forward in such new markets.

Reviving the Coys brand, especially in the eyes of British collectors, will not be an easy task. Our only hope is that people understand and see it for what it is: an admittedly challenging project to revive a valuable piece of English heritage.

#### **NEWS FEED**

Porsche and The Queen honoured in the City and at Hampton Court; Privé days; Classic party; photo buy-out; Rodin in UK; Royale ladies; plus stores, stashes and diary clashes



#### **Porsches and Queens**

Porsche has been revealed as the first of the 'Great Marques' classes at the London Concours (londonconcours.co.uk) on 8-10 June. A display at the Honourable Artillery Company will feature 12 cars from 1948 to the present day, including 911 930 Turbo, '55 Porsche 356 T1A GS Carrera Coupé, lightweight 911 2.7 RS, and 959. The event shifts to a three-day format in 2021, with VIP Preview Day, Style Edition and Supercar Day.

Because the Royals haven't been in the news much lately, London Concours' sister event, the Concours of Elegance at Hampton Court (3-5 September), has announced its 95-car line-up will honour the Queen's 95th birthday. Established in 2012 to mark the Queen's Diamond Jubilee, the event will chart the development of British cars in her lifetime, starting with Bentley 4½ Litre and including Jaguar XK120, Aston Martin DB4 GT and more. See concoursofelegance.co.uk.



#### **Salon selective**

Salon Privé has revealed its 2021 schedule. The event at Blenheim Palace on 1-4 September will kick off with the main concours on the Wednesday. The focus on Friday 3 September will be Boodles Ladies' Day, while the Saturday will be given over to the Club Trophy and Supercar Saturday, when 1000 supercars are expected to attend. See salonpriveconcours.com.

#### **Birthday party**

The programme of races to celebrate the Silverstone Classic's 30th anniversary has been revealed, boasting three days (30 July – 1 August) of on-track action at Silverstone. The festival (silverstoneclassic.com) will feature a 'Greatest Hits' programme as well as many of the leading Historic racing championships for single-seaters, Touring Cars, saloons and more.



# PHOTO4 PHOTO5 PHOTO4 PHOTO5 PHOTO5

#### Archive acquired

Historic road and racing car specialist Girardo & Co has acquired the Photo4 Italian motorsport archive of more than 3,000,000 images, the majority of which have never been seen. Starting in the 1970s, photos from the archive are available to buy at girardoarchive.com.



#### Rodin touches down

New Zealand's Rodin Cars (see *Octane* 207) has established a UK base via a 500sq m showroom and 'client networking facility' at Donington Park. It has launched the facility with a new, race-ready Rodin FZED single-seater on display, but it is currently available for viewing by appointment only. See rodin-cars.com.

#### Levitt award

New concours Auto Royale has announced its Dorothy Levitt Award to honour the best car at the event entered by a woman collector. Named after the pioneering lady racer, the award is supported by The Driven Collective, which represents women in the classic car industry. The event, originally scheduled to launch in 2020, takes place at Waddesdon Manor on 16-18 July. See autoroyale.org.

#### **Storage solution**

A new trade body has been launched, uniting classic vehicle storage facilities. The Federation of Vehicle Storage (fovs.co.uk) offers three levels of membership with escalating benefits, but will also run accreditation schemes and a partner programme, as well as offering advice and guidance.



#### **Spares cache**

Mercedes specialist the SL Shop has uncovered a vast stash of hard-to-find parts for W113 (Pagoda) and R107 SLs. The Dutch haul filled three articulated lorries and includes many rarities, from trim to looms. Having been fully catalogued, it has gone on sale at theslshop.com/parts-store.

#### **Diary updates**

A few important postponements and cancellations for the coming season. Goodwood Members' Meeting is now set for 16-17 October, but Rétromobile, Heveningham Hall Concours, the Practical Classics Classic Car & Restoration Show, and the All Party Parliamentary Historic Vehicles Group classic car run have all been postponed until 2022. The Tour Auto will now be held on 30 August – 4 September; the Peter Auto trip to Le Castellet on 26-28 March is cancelled and replaced with an event at Nogaro on 23-25 July. The Mille Miglia moves from 12-15 May to 16-19 June, Shelsley Walsh will host the Jaguar E-type Club's huge 60th anniversary bash on 12-13 June, and the Historic Rally Festival will be on 21-22 August.

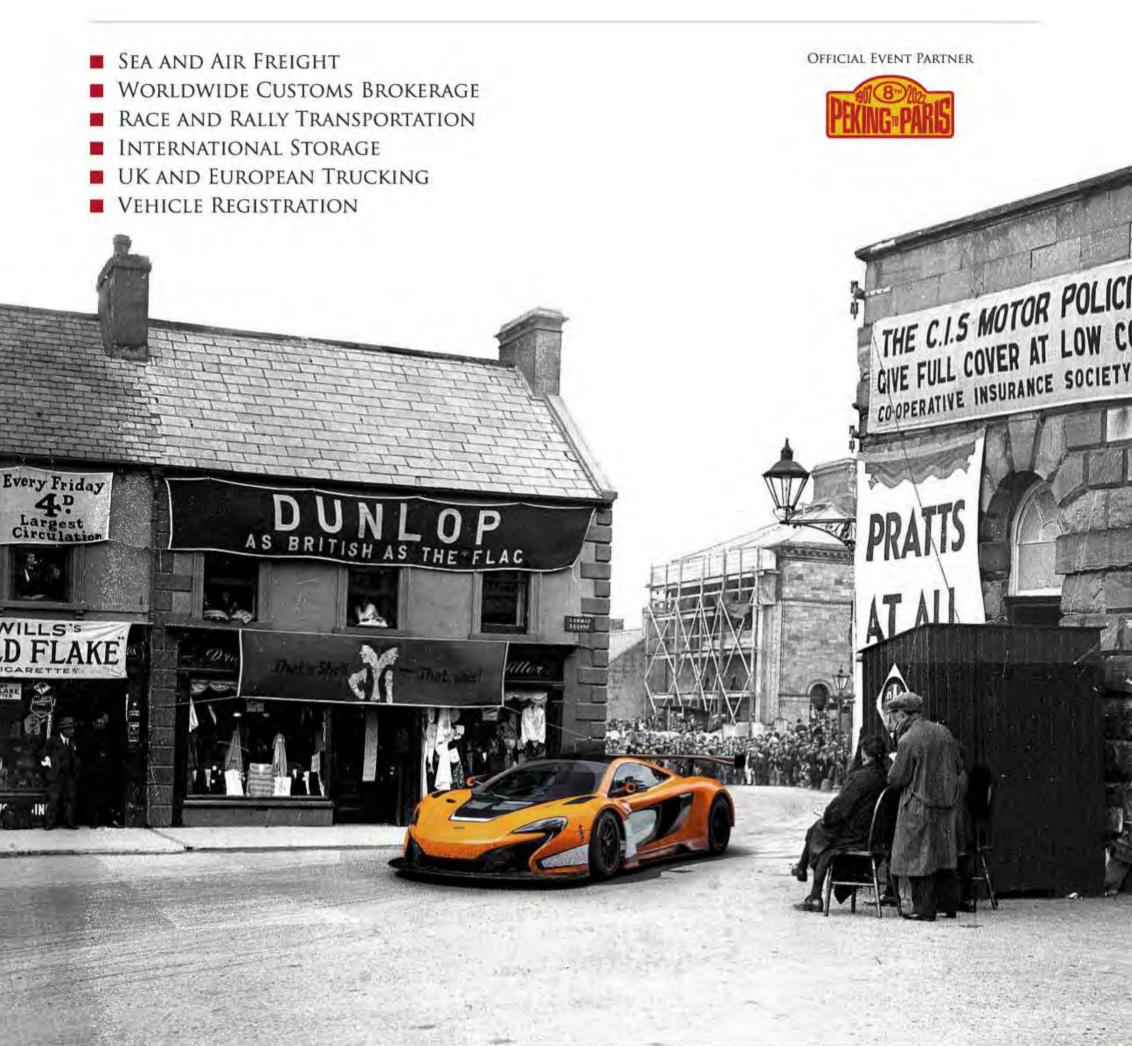


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# THE HISTORIC MOTORING Awards 2021

**NOW IN THEIR** 11th year, these are the most established and prestigious awards on the classic and performance car calendar. For the tenth anniversary in 2020, the awards dinner had to be cancelled due to the coronavirus pandemic, but an innovative online ceremony allowed enthusiasts to enjoy a live stream of the event for the first time. Hosted by Amanda Stretton and with introductory welcomes from Octane columnists Jay Leno, Derek Bell and Stephen Bayley, the virtual awards were such a success that the format might be repeated if feasible. Covid allowing, the 2021 awards ceremony could be a hybrid event, combining the traditional awards dinner at the Rosewood Hotel in London, on Thursday 18 November, along with with a live online experience. Details will follow in the coming months.

Sponsored by Autocave, Quickfit SBS and Chater's and powered by Octane, the awards recognise a broad range of achievements in the classic car world. The unique circumstances of 2020 also prompted a re-evaluation of the categories and, in lieu of there being many concours or events to nominate, several new ones were introduced, including Apprentice of the Year, Classic Car Ambassador of the Year, Rising Star of the Year and Lockdown Initiative of the Year. We are proud to announce that all these pioneering categories, acknowledging achievement at all ages and levels within the industry, will be retained. As it stands currently, there is no intention to repeat the Lockdown Initiative awards, but we have all learnt in the past 12 months that nothing is set in stone.

Big winners in 2020 included auction house Artcurial, McKeel Hagerty, apprentice of the year Billy Strutt of P&A Wood, and Revs-Limiter for its lockdown activities. Of the awards not decided by a panel of international judges, Lady Susie Moss was honoured with the Lifetime Achievement Award and the readers of *Octane* picked the Land Rover Series I Station Wagon 'Oxford' as their car of the year.

In order to nominate a car, business, service or person, or to book a table at the ceremony, simply go to historicmotoringawards.co.uk and register your entry.

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# **Hannu Mikkola** b.1942

**CANCER HAS CLAIMED** a legend of rallying. Mikkola, born in Finland, became the WRC World Champion in 1983, during the Group B era and driving for Audi as the Quattro rose to pre-eminence in the sport. He was runner-up on three other occasions, and won 18 WRC rounds. He won his home country's 1000 Lakes Rally no fewer than seven times, a record shared with fellow Finn Marcus Grönholm.

While many remember the Flying Finn for his Quattro exploits, he made his name in the tail-sliding world of the Ford Escort. He began his career on local events in Finland, driving Volvos; his first 1000 Lakes success came in 1968, driving an Escort Twin Cam. With codriver Gunnar Palm, Mikkola won the London to Mexico World Cup Rally in 1970, and the pair won the East African Safari Rally in 1972. He scored his first WRC victory in Finland in 1974.

Mikkola built up a partnership with co-driver Arne Hertz from 1977, winning the British Rally Championship in an Escort the following year. In 1979, he took Ford to the manufacturers' title and missed out on the drivers' championship by just one point to Björn Waldegård. He then moved to Audi, having to adapt his driving style to suit its radical drivetrain. He led the Quattro's first outing – the '81 Monte – and scored several successes, though 1983 was to be Mikkola's year, with four wins and three second-placed finishes.

I met him in 2013 and again in 2017, first in Bariloche, Patagonia (above), to celebrate 30 years since his world title, then in Kenya, for a drive in his Safari Rally-winning Audi 200. He spoke sombrely and precisely, drove with vigour, focus and economy – and grinned rictuslike at the top of that closed mountain stage in Bariloche when I took him up on his offer of a second full-pelt run. 'Just like putting on old gloves,' he said as he got back behind the wheel. **Glen Waddington** 

#### Chris Craft b.1939

GOING STRAIGHT FROM school to the Ford post-room at Dagenham, Cornwall-born Craft always harboured ambitions to be a racing driver. He started with modified Anglias in 1961, in his trademark orange, and just three years later was sharing a works Lotus Cortina with David Hobbs. He became a stalwart of British saloon racing, plus Formula 3, sports prototypes and F5000, and enjoyed a hugely successful career with the likes of Broadspeed and Tech-Speed. He was always a front-runner, and was hugely respected among his peers. Craft contested Le Mans 14 years in succession, most famously claiming third overall in 1976, when he shared Alain de Cadenet's privately entered Lola-DFV T380. He is noted among enthusiasts for developing the Light Car Company Rocket with Gordon Murray.

#### Chris Barber b.1930

FAMED AS A jazz musician, band leader and catalyst of the 1960s British rock boom, Barber was also a racing driver and entrant in the 1950s and '60s, and an associate member of the British Racing Drivers' Club. Away from the gig circuit, he'd be at the motor circuit, most often at the wheel of a Lotus. He first raced at Brands Hatch in 1957 in a Mk9, then took delivery of one of the first two production type 14 Elites. He campaigned it and entered it, for Sir John Whitmore among others, across Europe, then traded up to an Elan 26R, in which he ran a number of drivers before partnering with John Hine. That was followed by F2-based Type 47 and Type 62. Barber also ran a Piper GTR while privately owning classic Lagondas. One of his more notable performances was at Ken Tyrrell's 2001 memorial service.

#### **Bruce Meyers** b.1926

NEWS OF THE death of the father of the dune buggy and Baja racing comes shortly after Meyers sold his pioneering company – Meyers Manx – to venture capitalist Phillip Sarofim. Meyers was a WW2 war hero who trained in fine arts and lived the full SoCal lifestyle, hotrodding, sailing and surfing, while pioneering the use of glassfibre, initially in boats. He built his first beach buggy – a cheap, VW-based fun vehicle – in his Newport Beach garage in 1966, expecting to make no more than a handful, but up to half-a-million are known to exist, though the vast majority are copies rather than original Meyers. Having lost his copyright claims over the beach buggy, Meyers stopped production after just four years, but came back with the Manxter 2+2.

#### **Dorothy Caldwell** b.1918

**THE WORLD'S OLDEST** rally co-driver passed away in Hamilton, New Zealand. Born in Worksop, Notts, she emigrated to New Zealand in 1950 on the *Rangitoto* with her Scottish husband David William Caldwell, a veterinary surgeon, and her three young sons Michael, William (Bill) and Alastair. Dorothy started her rally adventures in her 90s with her youngest son, former McLaren F1 team manager Alastair, then in his 70s. Her first big rally in Alastair's Rolls-Royce Silver Cloud was the 2012 Trans America Challenge Rally, racing 6000 miles across North America from New York to Alaska and on which she won the Spirit of the Rally Award. Her last event was the 2016 Haka Classic, 5354km around the North and South Islands in her adopted home of New Zealand, at the fine age of 98.



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#### **MAN & MACHINE**

#### **Plastic fantastic**

Former Goodwood track doctor Jonathan Botting's Scimitar

Photograph Julian Calder

AS A JUNIOR DOCTOR, I first came across a Reliant Scimitar while working at Hillingdon Hospital, near Heathrow. I visited a classic car showroom and fell for a burgundy Scimitar GTE, with its V6 engine and elegant Tom Karen design. That car, with tan leather trim and relaxed auto gearbox, transported me around a series of hospital posts until I made the mistake of trusting it to an 'expert'. They fitted a new (wrong spec) fuel pump, left it running outside, the pump spurted petrol over the engine bay and it caught fire!

I had to have another, and this 1978 Scimitar GTE SE6a has been my daily car for the past

30 years in and around my South London GP practice. It has always been garaged, is utterly reliable and has covered 130,000 miles.

The automatic gearbox is perfect around town. Being an enthusiast, I was the Trackside Medic at Goodwood for 20 years and the Scimitar was always a pleasure to drive down to Westhampnett, when I decided not to take my 1969 E-type Series II roadster. Its gearing is perfect for longer runs and its ample 192lb ft of torque is great on B-roads. Being relatively narrow is useful on country lanes, too.

The tan interior is cloth, not leather, so it's much cooler in summer. The front seats have

been retrimmed and I've fitted a new front carpet set. Thanks to the excellent Reliant Sabre and Scimitar Owners Club, of which I have been a member for more than 30 years, service items and parts are easily available, and it has been serviced over the years by most of the recommended specialists. Initially I used Graham Walker in Chester, but that was a fourhour journey each way, and then I discovered Thompson's of Slough, just an hour away. When owner Mike Thompson retired and closed his garage he kept on a few favourite cars, mine included, and I now drive to Wiltshire, where he and his lovely wife Angie treat me more as a friend than a customer. It's really an honour to have such a fastidious and gifted specialist look after the car.

The Scimitar has never overheated, thanks to an upgraded radiator and efficient electric fan, and I've also fitted a Kenlowe Hot-Start system to the heater circuit, which circulates warm fluid through the engine before you start it on cold mornings. My only ownership issue occurred when it turned into a lumpy V5 at about 100,000 miles, so I disconnected the offending cylinder's plug lead and drove it gently over to Mike's, where he discovered that one of the pistons had split in two. Total engine catastrophe had been averted by the piston rings keeping it all together. His challenge was finding a replacement set of six +0 pistons: a diet of regular Castrol Magnatec oil changes had resulted in zero bore wear.

Values are not high for what is a handbuilt and relatively rare car (there are 3877 SE6 GTEs) but fantastic specialists such as Queensberry Road Garage and Graham Walker, along with Ford running gear, mean these are amazingly practical four-seater cars that have impressive load capacity and excellent all-round visibility.

Along with my E-type, I also own a Porsche 997 Carrera S, which is a fabulous sports car, as well as having a part share in a vintage 1924 Type 22 Bugatti... but that's another story.

#### WHY WE LOVE...

#### Inherited tools

It's not much to look at. A simple open-ended spanner, about 5½ inches long, made post-war by the British company T Williams for its Superslim range. It has a plated dull chromium finish and it's worth a few pounds, at most. But it's one of my most treasured possessions.

There are several reasons for that. One is because its ½in by 7/16 in AF (Across Flats) jaws are two of the most useful sizes for working on old British cars. I've done a lot of spannering, literally, on Rover P6s with this tool. And then there's the quality feel to it; there's no doubting

it was made at a time when British tool companies led the world. But, most of all, I cherish it because it was my late father's.

Tools that have been passed down through a family are always a bit special. If they have lasted several decades, it's usually because they were well made in the first place. They may show the scars of use but they will still be fit for purpose. Stuff like this was expensive to buy back in the day, so it was built to last.

It's the personal connection, though, that gives inherited tools their unique appeal. My dad would have used this spanner in the 1950s and '60s to keep his MG YB, and the Triumph Herald that replaced it, on the road. And I think about him every time I pick it up. Mark Dixon





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### **Steve Saxty**

Product designer and marketing man at Ford, Porsche, Mazda and Jaguar, who recently authored the book 'Secret Fords'



- 1. When I'm writing I sit at my desk in this Cherner Chair. It's nicely aged and a bit creaky, but a design classic. Unfortunately, it's also pretty uncomfortable, so I stick a cushion on it that I quickly remove before visitors arrive.
- 2. I've had this Aquascutum Three Quarter coat for over 20 years and it still looks new, possibly because I don't wear it enough. However, people often comment when I do go out in it, so it will be my coat of choice this spring.
- 3. There will always be a new model of iPhone, but there will only ever be one original. I queued for hours to buy it on the day of release. That night it was like being a celebrity as 50 people gathered around to examine it in a restaurant.
- 4. About 12 years ago I wired the apartment with a fantastically complex stereo system. It's all controlled through macros by this remote control that was state-of-the-art back then. It still works so I haven't the heart, or the time, to replace it.
- **5.** TDK tapes were essential during the Walkman era when I was a kid, so I keep this as a memento. My heart was broken if I was given the lowly D-C90 as a Christmas gift we all wanted the MA90 with its alloy chassis.
- **6.** Edouard Seidler's *Let's Call It Fiesta* was the first book that took readers behind the scenes of how a car was designed. It inspired me as well as some of my friends to work in the car industry and indirectly led to me writing *Secret Fords*.
- 7. We live in New York, so I've no garage for this original '50s gas pump. It's travelled around the world with me after it was found in Arkansas. I worked for an ad agency on the Texaco account, so it was restored in red and white.
- 8. Ford paid for me to learn engineering at some long-gone Essex college where I was taught to make things on lathes and weld them up. This G-clamp is one of them; I used it just the other day to glue a snow boot together.
- 9. This RS200 was the first mid-engined car that I drove. Rod Mansfield, the legendary boss of Special Vehicle Engineering, kindly signed it out to me for appraisal. That experience left me with a love for the unique feel of rear/mid-engined cars, even at low speeds.
- 10. I've ridden this all-carbon bike for years; it's a thrilling 911-like thing pointy, agile and light. It has rapid electronic gearshifts, which sound like a gimmick until you use them. However, just like in a car, there's less engagement than you get with a manual shift.

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# JAY LENO

#### The Collector

I have half-heartedly been looking for. Before I tell you what it is, let me share a little background. Most of us, when talking about muscle cars, usually credit the 1964 Pontiac GTO with inventing the genre. Everyone knows the story that General Motors had a sort of unwritten rule: big engines went into big cars; little engines went into little cars. John DeLorean, who was Pontiac's chief engineer, and Pete Estes, its general manager, broke with tradition and put the big 389ci engine from the huge Catalina and Grand Prix into the smaller-bodied Tempest and called it the GTO.

It sold like hot cakes! Others jumped on the bandwagon: Oldsmobile's 442, Buick's Gran Sport, and Chrysler with the 'king of the hill' – the 426 HEMI. This revolution had been brewing for a while. Dodge even called it 'the Dodge Rebellion' in advertising. This was the 1960s, after all.

The car I just purchased predates all of this by just a few months. It's a 1964 Dodge Polara 500 two-door hardtop, equipped with the street version of the famous 426

wedge engine first introduced in 1962, and called the Ramcharger. It also had the new-for-1964 Chrysler-built four-speed all-synchromesh transmission. The original owner also got heavy-duty brakes, drums not discs. 'Discs! What are we trying to stop, an aeroplane?' as one famous Detroit executive is alleged to have shouted at an engineer's suggestion.

It all came with a single master cylinder – how frightening is that? In the period road tests I've been researching, one of the authors said it barely had to have one panic stop before its brakes went out completely. Brake failure is something today's drivers rarely encounter, especially on the street. Needless to say, a modern four-wheel disc set-up has already been ordered.

Because the original owner wanted to race it, he deleted power steering and power brakes. Actually, bigger brakes were a part of the 426 package. The normal brakes on a Dodge were for the 318 or 383, and had 192 square inches of brake surface, but with the 426 you got 234.1 square inches. So at least they were aware of the problem. He also ordered the locking differential – Chrysler called it 'Sure-Grip' back in the day – with a 323 rear-end ratio, apparently for highway cruising, as it was still going to be his everyday car.

Make no mistake, unlike the GTO and its brethren, this is a big, big car with a big engine, *just* shy of two tons, stretched over its 119-inch wheelbase. The good news is, it's equipped with a tachometer. The bad news is that it is on the console on the transmission tunnel under the dashboard. You literally have to bend down to look at it. Luckily, with 475lb ft of torque and 420bhp at 3200rpm, you can just shift whenever you want.

So how fast was it? Remember, Aston Martin had an advertised claim that a DB4 could accelerate to 100mph and come to a complete stop within 26.2 seconds. The Dodge Polara with the 426 could do it in 25.7 seconds

THE MOST FUN

ABOUT RESEARCHING

A VEHICLE LIKE THIS

IS READING THE

TESTOSTERONE-

FUELLED REVIEWS'

and that's with crappy brakes.

The 426 Wedge was around for a couple of years, basically a boredout 413 with different heads and bigger valves. It also came with the coolest set of factory headers I'd ever seen, curving up from the exhaust port and then gracefully turning down under the firewall. By 1966 it was replaced by the 426 HEMI and the rest is history.

Growing up as I did in a small town in New England, I never saw one of these in person. And if by

chance you *did* see one it was usually an automatic. Not that there was anything wrong with that. In fact the Chrysler TorqueFlite automatic was the first transmission that was quicker than the four-speed. True as that was, there was still nothing cooler than looking through the driver's window and seeing that huge white cue-ball shifter with the black H-pattern emblazed on it.

The car was even immortalised by Jan and Dean in *The Little Old Lady From Pasadena*. The song stemmed from a popular TV commercial where a little old lady blows off all-comers with her car. And I quote: 'Parked in a rickety old garage, there's a brand new shiny superstocked Dodge.' Just like mine. As dumb as the song was, it made an impression on me that's lasted all these years.

The most fun about researching a vehicle like this is reading the testosterone-fuelled period reviews. They all stress that this is a man's car. One reviewer, clearly insecure about his manhood, wrote of the convertible Polara: 'Don't let the electric windows and the bright chrome switch to automatically move the top fool you into thinking this is some effeminate grocery-getter. This is a real man's car.'

So that's why the 427 Cobra never had electric windows!



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

was delighted to hear that Ferrari will be chasing outright victory at Le Mans from 2023 with its new hypercar-racer. As most reports I have read have been quick to point out, it will mark the first time that the Scuderia will have been competing at World Championship level with a top-flight sports car since 1973. However, I would counter that it wasn't the last time that a Ferrari chased overall honours in endurance racing. I should know, because I was somewhere in the mix.

Those who read this column regularly will know that I hold Ferrari in the greatest esteem, largely because

'I WILL GO ON

RECORD AS SAYING

THAT FERRARI'S

333 SP WAS THE

NICEST SPORTS CAR

I EVER RACED'

I had my first-ever paid drive with the works team in the 1968 Monza Lotteria. That was before breaking my duck in F1, making my maiden start at Le Mans, doing the Tasman series for 'The Reds' and so on. However, my time with the squad proved shortlived and, with the exception of driving Jacques Swaters' 365 GTB/4 at Le Mans in 1972, I didn't race another Ferrari until 1997. It was during what I suppose you might call the twilight of my

professional career that my old mate Gianpiero Moretti asked me to race his 333 SP.

It's funny, but this was a car that won more than 40 races and dominated sports-prototype racing in the USA during the 1990s. It won quite a few races in Europe, too. Nevertheless, marque types don't generally talk of the 333 SP using awed tones. I have no idea why, other than it was a 'customer' racing car and accordingly one that was never campaigned by the works. Also, the factory actively discouraged teams from fielding them at Le Mans. Nevertheless, I will go on record as saying it was the nicest sports car I ever raced. I adored it.

Gianpiero was largely responsible for persuading Ferrari to build the car in the first place, even if it was left to the likes of Giampaolo Dallara to act as a subcontractor and actually make the thing. I raced against Gianpiero long before I drove for him. He had founded the Momo accessories firm in the 1960s, and used motor racing as a way of promoting his wares. With the best will in the world, Gianpiero was a gentleman driver, to use latter-day parlance, but he was a decent pedaller, nonetheless. He was also a very gracious man, and we became great friends. Initially, I drove for – and with – him in variants of Porsche 962 and later his Nissan NPT-90.

Sadly, though, there was a bit of a gap between racing for him during the IMSA GTP era of sports-prototypes, which ended in 1993, and me finally getting my bum in one of his 333 SPs. Actually, first time around it wasn't even in a race. Gianpiero was testing one of his Ferraris at Daytona in early 1996 when he asked if I fancied having a go. Did I?! I was only supposed to do three laps but I stayed out for at least ten. Heavens above, it was fantastic. That F1-derived V12 engine was incredibly responsive and revved like there was no tomorrow. I had become accustomed to turbocharged engines, but here there was no lag, just instantaneous

power. And that sound... That engine just wailed. Driver inputs were instantly rewarded, too.

I was instantly transported back to the 1970s when I was driving in Formula 1. It felt like a Grand Prix car with more in the way of bodywork. I remember driving back into the pitlane, coming to a stop, and Gianpiero standing at the front of the car with his legs quite far apart. He grinned before telling me: 'I think you liked it!' I started by replying

to him just how much, to which he responded with something along the lines of: 'Hurley Haywood said the same when he had a go earlier.'

Gianpiero had a raft of professional stars and paydrivers in his team at that time, and I wasn't invited to race for him again until the following year's Daytona 24 Hours. I had such a great time early on, too. During my first stint on the Saturday afternoon, I overtook Fermin Velez in the Team Scandia 333 SP to take the lead.

I was sharing our car with Gianpiero, Didier Theys, and Antonio Hermann, and we were out in front until just before 3am. Antonio, a charming guy from Brazil, was driving when an electrical glitch resulted in a small fire. We lost a lot of time while repairs were made and the wiring loom was replaced. We went hell for leather thereafter but had to settle for seventh place overall. I was sad that I wasn't able to win the race again, especially as I would have loved to have done so in a Ferrari, but it wasn't to be.

I maintain that the 333 SP deserves veneration, and I always jump at the opportunity whenever I am offered a chance to drive one, even if it's just for a demonstration run. As far as I am concerned, Ferrari's new endurance weapon has a lot to live up to.



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



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# STEPHEN BAYLEY

'ANYBODY VIEWING

TRAFFIC FROM SPACE

**WOULD PRESUME** 

THAT CARS WERE

THE INTELLIGENT

LIFE FORM

#### The Aesthete

ashboard' is a hangover from the carriage trade, like 'limousine' and 'berline'. Originally a protective barrier, often upholstered, it survived the evolution in propulsion from external horses to internal combustions, and was a dominant feature of the early automobile: the very first mass-produced car was known as the 'curved dash' Oldsmobile.

Quickly, the dashboard became a place where the car's instruments and secondary controls were housed, a sense contained in the German *Instrumententafel* and the Italian *pannello di controllo*. And the design of dashboards became an indicator of status, as most matters of design

are. Issigonis's gloriously humble Morris Minor became a classic: body-colour metal with a central annular feature housing an analogue speedometer, fuel gauge and a couple of warning lights. 1959's front-wheel-drive successor took on the same Cyclopean motif, which now enjoys an after-life – what BMW would call a *Nachleben* – in the latest Minis.

In contrast, a Jaguar of 1960 would have had an asymmetric sixpiece array: large speedo and rev-

counter, plus smaller supplementary gauges. Finishes included lacquered walnut, engine-turned metal, black crackle paint, chrome highlights. A connoisseur's special in the matter of surface effects was the faux wood, I think hand-painted, used in the crazily de luxe Facel Vega.

By the 1970s, there were tentative experiments with digital displays. Bill Towns' Lagonda had a number of astonishing aesthetic effects, one of which was lambent LED instruments to demonstrate extreme modernity. Two years later, in '78, Pininfarina's Jaguar XJ Spider show car had electronic instruments behind a Perspex screen. In 1985, Buick's Riviera offered an 'electronic control center', an advanced feature at odds with its culturally retarded customers, who wore hats while sailing their cart-sprung barges to the country club.

But progress has been rapid whether welcome or not. Now, when Daimler announced its MBUX (that's for 'User eXperience') system, it did so at the Las Vegas Consumer Electronic Show. If proof were needed that the car as we once enjoyed it is fading into history to be replaced by a platform for electronics, here it was. With investment in heat-engine technology 'under review', advantage is demonstrated by such coruscating tech, not by cams and carbs and the faithful analogue instruments

that traced their hot and eccentric vital signs on the *tableau de bord*. A Tesla interior is dominated by an improbably huge touchscreen. But it is humbled in size and ambition by that of the latest S-Class Mercedes.

The aesthetic problem is less greasy fingerprints, more that they all look the same. The design element is reduced to the interface. Jonathan Ive's last contribution to Apple was what you see on the screen, not what you hold in your hand. And the assumption is that your user experience is as a supplicant. This is why Google wants to offer you 'autonomy'. It's a misnomer since the Google UX will be quite the opposite of being autonomous:

you will be captive in a moving device with all your attention available for advertisers.

This is the way design is going. Daimler's 'smart vision' EQ has neither steering wheel nor pedals. Every experience is modulated by plasma. (Next-gen aircraft will have heavy windows replaced by electronic vistas.) En route in EQ you will be bombarded by messages inviting you to invest in crypto currencies or CBD-enhanced granola. Maybe you will

enjoy a little haptic feedback, but of the pleasures of sound and smell and inertia there will be little.

The technology of telecoms is interesting here. The first innovation in 'phone control was Almon Brown Strowger's rotary 'dial' of 1892, which became the defining feature of the classic desk telephone. It invited human participation. Then came dual-tone multifrequency push-buttons in the 1970s. This led to no aesthetic innovations whatsoever. The touchscreen, developed at CERN with a lot of other spooky stuff, combines input with output. But, so far from liberating, it has been enslaving.

As the poet Heathcote Williams once observed, anybody viewing traffic from outer space would presume that cars were the intelligent life form, which took on, consumed and excreted their human fuel. The tonic of driving has been de-skilled to the point of inanition. Deskilling the driving UX began with sat-nav nearly 30 years ago. But there was an interesting precedent. The Iter Avto of the mid-1930s was a scrolling paper map synched to the speedo by a cable. It was based on real-time and gravity and linearity. It worked only erratically. Therefore so charming. The S-Class UX may be many things, but charming it is not. I want my dashboard back.



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

# ROBERT COUCHER

'AS SIR DAVID

**ATTENBOROUGH** 

SAYS, CARS ARE NOT

THE POLLUTION

PROBLEM: IT'S TOO

MANY *PEOPLE*'

The Driver

t looks like the ICE age is finally over: the end of the Internal Combustion Engine is nigh. Our great leaders have decreed that the sale in Britain of non-hybrid petrol and diesel internal combustion engines will be banned in 2030. Fossil fuel out – completely so by 2035 – and magically clean electric power in.

I live in London, where we have a motor vehicle-loathing Mayor who greedily accepts the comfort of a gas-guzzling £300,000 Range Rover Sentinel leading his multi-car cortège, which he races about in with no regard for traffic lights – the accompanying blues 'n' twos see to that. With no concern for the daily £15 Congestion

Charge (that's for taxpayers, not politicians) nor the accompanying £12.50 Ultra Low Emissions Zone (ULEZ) charge, he clearly sees motorists as cash cows.

Living in a large and polluted city, I'm fully aware of the need to drastically reduce CO<sub>2</sub> and NO<sub>x</sub> but are electric cars the silver bullet? Not quite. The press is full of speculation as cities introduce more charges and the date to ban ICE in the UK is set just nine years hence. We *all* want a clean

environment and to curb the threat of global warming, but that's the rub: it's a *global* problem that won't be fixed by our vainglorious politicians posturing about little old Britain leading the world into carbon neutrality by 2050. As usual, they are being slippery: Britain manufactures less and less, and our headline-hungry leaders know that it's quite easy for the UK to aim for this target, paid for by motorists and homeowners.

Britain produces only an infinitesimal 1% of global carbon dioxide emissions. China produces 300 times more, and the big polluters remain the USA, India and Russia. Our German friends, with their vocal Green Party, are also huge polluters, eschewing the nuclear option and recently igniting the toxic Datteln 4 *coal*-fired power station in Rhine-Westphalia.

Hang on! Britain sits on huge reserves of coal yet we are not allowed to mine it and instead have to rely on massively expensive green power. How does that stack up? We know that the EU is largely run for the benefit of German industry (ask the Greeks and Italians), which is worryingly dependent on Russia (Nord Stream 2), but this *realpolitik* sticks in the throat every time we motorists have to pay another £12.50 ULEZ charge when driving an ICE vehicle in a city where petrol-

engined cars produce only some 7% of total emissions. Domestic gas boilers produce more.

Internal combustion engines have become massively cleaner over the years but pollution remains a problem because the number of vehicles on our roads has risen to around 40 million, of which 32 million are cars. Elephant-in-room warning: that national treasure, Sir David Attenborough, cuts to the nub – cars themselves are not the problem: it's too many *people*.

Meanwhile, British motorists – who pay some of the highest fuel taxes in the world – will be forced to throw away their worthless ICE cars and change to expensive

EVs. Of course, old vehicles will continue to be used after 2030 but, with fuel stations changing to electric charging points, diesel and petrol will become harder to find and – guess what? – will become much more expensive, too. I get the fact that technology is marching along smartish and that batteries are becoming lighter and more efficient, even though the lithium they require depends on mines in China, amongst other places. Real-world range anxiety remains a

problem, the charging infrastructure has a long way to go, and, like many urban dwellers around the world, most of us in London don't have a driveway or garage for overnight charging so grabbing a charger on the street every evening will become a real fight.

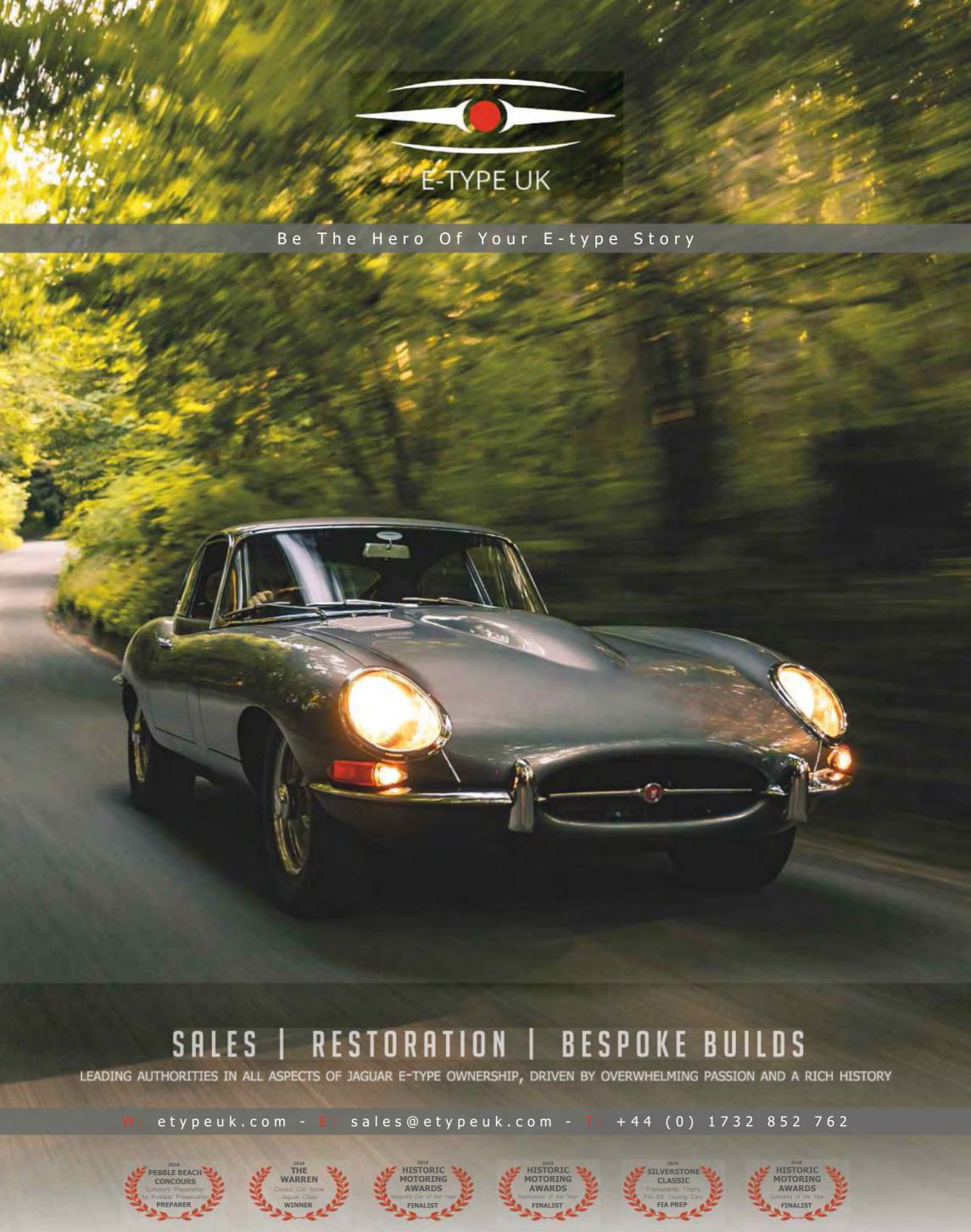
No doubt, in time, the EV revolution will sort itself out and British motor manufacturers will switch to electric – Jaguar Land Rover is shooting for 2025 – while Prime Minister Boris Johnson keeps his fingers crossed that his green revolution will thrive and create many needed new jobs. But market-led evolution has to be better than forced revolution.

So what's the short-to-medium-term solution and how can we help save the environment? By driving classic cars and using alternative means of transport. The manufacture of EV is grossly polluting and UK legislators recognise that cars built 40 years ago (a rolling date that defines 'Historic Cars') are green because they have paid their manufacturing pollution dues and contain less toxic content – hence no need for Vehicle Excise Duty and ULEZ charges. In the green new world, we classic car bods leave a tiny carbon footprint. Looking at the big picture, we're a pretty environmentally friendly bunch.

Right, I'm off to the shops. On my bicycle.



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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#### **Procars at Silverstone...**

Reading about Niki Lauda's BMW M1 Procar in *Octane* 214 brought back fond memories of the British Grand Prix weekend back in 1979. A mate and I got there on the Saturday and pitched a two-man tent behind the pits – no security fencing in those days!

Having seen Niki winning the Procar race, we wandered around the infield and I spotted the winning M1 with the floral garland on the bonnet [below]. After wandering down the pitlane on Saturday evening, chatting to mechanics, we bedded down.

In the morning, I popped my head out of the tent to see the great Niki pottering about. It was only a couple of years later that access such as this became consigned to history.

Keith Warden, Edinburgh

# California dreamin'

YOUR FEATURE about Tom Peck's Ferrari 750 Monza (*Octane* 214) ignited an idea of such brilliance that I am still reeling from the seismic effect it would have on my own basic collection.

Now, Mr Peck is clearly a man of substantial means. I cannot even start to comprehend the expense and logistics involved in importing Tuscan stone all the way to California to create what has to be one of the finest garages on Earth. How wonderful would it be to have such a creation at my humble home in East Sussex?

At this point, an idea struck me. It would be silly to import Tuscan stone to Sussex, especially when the cars to be concealed within its walls hail from Coventry and Birmingham. I keep a trio of Triumphs: a Dolomite 1850 HL and two TR7s, one a drophead 2.0-litre in Triton Green and the other a semi-track V8 tin-top. In order to build a suitable home for my trio of misfits, I would need to look closer to home for inspiration.

A quick session on Google revealed the type of building materials that I would need to source. The British Midlands back in the 1970s or '80s were fairly bereft of Tuscan stone. Red brick, plastic and large, square panes of glass with some neon signage would do the trick! I could easily source these items from my local DIY store while, for a modern twist, some tastefully distressed corrugated iron, complete with artistic adornment by an educationally challenged youth, would add a touch of realism.

The next hurdle to clear was my wife. I showed her the *Octane* 

article and explained that, although it appeared that the Ferrari 750 was in Tuscany, it was actually in California. Mrs B soon cottoned-on to my plan and the answer was a resounding 'No'. Tuscan stone garage, yes; neon plastic forecourt, no!

And so my concept of recreating a Brummie version of Mr Peck's edifice has gone, and so has the vision of me and Mrs B sailing along a backroad in our Triton Green beauty, in homage to Mr and Mrs Peck in their Ferrari. Who wants a fancy garage, anyway?

Well, me actually, and probably most other classic car owners, too. I salute you, Mr Peck. Great taste, great vision, great cars, beautiful wife – and all set in sunny California.

Rob Bryant, East Sussex



#### ...and at Monaco

In his article on the BMW Procars, Johan Dillen invites us to imagine what 20 of them must have sounded like through the Monaco tunnel. Fortunately I don't have to imagine it: I was there in 1980 and can confirm they sounded absolutely amazing!

Of course, this was back in the days when there was a bit more freedom at such events, and I was able to wheedle my way into all sorts of interesting places that weren't maybe strictly 'on limits'. The photo [below] is from that memorable weekend. *Patrick Limming, Lincs* 



#### **Marvellous Morettis**

Hurrah! Congratulations to Richard Heseltine on buying his Moretti 850 Sportiva, as featured

#### Letter of the Month wins a car cover worth £250

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.











in *Octane Cars*, issue 213. Italian classic car magazines never seem to feature Morettis!

In 2019 I bought a 1968
Moretti 124 Berlinetta [above],
in running condition but needing
a full restoration. When we
stripped it to bare metal, we could
see how beautifully it was built,
with asymmetric panels and
inclinations to let water drain out.
The car had been painted in red,
but we found out that originally it
was Azzuro Orrizonte, a kind of
petroleum blue, and it will be
restored in this colour, with blue
carpets and black seats.

My car was registered as a Moretti 124 Berlinetta and not as a Fiat Moretti. They were handbuilt and they were often specified with lots of extras: mine has Cromodora Fergat alloys and a beautiful Hellebore steering wheel. It was an expensive car. I believe that maybe only 50-60 cars were built, with engines of between 1200 and 1600cc. Gonçalo da Silva, Lisbon, Portugal

#### **Ex-Autocar Abarth**

Your article about the Fiat 131 Abarth Rally Stradale in *Octane* 214 brought back memories of a yellow example that I owned. VUC 974S [pictured right] was the car that *Autocar* tested in 1978 and I kept it for two years.

As your feature said, the Abarth was a great car but a frustrating one. My car had the short Abarth gearchange used in the competition cars, not the standard Mirafiori one like your feature example's, so it was much quicker to use – but the car desperately needed more power.

What your article didn't mention was that the suspension was fully Rose-jointed – you could hear it clicking at times – and the tyres were Pirelli P7s with a 50% aspect ratio. They gripped so much that with only 140bhp the car tended to understeer.

I tried very hard to get engine parts to boost the power (even twin carburettors would have helped) but it was just impossible so I gave up and bought a Ferrari 308 instead. I wish I'd kept it now, because I sold it for a song to a rally enthusiast in Wales.

Alan Couper, Peebles, Scotland



#### A judgement for Jay

Jay Leno asks in *Octane* 213 if he should install a modern gearbox into his classic Maserati. It's a very good question and perhaps it is a matter of the difference between foibles or failings.

The fun of driving a classic car is the experience of a more analogue technology that gives the car its idiosyncrasies. These can include haphazard starting, alarmingly marginal brakes, lethargic wipers and a lukewarm heater. Noises and rattles come free, too, along with unfamiliar fuel consumption, wind-up windows and an atlas. These echoes of a time gone by are the very essence of classic car ownership.

Failings, on the other hand, really detract from the experience. A heavy clutch and steering, overheating, and engine problems such as an elusive misfire can make each journey difficult to enjoy. Some of these problems come with age (of the car) but others are as they left the factory.

Jay's question, however, asks about a more radical change of a major component that, even if rebuilt, will continue to be difficult to live with. In the same issue of *Octane*, the experts who are preserving the 1934 Aston Martin MkII recommend a new engine rather than a rebuild of the original, which has a well-documented weakness.

This, then, could be the answer to Jay's dilemma – replace the troublesome gearbox for driving enjoyment, but retain the original for any future change of heart. *Philip Rushforth, Worcestershire* 

#### **Loud and daft**

I'd like to fill some gaps in your feature in *Octane* 214 about the 1932 Ford hot rod [pictured right, as originally built].

I purchased AXR 161 around seven years ago from a London dealer. The car is in fact registered as a 1934 Ford, rather than '32 as stated: English Fords carried over the same body style for three years, unlike their US relations who changed each year.

I had been looking, without success, for a Model B Roadster or Phaeton as a home for a big-block Ford I had – not a 351 Cleveland, as mentioned in the feature – to create an open-wheeled hot rod. She was driven under her own steam to Read Performance, in New Milton, Hampshire, for the rebuild to get underway.

With body first braced, then removed, the running gear was sold to a young guy building a Pendine Model A speedster. With chassis boxed and new crossmembers installed, in went the narrowed back axle, gearbox and rebuilt big-block. Hubs were machined to accept knock-off wheels that MWS manufactured to multi-spoke pattern, to cope with the engine's torque, shod with Blockley tyres. A dropped front axle with a Pete and Jakes

steering damper was coupled to a Vega 'box and Pitman arm.

We then turned our attention to the body, cutting through each pillar and lowering the opened and widened roof section back onto the car, hence the rolled profile above the waist moulding. After much lead loading, the body was painted Maserati racing red.

Garry at New Forest Trim used a couple of 1950s Dutch barge sails to retrim the seats and create a tonneau cover, while an old Indianapolis race-car steering wheel I'd bought ten years ago via eBay USA at last found a use.

In opened-wheeled format she sailed through the MoT and the memorable 15-mile drive home in pouring rain, with huge plumes of spray coming off each wheel, had my grin getting wider the more soaked I became. The new owner has put the wings back on, added independent suspension and installed a less mad engine, and I'm sure and trust he'll have years of enjoyment – but the thrill of a loud, daft, open-wheeled hot rod is still beguiling to me. *Tony Crew, Dorset* 



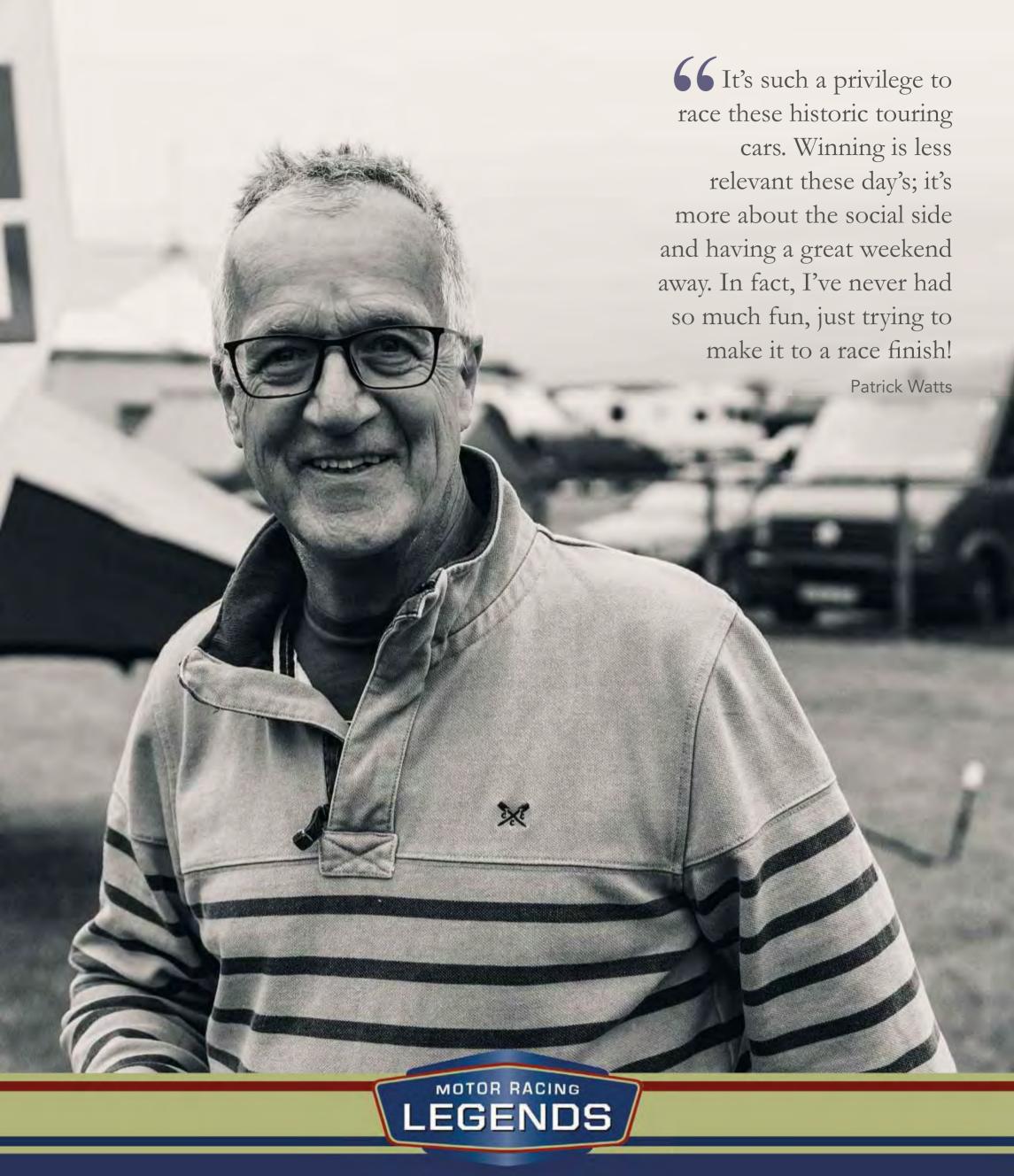
#### The last great Fiat

Can I suggest an alternative to Robert Coucher's proposition in *Octane* 214 that the *Ottu Vu* may be the last great Fiat?

I'd offer the Fiat 130 Coupé. A great Lampredi-designed twin-OHC V6 in one of Pininfarina's finest bodies – clean, sharp, beautifully proportioned and devoid of unnecessary adornment. *John Coventry, Exeter, Devon* 

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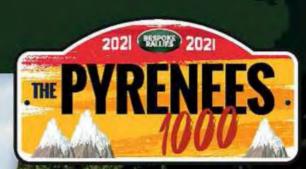


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## **WORLDWIDE CLASSIC CAR RALLIES**

FROM TOURING TO ENDURO AND COMPETITION







here's a technique for folding yourself into an Exige, or so I've been told. You can spot a seasoned Lotus owner by how easy they make the process of getting in and out look. In that respect, graceful I am not, yet I've been looking forward to this day for a long time. We're on hallowed ground at Hethel, long-term home of Lotus, with the keys to four of the most extreme cars the company has ever built.

At a little over 20 years since its 2000 launch, 2021 will also mark the Exige's final year of production. And as a reinvigorated Lotus heads into an exciting new era with a new platform and new powertrain options, Elise, Exige and Evora production must make way for the future. More on that later, but now let's get stuck into these angry little track weapons.

The Series 1 Elise gets a lot of recognition for turning Lotus's fortunes around, and it really was a revelation during the 1990s. Small, lightweight, fun, affordable and even relatively reliable, it still ranks as the most important and successful car in the firm's history. Yet so capable was the Elise platform that, towards the end of the decade, even the more powerful and hardcore versions left the most serious customers wanting more.

Grassroots motorsport has always been key to Lotus, and the Exige was born out of a desire to go racing. Who better to guide us through its birth and evolution than key Lotus employees who worked on the project from beginning to end? Enter Gavan Kershaw, who, under the title of attributes director, played a part in developing every generation of Exige.

'The S1 Elise had been going great guns, and we'd started to raise the performance of that,' he recalls. 'We wanted to get back into motorsport, so decided to create a BTCC support race. Similar to the Clio races today, we had a one-make Elise series. That was in development in 1998, to race in '99.'

The Motorsport Elise was unveiled at the 1999 Geneva motor show, and it looked wild – clearly Elise-based, though the central driving position and coupé body gave it a completely different attitude. Kershaw explains: 'We designed a coupé version of the Elise – but we didn't want to just race an Elise, we wanted it to be more like a little Group C car. Russell Carr's team gave us some sketches with the big roof scoop, flared arches, louvred panel in the rear and a chin spoiler, and from then on it was obvious that it wasn't just going to be an Elise.'



Despite the fact that this was 'not just an Elise', it retained the name initially due to the sponsors of the race series. Lotus Group PR manager Alastair Florance: 'It's primarily called an Elise because this series was very well supported by sponsors. We had huge global companies - Toshiba, HP, Anadin, Car Plan, Tetrosyl - and they wanted a strong and wellestablished name on the racing car. In reality, deep down, we knew it didn't look like an Elise. We'd grown well beyond the Elise. When we unveiled the racing car, we had customers asking "Is this going to be a road car?" There was such a demand that we decided there and then that we could do a road car version, with a different name. Exige was taken from the French word exiger, which means "demanding".

The transformation from race to road car was surprisingly quick, with the first ones hitting the dealerships just 18 months after the idea was given the go-ahead. Starting with the Elise chassis meant that many parts were carried over, but very little went unchanged.

'The Exige got adjustable Koni sports dampers, bigger anti-roll bars, and we developed a special tyre with Yokohama. The production process was very similar to the Elise's, with front and rear clams being different but similar doors and bodyside. It had quite an aggressive rear wing and visual roof scoop. The engine, because it was now on throttle-bodies, needed an emissions programme.'

## 'THE EXIGE WAS BORN OUT OF A DESIRE TO GO RACING'

#### This page and opposite

You're looking at the very first Exige off the production line, ultra-lightweight and racebred, following an extremely brief 18-month development programme.











#### 2008 Lotus Exige S 240

Engine 1796cc DOHC four-cylinder,
16-valve, Eaton supercharger, Lotus electronic
fuel injection Power 237bhp @ 8000rpm
Torque 170lb ft @ 5500rpm
Transmission Six-speed manual,
rear-wheel drive Steering Rack and pinion
Suspension Front and rear: double
wishbones, coil-over spring and
telescopic damper units, anti-roll bar
Brakes Discs, ABS Weight 942kg
Top speed 150mph 0-60mph 4.0sec

And the results were surprising. 'It produced 80kg of downforce at 100mph – probably the first car realistically offered to the general public with proper downforce. All our cars have downforce, but 80kg at 100mph is huge! We actually dialled it back on later models.'

That engine was the most outrageous development of Rover's 1.8-litre K-series to date, producing 177bhp from the factory, with a 192bhp VHPD (Very High Performance Derivative) upgrade available via dealers after registration. With only 780kg to propel, it made the Exige capable of hitting 62mph in 4.7 seconds and continuing to 135mph. But the raw numbers reveal very little about why the Exige is so special. What's really needed is to get up close and personal.

Representing the original breed here is Ian Palmer's exceptional 18,000-mile Chrome Orange car. Not exceptional merely because of its condition, but because it's the *first* production Exige to roll off the line. Palmer bought the car early last year and, while he's respectful of its importance, he's extremely keen to use it as intended. Good man.

After squeezing into the cabin through the S1's tiny opening, I manage to get comfortable. It's snug, and it feels almost pure S1 Elise in here, all exposed aluminium tub and black Alcantara, only with a slightly more enclosed feeling thanks to that roof. It might be fuelinjected, but firing up the S1 requires a healthy dose of throttle. When it settles to idle, this VHPD-equipped example sounds grumpy, too. 'Don't stall it!' shouts Ian as I head out. Thankfully his good-humoured warning prepares me for an interesting combination of stiff throttle pedal, lightweight flywheel, lumpy camshafts and a relatively aggressive clutch. It's certainly not in need of a light touch.

With no servo assistance, the cold brakes require considerably more effort than you might expect. I'm wary of carrying too much speed through Hethel's damp hairpin, especially on these semi-track-spec Yokohamas, but there's *so much* data being relayed through the tiny steering wheel. It's almost overwhelming. Within a few corners, my brain decodes the signals as the indomitable little car screams



at me to drive faster. In any other road car that knife-edge throttle response might be overkill, but every tiny adjustment can be felt through steering wheel and seat. The suspension might not be as supple as an Elise's but it's not locked down like a modern car's, either, and it feels quite forgiving as a result.

Each lap brings more confidence in the chassis – key to maintaining momentum is to keep the K-series above 5000rpm. It's pretty linear in its delivery but delivers its best at close to 8000rpm. Breathing through individual throttle bodies, a carbonfibre airbox and a particularly noisy exhaust, it certainly sounds like a miniature 1990s Touring Car.

If you've driven an Elise, you'll be familiar with this car's Achilles' heel: the five-speed manual gearbox. More specifically, the somewhat vague cable-operated selector. Like most things, you get used to it – anyway, the rest of the package more than makes up for it. There's such depth to this car's abilities that I could drive around here all day long trying to figure it out. It's intriguing, thrilling and highly addictive. Talk about setting the bar high!

Production ended in 2001 just as the Series 2 Elise came on stream. Only 604 had been built

and, with significant numbers of those either crashed or heavily modified, original cars are now commanding upwards of £50,000.

The new Exige, based on the S2 Elise, didn't arrive until 2004. As with the Elise, this evolved model was slightly larger, slightly heavier and powered by a new Toyota engine – initially in 189bhp naturally aspirated form. The Elise and Exige S1 had been built from hand-laid composite panels but, in an effort to improve quality and consistency, Lotus switched to resin transfer moulding and sheet moulding compound panels. Not only higher in quality, but much lighter. Very Colin Chapman.

Kershaw explains how the Exige evolved: 'Its brief was to be tougher than an Elise – at that point we'd gone through the Sport 135, Sport 160 and Sport 190. We could easily have added this brutality, agility and speed of response to the Elise, but it wouldn't have been in character. It had to be as cute and as involving as it looked. The Exige was at the other end of the scale.

'We started with a completely new damper tune, different geometry and tyre package. We opted for a slightly bigger tyre on the front of the Exige. We also really started to develop the launch control and stability control systems, 'THE ELISE HAD TO BE AS CUTE AND AS INVOLVING AS IT LOOKED. THE EXIGE WAS AT THE OTHER END OF THE SCALE'

#### This page and opposite

Exige S2 followed the Elise's evolutionary lead after a three-year gap and represented a leap in build quality over the ultra-hardcore original; still K-series-powered.

#### LOTUS EXIGE: THE FINALE

having gone through the Vauxhall VX220 and the Elises for the American market, where we were looking for a more comfortable car for everyday use. We introduced brake boosters and ABS, and found they could help give us a racing edge. Again, we had the benefit of aero over the Elise, but it was really the supercharged 240R that opened up a whole new world. We could have this strength all the way through the engine, so it still revved but you also had the extra power and torque.'

Florance interjects: 'It was thanks to Lotus Engineering, our automotive consultancy division, whose advanced powertrain

engineers started to investigate supercharging. Specifically, low-pressure supercharging of high-revving small engines. Normally you think you need a whopping big engine to power a supercharger, but not if it's only going to have 0.7 bar of boost pressure to help fill in the torque curve. It's unusual having a supercharger on an engine that revs up to 8500rpm, but the results went in the right direction. Today all of our cars have grown out of that initial research. We haven't changed compression ratios, or engine internals, just pumped a little bit more air through.'

After Lotus Sport converted 50 Exiges to







This page and opposite
Supercharged, as per the previous
generation of Exige, only now with Toyota
V6 power and stretched to suit. Civilised
– just – enough that its owner uses it daily.





supercharged 240R spec in 2005, production switched to the supercharged Exige S the following year. Phil Wing has owned this S2 Exige S240 since 2012 and has covered the majority of its 28,000 miles. Thanks to the S2's lower sill, getting in is significantly less painful than with the S1, and the interior feels lighter, a bit more hospitable. It's still pared back but the dashboard is a little more considered, with the addition of some small storage compartments. Thanks to the intercooler being hooked up to the roof scoop, the non-existent view out of the rear window puts even a Countach to shame, though the level of fit and finish is an improvement. It weighs in at 942kg so it's a fair bit heftier than the feather-light 740kg original.

As you would expect, the Toyota engine fires into life with ruthless precision. This is no highly strung race-spec engine; it's more than happy just pootling around at low rpm – and the supercharger's effect on performance is

nothing short of miraculous. Thanks to the blower, it pushes out 237bhp at 8000rpm and a useful 170lb ft at 5500rpm. It now has the torque to push you back into the seat, without any loss of responsiveness or linearity, and it still loves to rev. It feels savagely quick, dispatching 0-60mph in a claimed 4.0 seconds and going on to 140mph.

The gear linkage to the new six-speeder is better, but it's still the single least enjoyable part of the driving experience. Far better is that, like the S1's, its suspension is set up in a way that allows the car to flow along a British B-road, gliding unfazed by the lumps and bumps. It inspires huge confidence, allowing you to make full use of the performance.

The Exige S V6 is an even bigger leap forward. Owner Jack Howard bought this Motorsport Green car last year and uses it daily – which probably isn't a realistic prospect with earlier versions. Not only is the interior

#### 2017 Lotus Exige S V6

Engine 3456cc V6, DOHC per bank, 24-valve, Eaton supercharger, Lotus electronic fuel injection Power 345bhp @ 7000rpm
Torque 295lb ft @ 4500rpm
Transmission Six-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front and rear: double wishbones, coil-over spring and telescopic damper units, anti-roll bar Brakes Discs, ABS Weight 1176kg
Top speed 170mph 0-60mph 3.8sec







trimmed with copious amounts of leather, but adding a supercharged V6 drivetrain to the mix gave the Exige much longer legs. With more power came a considerably higher price, however, which meant it had to satisfy more demanding buyers.

The basic aluminium chassis remained the same but, in order to fit the Evora's 345bhp supercharged Toyota V6 engine, the Exige gained a longer wheelbase and wider track. Adding all this new hardware, along with the beefed-up suspension and brakes to contain it, saw weight swell to 1176kg. Performance once again took a huge leap forward, with supercar levels of speed: 0-60mph came in 3.8 seconds, and it topped out at 176mph.

Although adding weight goes against the grain slightly, the results were astonishing. It's not the most exciting-sounding V6 but it's incredibly effective. Most impressive, though, is the chassis, which was stiffened up significantly. This is also when Lotus really started to push its clever track-focused traction control system to make the car easier and quicker on the circuit. Slightly later cars like this one finally got a much-improved gear linkage arrangement, too. For the first time, a roadster version of the Exige was offered.

Gavan Kershaw explains the reasoning

behind the switch to V6 power. 'We'd messed about with V6s in Elises as development cars for years, even Rover KV6-powered mules, so we knew we could fit it in,' he says. 'We'd done a lot of work on the V6 in the M250 [concept car] and other cars that didn't quite make it to production, so in true Lotus fashion we had to be quite imaginative as to how we put another product in without spending hundreds of millions developing it.

'We had a chassis there that was capable of taking more power, we had experience of a V6. It was a knife and fork, really. Let's build a mule, show the capability of the car. It was then deemed that it needed to be a bit wider and a bit longer. The V6 Exige was born that day, and then it's just grown with maturity as the engines have with the Evora range.'

Of course, the Elise chassis has always been very adaptable, thanks to its inherent rigidity. Alastair Florance continues: 'We entered the market with 118bhp, and we went GT racing in 1997 with the 560bhp GT1 Elise, so we knew that the chassis could take that. Hennessey has had a car at 300mph with the same platform, so it has all the right ingredients to take an increase in power without any loss of stiffness.'

Last up is the most extreme Exige, the Cup 430. As the final evolution of this wonderful



#### 2020 Lotus Exige Cup 430

Engine 3456cc V6, DOHC per bank, 24-valve, Eaton supercharger, Lotus electronic fuel injection Power 430bhp @ 7000rpm
Torque 324lb ft @ 2600-7000rpm
Transmission Six-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front and rear: double wishbones, adjustable coil-over spring and telescopic damper units, anti-roll bar Brakes Discs, ABS Weight 1110kg
Top speed 174mph 0-60mph 3.2sec



family, the Cup 430 is (for now at least) the fastest production car Lotus has ever built. Over the years, Lotus has managed to eke out 430bhp from that Toyota V6, which sounds as though it could make the car quite a handful. The truth is, it's more approachable and easier to drive than ever, which is testament to the development team. Its interior features more carbonfibre and it's stripped bare and honed to perfection, now weighing only 1110kg.

Think this car is good only for the track? Think again. It conjures almost supernatural levels of grip on damp and greasy B-roads, all the while retaining the compliance of the earlier cars. As with the four-cylinder, and contrary to what you might expect, Lotus's low-pressure supercharging set-up means that the car still loves to rev.

Kershaw says expectations of difficult driving are a common misconception: 'I think there's still an amazement when people drive an "extreme" product such as the Cup 430 and find how compliant and usable it is on

#### This page and opposite

This is the Exige swansong, yet much of the 2000 original is recognisable in it – power is up to 430bhp from 192, and top speed from 136mph to a supercar-style 174!

# 'THE CUP 430 IS THE FASTEST PRODUCTION CAR LOTUS HAS EVER BUILT'



the road. There's perhaps a little bit of fear when they walk up to it that this is going to be really intense – "I'm not going to be able to hear myself think, I'm going to be shaken and thrown around the road" – and all of a sudden they find it's just immediately usable. It's got so much torque just above idle, but then it has an amazing soundtrack that makes you want to rev it all the way to the limit. You'd be more than happy to drive it a few hundred miles. There's still all that detail that owners know, but people new to the brand are always surprised at how usable our cars are for every day.'

We've avoided full-on rain all day, but just as we're finishing the final shot the heavens open. We send the owners on their way and wait for a break in the clouds. I'm glad to have some more time with the Cup 430 before returning to Hethel. The Exige is a car that some have said should have been replaced years ago, but drive one today and the magic of that chassis tells you otherwise.

It's grown bigger and much faster over the last 20 years, but its core appeal has always been totally transparent: the Exige is about driver enjoyment above all else and, while every one of the cars here delivers that with a distinct character, each is as spectacular on road or track as the last. We can't wait to see what comes next.

**THANKS TO** Bibs at thelotusforums.com.

'IT'S GROWN BIGGER AND FASTER, BUT THE EXIGE IS STILL ABOUT DRIVER ENJOYMENT ABOVE ALL ELSE'







# WHAT NEXT FROM HETHEL?

LOTUS HAS DONE amazing things with the Elise chassis over the past 25 years, pushing it far beyond its intended lifespan, thanks to the platform's extremely solid architecture and some seriously talented engineers who kept it on the boil. However, 2021 will mark the end of the road for this legend.

Thanks to the increasing support of Chinese parent company Geely, the Norfolk-based sports car manufacturer finally has in place the necessary funding to lead the charge into its electrified future. The fully electric Evija hypercar might seem like a million miles away from the lightweight, simple Lotus formula that we associate with the brand, but it lays the groundwork for the look and vision that will filter down into its future sports cars.

Although very little of that future has been revealed (see the three shrouded cars in the image above, with the Evija), we do now know that, as production of the Evora, Elise and Exige comes to an end, Lotus will introduce its Type 131 sports car within the year. While full EV and hybrid models will be part of the plan further down the line – together with a partnership with Renault that was recently announced – the 911-rivalling Type 131 model will start out as a traditional midengined, petrol-powered sports car.

Matt Windle, Lotus's executive director of engineering, told *Octane*: 'The engineers, designers and technicians who are working on the new cars are acutely aware of the legacy from the Elise, Exige and Evora. Indeed, many

were around when the Elise was being developed. Members of our team, old and new, are now busy blending the learnings of the past with the innovations of today and tomorrow, to ensure our future cars truly move the game on but remain firmly committed to Lotus values.'

Lotus has been under the control of Geely since 2017, and has benefited from a fresh influx of funding after many turbulent years. As well as investment in developing future models, improving the Hethel headquarters and Lotus production facilities has been one of the major priorities. In order to move forward with production of its new products, which Lotus calls its 'Vision80 strategy', more than £100million has already been spent ensuring that production facilities are up to the task of meeting future demand. Lotus will also be recruiting 250 new employees as production ramps up.

Phil Popham, CEO of Lotus Cars, said: 'As our Vision80 strategy illustrates, Lotus is all about looking forward, and our future is full of continuous innovation. In 2021, however, we will be reflecting on the legacy of our current range, starting with the Elise, a sports car that genuinely revolutionised the automotive industry, not only because it is a legend in its own lifetime but also for its impact on car design and technology.'

To celebrate the end of production, five new fully optioned Final Edition models have been announced, from Elise Sport 240 to Exige Cup 430, which will go on sale this year.



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# YOU'VE GOT TO BE KIDDING

A Merlin-engined Rolls-Royce
Phantom? *Octane* joins the
USA's king of comedy Jay
Leno for a blast in his outrageous
27-litre aero-powered monster

Words Jay Harvey Photography Evan Klein

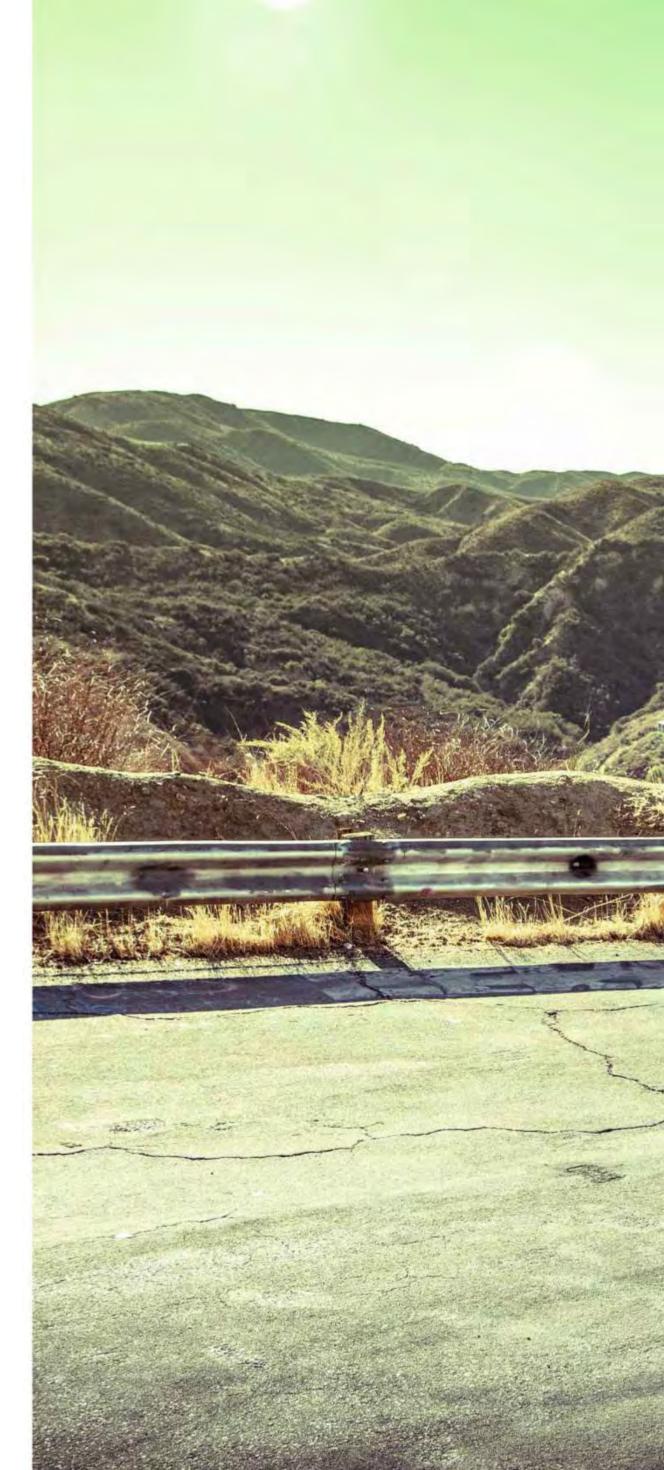
ay Leno's 1934 Rolls-Royce Phantom II has the pounding heart of a Spitfire. It looks like an exquisite piece of jewellery made of polished obsidian and sterling silver. That, and the nicest parts of an oil refinery. The proportions are obscene, the acreage from cockpit to headlights alone enough to deserve its own Waitrose. It's clearly a hot rod, what with those huge tubes spilling lewdly from the engine cowl down to the gaping flues jutting from under the running boards. Even so, it's pure Roller forward of the firewall. All 27 litres of it.

America's foremost late-night comedian seems taken aback by my first question. 'Why?' he snaps, his blue eyes cranked open in startled dismay. 'What kind of question is that?' A dumb one, perhaps, because this car is so obvious, its purpose so self-evidently nothing more than to amaze and amuse, which has been Leno's trade since he got started in The Business more than 50 years ago. But the question nonetheless yields a good answer.

Way back in the late 1980s, Leno recalls, he was engrossed by a magazine story about a British engineer, restorer of 13th Century churches, and apparent eccentric named Paul Jameson who had a fetish for creating cars with military-surplus Rolls-Royce engines. You will remember 'The Beast' from Octane 138. It looked like a cartoonishly supersized Reliant Scimitar built around a Rolls-Royce Meteor engine, the earthbound tank version of the famous Merlin. The Hulk's personal shooting brake got lots of attention and apparently lives on today somewhere in Spain. Making a claimed 1760 horsepower, it was good for a claimed 185mph, though only if it was driven by an acclaimed nutter. Well, 'The Beast' was Jameson's project before John Dodd took over.

Anybody who knows Leno's taste (he asserts that he doesn't have any) would see how Jameson's next opus would be more attractive to Hollywood's numero uno car guy. Abandoning disco, Jameson went classic, dropping another Merlin – apparently, they were falling out of trees back then – into the frame of a 1934 Rolls-Royce Phantom II. Leno rang him and asked if he wanted to sell. 'He said no,' recalls Leno. 'I said "What would you sell it for if you did?" Jameson replied that he wouldn't take a penny less than \$150,000. Leno immediately agreed to the price. 'He seemed taken aback.'

The car arrived on a plane a few days later, more as a half-completed art project than a







functioning motor vehicle. One problem was the Moss Jaguar gearbox that Jameson had hung behind the engine. Says Leno: 'Any time you gave it any throttle in second gear, it went thrrriiing! All the teeth would just break off.' After a couple such gearboxes were sent into the lion's den to be mauled to pieces, Leno decided to pull the car apart and 'do it properly'.

Now, 30 years later, the Phantom-Merlin has finally been done properly by Leno's estimation, with a new hand-fabricated aluminium body meant to evoke – if not perfectly copy – the classic roadsters of the inter-war golden age. Particularly the Count Trossi 1930 Mercedes-Benz SSK, a gorgeous thing that looks like teardrops of India ink and which currently belongs to Ralph Lauren.

Underneath the Rolls you see all the reality required to make it work. A spaghetti of braided lines underlies the car, as well as a shotgun-blast of red and blue anodised AN fittings and some hefty pumps, all there to fuel, lubricate, and cool the 1300lb gorgon in front. In the middle of the car, a welded steel-tube cage encircles the New Venture six-speed manual truck transmission Leno installed to handle the estimated 700 or so horsepower and goodness-knows-how-many pound-feet of torque. The engine is turned backwards, its propshaft splined into a gear reduction unit that drops the output shaft to the tranny maybe six inches below the crank. Thus the transmission protrudes below the body like an enormous egg half-laid. Scrapes and impacts are routine, hence the cage.

One of Sir Henry Royce's final brainstorms before he died in 1933, the huge 60° water-cooled Merlin V12 is most famous for helping save civilisation from behind the propellers of the Supermarine Spitfire, Hawker Hurricane and North American P-51 Mustang. Leno's own engine once rode the wing of a 1944 de Havilland Mosquito MkIV, the wartime RAF's twin-engine plywood-and-balsa attack bomber. An arduous and initially problem-plagued evolution of the earlier Kestrel, the Merlin followed Rolls-Royce protocol in taking its name from a bird of prey.

Below the 48 valves and shaft-driven overhead camshafts thump 12 massive forged aluminium pistons in 5.4in bores traversing 6.0in strokes, displacing 1649 cubic inches (27 litres), enough to produce up to 1700 horsepower in the Merlin's final iterations. It took 400 horsepower alone to drive the two-stage intercooled supercharger, which seemed surplus to requirements in a car, so it was left off. Instead, Leno's crew fitted a formation of six Weber 48

#### Clockwise, from top left

Leno at the wheel; engine has right badge but a very different ethos; high-performance plumbing keeps things in check; Phantom certainly has presence.



# 'THE TRANSMISSION PROTRUDES BELOW LIKE AN ENORMOUS EGG HALF-LAID. SCRAPES AND IMPACTS ARE ROUTINE'







# "THIS ISN'T A CAR YOU WANT TO TAKE YOUR DRIVING TEST WITH," LENO DEADPANS'

IDA downdraught carburettors in the vee of the engine, the ravenous intake trumpets turned skywards and giving the motor the vague look of a Colombo Ferrari V12 with thyroid issues. He also fitted a plaque to the engine in memory of Thomas J Lane Jr, who was killed on Normandy's beaches and who never got to meet his son, now a friend of Leno's. 'It's there to remind people what these engines were really for,' he says.

The starting procedure needs to go on an aircraft-style checklist, because Jay himself was wondering if he'd missed a step when the car wouldn't even cough. Push the oil circulation pump for ten seconds: check. Switch on the starter magneto: check. Switch on the left and right main magnetos: check. Turn on the pump that feeds aviation fuel from a special tank just for starting and shutdown: check. Vigorously spin the small hand-crank of the World War One-era starter magneto on the dash to create a shower of sparks in the cylinders while thumbing the start button... Check.

And nothing. Jay is momentarily flustered. 'C'mon, she always fires right off, what's going on?' More pumping, more hand-cranking. The fuel pump whirrs loudly in the back, sounding like it might once have run the lifts in the Chrysler Building. Eventually the engine booms into life, Leno realising that he simply hadn't given the fuel pump enough time to refill the capacious carburettor bowls.

We roll away from Leno's garage in Burbank, north of downtown LA, viciously scraping the transmission cage on the driveway. For a car two-thirds the length of a London Routemaster, the cockpit is hilariously tiny; our legs squeezed into small footwells and our shoulders rubbing as Leno rows the tall shifter and muscles the immense steering wheel. Concussive noise and rippling heat radiate outwards in all directions as the chassis herks and jerks over bumps and the gear-reduction unit between the engine and transmission howls plaintively. 'This isn't a car you want to take your driving test with,' Leno deadpans above the din.



#### 'THE ROLLS ISN'T LENO'S ONLY CAR WITH A MERLIN CONNECTION; HE'S ALSO GOT A METEOR-POWERED BENTLEY'



#### Clockwise, from right

Elegant interior is surprisingly cramped, dominated by wheel and gearlever; brakes could do with some assistance; plenty of gauges to monitor 27 litres...

He's a natural-born entertainer. At 70, despite having hosted 4610 episodes of The Tonight Show over 22 years, he still snickers uncontrollably while reeling off his oldest jokes and telling stories he's told hundreds of times. His collection of 193 cars and 168 motorcycles is mostly comprised of stock originals as Leno is neither a hot rod nor racing-car guy. But mixed into a menagerie that ranges from Duesenbergs via Lamborghinis to Plymouth Challengers are a few gags, such as the 1000bhp 1966 Oldsmobile Toronado, or the motorcycle with the helicopter turbine engine, or the Tankrod, a gargantuan polished-aluminium torpedo running an air-cooled 1792ci V12 Continental AV-1790-5B out of a 1950s-era M47 Patton tank. The Rolls isn't even his only car with a Merlin connection; he's also got a 1930 Bentley with a Meteor engine. Everything wears current registration tags and usually starts on the button, the small full-time staff at his shop having grown a lot of grey hair over the years trying to make the oddities as well as the stockers run and be reliable.

The Rolls rolls on without a hiccup, the Merlin idling at a cackling 600rpm and cruising at a percussive 900-1000rpm, its exhausts blasting dust and gutter debris out sideways like twin leaf blowers. Besides the two 30-gallon tanks of premium unleaded and the ten gallons of aviation gas, something like 15 gallons of oil are aboard so, while the water temperature quickly zoomed to 200° Fahrenheit, the car has been in motion for a good 20 minutes before the oil temp needle even budges.

The red-line is 3500rpm but Leno tends to upshift around 2000, just when the roar starts to seem drastic. With some disappointment I note that the Phantom-Merlin sounds nothing like the strafing air-show Spitfire I thought it would. Which, I realise, is because it's not turning a four-blade, 11-foot-diameter prop whose tips are going supersonic, nor pulling an airframe through the air at 250mph. The Phantom-Merlin dawdling at 40mph sounds pretty much like a gaggle of Harleys, all running straight pipes. Other drivers hear the car first, then turn to take in its startling girth and glorious throwback lines, and then notice the familiar face with its prominent chin and mop of silver hair. They wave and unholster phones for photos; Leno invariably returns a smile and thumbs-up. Just another day in Burbank.

After all the passes for the camera are complete, Leno invites me into the command chair. Second is the preferred starting-off gear but the engine doesn't really care, there's





so much torque. It would take a concerted effort to stall this thing on the clutch, the engine feeling unstoppable by anything except maybe a few rounds from an ME-109. It will definitely go silent after about 120 miles, the distance it takes for the engine to quaff all 60 of its gallons of pump gas. Leno has driven the car over 1100 miles; do the maths.

It takes barely a mile to realise that you can't afford to be surprised by anything in the Phantom-Merlin, lest you end the day flossing the remains of an unwitting Uber out of its grille. The steering loads and unloads with each motion of the front wheels, at times seemingly connected to a bowl of whipped cream, at other times needing the same effort as pulling Excalibur out of the rock. Hence the long nose tends to weave a bit because you're always chasing the front end, especially round corners where the mass of the engine wants to dictate its own direction. The transmission also takes acclimatisation: sometimes it's happy to give you third gear; at other times, while transiting neutral, the long stick suddenly seems boxed in on all sides.

At Leno's direction we merge onto the fast-flowing 210 freeway, skirting the foothills north of Los Angeles, and finally I can give it the full boot. After a couple of clean upshifts the car is doing 70mph, having maybe shattered one or two windows in some nearby buildings. In sixth gear at that speed the mighty Merlin – vanquisher of Messerschmitts and hero of the Empire – grumbles along at a cagey 900rpm. Our hair is blown back and we look like two crime fighters heading off to save the city.

#### 'IN SIXTH GEAR AT 70MPH, THE MIGHTY MERLIN GRUMBLES ALONG AT A CAGEY 900RPM'

Leno starts warning me about the brakes a mile from the exit. Sure enough, the middle pedal takes all the weight I can give it and translates it to the four discs as the most timid of petitions for action. So it repeats at each intersection, and my right hip hurts for three days after the drive. 'Yeah, we've got to put power brakes on this thing,' says Leno, who seems to be walking fine afterwards.

Well, so what if the idea of a Merlin-engined car doesn't quite match the reality of a Merlin-engined car? It's still the stuff of superheroes, and the fact that Leno and his crew have managed to make the Phantom-Merlin even remotely useable is a credit to their skills and perseverance. Jay Leno made millions of people laugh for decades; the Phantom-Merlin (as well as the rest of his collection) shows that he's equally happy amusing himself.



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#### A MOUNTAIN TO CLIMB

Words Massimo Delbò Photography Dirk de Jager





The Bernina Gran Turismo was one of only a handful of internationally recognised Historic competitions to take place during a 2020 season decimated by the pandemic. Octane travelled to the Alps to take part



t is difficult to describe the Bernina Gran Turismo. The inaugural event was by invitation only, back in September 2014; the first 'open to the public' running came a year later. So this is a young event, yet already it is considered one of the greatest in the classic car calendar. As early as 2017, the Bernina Gran Turismo was shortlisted for Motor Sport Event of the Year in *Octane*'s 2017 Historic Motoring Awards, and it became a finalist for Rally of the Year in 2018.

Take part and you'll be timed; there are winners, too, yet this is not a race as such. Neither is it a rally, nor a touring event. Instead it is a gathering of passionate drivers, and one of its most appealing aspects is the relaxed atmosphere of refined hospitality and understatement – yet here you will see some of the most exclusive classic cars in the world.

Even the original idea sounds crazy: it's hosted in one of the most exclusive resorts (St Moritz) in one of the most private and regulated countries in the world (Switzerland), which banned racing after the 1955 Le Mans tragedy and has never changed its mind since.

St Moritz hosted the Bernina Gran Prix in 1929 and 1930 on the high-altitude Bernina Pass, where racers would show off their skills on a road that's among the most beautiful and challenging in Europe. Now, despite the ban on circuit racing, Swiss authorities permit an annual weekend closure of the Bernina Pass, which is one of only two roads linking the Engadina region with Italy. The result is a timed classic hillclimb, on which drivers face a twisting 3.4-mile (5.7km) long, 1500ft climb through the mountains from La Rösa to Ospizio Bernina via 50 tight corners. As for the cars entered, mostly racing thoroughbreds, they would be immediately impounded by the Swiss police force on any other day of the year.

And then *Octane* was invited: it took me barely a fraction of a second to respond in the affirmative. I soon found out that I would be driving on this exclusive, hallowed stretch of closed mountain pass in a Ferrari 342 America, chassis 0246 AL, one of only six built, the second of five bodied by Pinin Farina and the last car manufactured there in 1952. It's a car I was already familiar with because I had driven it just after the Pebble Beach Concours in

2018, along Monterey's 17 Mile Drive (another exclusive stretch of tarmac) for a feature that appeared in *Octane* 186. It is now in a European collection, very well looked after and driven much more than when it was on the concours circuit. That's how its new owner likes to enjoy his classic cars.

It was originally sold in Italy, to Genoese entrepreneur Ernesto Fassio, and distinguished by its grey-green two-tone paintwork. After being shown on the Ferrari stand at the March 1953 Geneva motor show, the car was raced in the Rallye du Soleil-Cannes – which is why it is still equipped today with a rally timer. After a restoration that began in 2013, the Ferrari went on to win Best in Class and the Ferrari Elegance Cup at the Cavallino Classic in 2017.

A wonderful back story, then, but what kept me awake hours before driving up the Bernina Pass was the potential reaction to altitude of that 4.1-litre triple-Weber V12. Bernina Pass is 2328m above sea level, and I feared a gulping choke and an engine gasping for air.

How wrong I was. Right from the off it sounds wonderful and generates fabulous torque. The steering is quite heavy; I remember





Above and left
Octane heads out in
concours-winning 1952
Ferrari 342 America;
Austin A35 proves
that not all entrants
were in multi-millionpound cars.









that from the USA, but it's far more pronounced in the tight corners and hairpin bends of the Bernina Pass. The length of the Ferrari's wheelbase and the weight over its nose mean there's quite a lot of understeer, and I really have to focus if I'm to try to keep hitting the apexes and not the rocks at the edges of many corners. If there was a little more room and the car was a little less valuable, maybe a light slide of the tail, so beautiful and manageable on these old Ferraris, would help.

But as the pass is closed to any other traffic at least I can use the full width of the road, and a little practice helps. I soon realise that, using all that torque, I don't need to change gears so often, so it's easier to work the steering. As in a racing car, the trick is to keep your foot down on the gas only when the steering wheel is straight. And it works just fine: from the first to the last corner of the hillclimb, including practice runs, you drive up and back down six times in total, and we take off seconds on every run without extra revs or speed, just by taking each corner more smoothly.

Even disregarding the technicalities of taking part, this is one of the most exhilarating experiences I've ever had, and the sound of that V12 resonating within the cockpit is reflected in the valley, as I'm later told by an onlooker friend. I wonder what the placidly impassive Swiss cows think, as they look upon the noisy proceedings with a degree of disdain. It's only for one weekend, after all.

WITH MY STINT OVER, it's time to spectate, watching and hearing the best of the best in the history of racing: delicate Bugatti Type 35 mixing with winged and booted Porsche 911; a 7.0-litre Cobra with an exhaust as thick as my arm next to a 1966 Mini Cooper S that was driven by Graham Hill on the 1966 RAC Rally. Then the best-sounding car on the event: a BMW M1 Procar, the scream of its straight-six echoing across the valley. An original Group B Audi Quattro, three Group 4 Lancia Stratoses, a Lancia Delta S4...

#### 'I REALLY HAVE TO FOCUS, TO KEEP HITTING THE APEXES AND NOT THE ROCKS'













Far left and below Repeated stints in the Ferrari took their toll on a snoozing Massimo Delbò; glorious sports cars of all eras compete amid the stunning Alpine scenery.





Among the drivers is Arturo Merzario, comfortably back in his Abarth, the same type in which he won the European 2.0-litre Sports Car Championship in 1969. Then there's the eversmiling Stefan Johansson, ex-Ferrari F1 driver, challenging himself here behind the wheel of a Saab V4. Even the fastest guys, the die-hard souls fighting for the fastest time, maintain a casual approach, enjoying the camaraderie of one of very few events of this type to take place during the year of the pandemic. Good weather and the open space of the location – this is the roof of Europe, after all – allow the entrants to stay outside, safely distanced. Only six days later came the first snow of the season.

As the event draws to a close, I look around one last time and see only smiling faces – not always the case where there can only be one winner. However, to my way of thinking, what best describes the Bernina Gran Turismo spirit is that, despite it being such a competitive and challenging event that sometimes takes place in harsh weather conditions, not a single body panel has ever been dented during the hillclimb. Although I fear that some conrods may have suffered a worse fate.

**THANKS TO** Florian Seidl of Carficionado, Hannes Jäger of Klassikerschmiede, and Kurt Engelhorn. See bernina-granturismo.com.

Above and below

Bugatti and Bentley mix with fire-breathing rally cars of the Group B era; Arturo Merzario (in hat) with Abarth; Stefan Johansson with Saab (bottom right).









Entries now open

# THE HISTORIC MOTORING Motoris 2021 Thursday 18th November 2021

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Left and right
The S/T pre-dates the 2.7 RS
yet fulfilled a similar function
in its suitability for competition
of all types; details include
a race-style fuel filler.

If you ask anyhody t

hroughout the 1970s, the Porsche 911 defined motorsport's GT category. It was the perfect weapon for privateers – quick, reliable, and constantly being updated thanks to Porsche's unwavering commitment to its competition programme. As a result, it became near-ubiquitous. At the 1971 Le Mans 24 Hours, for example, six of the 12 classified finishers were 911s, and it was the same story all over the world. Wherever there was a GT class, 911s would be there in strength.

If you ask anybody to picture one now, they're most likely to conjure an image of a 2.7 RS or one of the RSRs. Before those, however, and in the midst of Porsche's domination of Group 5 racing with its 917, came the S/T. In the early 1970s, these cars laid the foundations for the more famous models that followed, but trying to define one can be a difficult business. The S/T moniker itself was never an official designation, and it really described a specification rather than a distinct model. Even then, the exact specification was by no means set in stone and could be tailored according to what the car would be used for – and they were used for rallies, hillclimbs and circuit racing alike. A handful – currently thought to be fewer than 20 – were built by Porsche as S/Ts for use by the works outfit or works-supported teams. Somewhere between 40 and 50 were built as S/Ts and sold as such to privateers. And finally, there were the cars that were built up to S/T specification by owners and teams who bought the necessary components from the factory.

Although development was constant, the basic rationale was to produce a 911 that would be competitive in Group 4, which for 1970 had been reclassified as a category for 'Special Grand Touring' cars. Jürgen Barth was closely involved with the development of the S/T and has explained that the name came from the fact that the model was based on the 2.2-litre 911 S but with the spartan nature of the entry-level 911 T. The aim was to blend more power with less weight, and to achieve the latter Porsche produced a short run of lightweight bodyshells. The use of glassfibre for the front lid, front wings, and front and rear bumpers further helped the cause, while any fittings that weren't deemed absolutely necessary were ditched. That's why simple rubber catches are used for the front lid and engine cover in place of the standard release mechanisms.

The homologated weight was 840kg, but even more could be trimmed off. The factory S/T that Gérard Larrousse drove in the 1970 Tour de France tipped the scales at 789kg, and that was with ten litres of fuel left on board. Story has it that Larrousse had promised the mechanics a bottle of Champagne for every kilo they could lose below 800kg, and he went on to finish third overall, beaten only by two Matra MS650 prototypes.

The pace of development was such that a range of engines was used in S/Ts between 1970 and 1972. There was a short-stroke 2.2 that was fitted in early rally cars, then a short-stroke 2.3. In 1971 came a short-stroke 2.4, which was followed for 1972 by both long- and short-stroke 2.5-litre engines. The last of those, the 2464cc Type 911/73, used a 'high butterfly' Bosch mechanical fuel-injection system instead of Weber carburettors and was good for 275bhp at 8000rpm.

Jürgen Barth has confirmed that the car you see here – chassis number '0721' – was a factory-built S/T to full-race M491 specification and that it was delivered in February 1971. The Italian paperwork suggests that





it may have been registered first to Sergio Bettoja, a Rome hotelier and sometime racer who had owned a Ferrari 250 GTO during the 1960s. In short order, however, '0721' passed to Girolamo Capra, a lawyer and keen amateur racer who was based in Vicenza in northern Italy. As such, the S/T was given the local registration VI 262223.

Having been born in 1921, Capra was already well into middle age by the time he acquired the Porsche and was instantly recognisable behind the wheel thanks to his insistence on wearing an old-style 1950s crash helmet even into the 1970s. He was a particular fan of the Targa Florio and, with the exception of 1970, competed in the famous Sicilian road race every year from 1962 until 1976. Initially, that was at the wheel of Italian machinery, an Alfa Giulietta Sprint Zagato making way for a TZ before he switched allegiance to Lancia in 1969. That was the first year in which he did the Targa with Angelino Lepri as his co-driver, and the two of them became a regular team.

Capra often entered events under the banner of Scuderia Palladio, an organisation formed in 1964 by Dr Nico Meschinelli and other members of the Automobile Club Vicenza. Their intention was to create a sporting arm of the club, and during its first meeting Meschinelli sketched on a piece of paper the logo of a cat wearing a crash helmet. That logo adorned the nose of '0721' in period, and still takes pride of place there 50 years later.

Capra's first appearance with his new 911 came at the Coppa Inter-Europa at Monza in September 1971. Sadly, he failed to finish, but he enjoyed a better result on his next outing with '0721', which was with Lepri in the following year's Targa Florio. There were no works Porsches in Sicily that year, but the thousands of locals who lined the route didn't mind because Ferrari sent a lone 312 PB for 'Little Art' Merzario and Sandro Munari, and Alfa Romeo was there in force. In one of the closest finishes in Targa history, Maranello came out on top, Merzario and Munari beating the Alfa T33/TT/3 of Nanni Galli and Helmut Marko by just 16.9 seconds. As for Capra and Lepri, they finished 17th overall and third in the over-2000cc GT class.

Then, 12 months later, the two Italians were back for what turned out to be the Targa Florio's swansong as an international round of the World Championship. As Alan Henry wrote in his report for *Motor Sport* magazine: 'Next year, the CSI have not allowed it to be included in the International Calendar, the powers that be having run out of events to get excited about banning, and thus been forced to turn their attentions to the Targa Florio in order to keep occupied.'

Alfa Romeo was back with two T33/TT/12s, which Ferrari answered with a pair of 312 PBs for Merzario and local legend Nino Vaccarella, plus Brian Redman and Jacky Ickx. Clay Regazzoni managed to destroy one of the Alfas in a practice accident, and the other went off the road after tripping over a Lancia Fulvia. Both Ferraris also retired, and through it all came the Porsche 911 Carrera RSR of Gijs van Lennep and Herbie Müller. They took a famous victory, while Capra and Lepri finished a superb 12th overall in '0721'.

Curiously, they're listed as having won the 2000cc class, which probably has something to do with Capra trying to avoid the tax levied on cars of more than 2.0-litre capacity. The entry form for the 1971 Coppa Inter-Europa had stated that '0721' was then fitted with the 2381cc engine, but at some point during its competition career with Capra it gained the larger Type 911/73 unit. A glance at the Italian documentation, however, reveals that it had been registered with an engine that was stated to be 1991cc. Clearly some administrative sleight of hand was going on ...

Capra must have been hoping that the authorities weren't paying too much attention because the S/T was most often correctly entered in the over-2000cc class during his time with it. The only other occasion on which he seems to have run in the smaller-engined division was at a GT race at Monza two weeks after the Targa Florio. By the Bolzano-Mendola hillclimb on 23 June 1973, he was back in the over-2000cc class, in which he finished third with a time of 9min 56sec.

In fact, Capra had a number of outings with '0721' in Italian hillclimbs, which were high-profile events in their own right and often attracted









Left
In its element on the open
road, as you might expect of
a car that campaigned many
a hillclimb and road race.

strong entries. In 1972, for example, he had taken the S/T to Trento-Bondone, which was a round of that year's European Hillclimb Championship. In wet conditions, a 911 was clearly the thing to have because Silvano Frisori claimed overall victory ahead of the Formula 2 March of Xavier Perrot. Capra was fourth in the over-2000cc class on that occasion with a time of 16min 35.70sec, and that year he also competed in the Coppa Alpe del Nevegal, Bolzano-Mendola and Agordo-Frassene hillclimbs.

The following year was equally busy, with a mixture of hillclimb events and circuit races, but Capra moved up to a 911 2.8 RSR for 1974, and he and Lepri used their new mount to finish sixth overall on that year's Targa Florio. Remarkably, Capra kept racing at International level into the 1990s. He remained competitive, too, despite being into his 70s by that point, and finished fifth in the 1994 Paris 1000km, which that year was a round of the BPR Global GT Series.

As for '0721', it passed from Capra to another of Scuderia Palladio's stable – Antonillo Zordan, who was from Costabissara, just north of Vicenza. Over the course of 1974 and 1975, Zordan would use the Porsche for Italian rallying and later recalled that it was still running in 2.5-litre spec at that time. He stayed loyal to the German marque during the 1970s and '80s, and achieved considerable success in various 911s, winning the Rallye di San Marino in both 1976 and 1978.

The S/T passed through various other Italian custodians before arriving in the UK and is now a remarkably original example of the breed. With its flared wheelarches, purposeful stance, and a flat-six that growls menacingly at idle, it has an initially intimidating air that disappears as soon as you set off – having first negotiated the roll-cage and dropped yourself into the snugly supportive Recaro bucket seats.

Apart from the fact that the lightweight, race-spec configuration means that it's loud inside, to the extent that anyone who's even slightly hard of hearing will be largely guessing at what the other occupant is saying, it's a perfectly tractable road car. The clutch is user-friendly and the five-speed Type 915 gearbox is easy to negotiate – the other option on S/Ts was the earlier Type 901 'box with dogleg first – although it's long enough of throw that engaging second leaves the lever almost beneath your right knee. The ride is firm but not crashingly so, and the S/T is perfectly happy to potter about at normal speed among everyday traffic with not the slightest degree of histrionics.

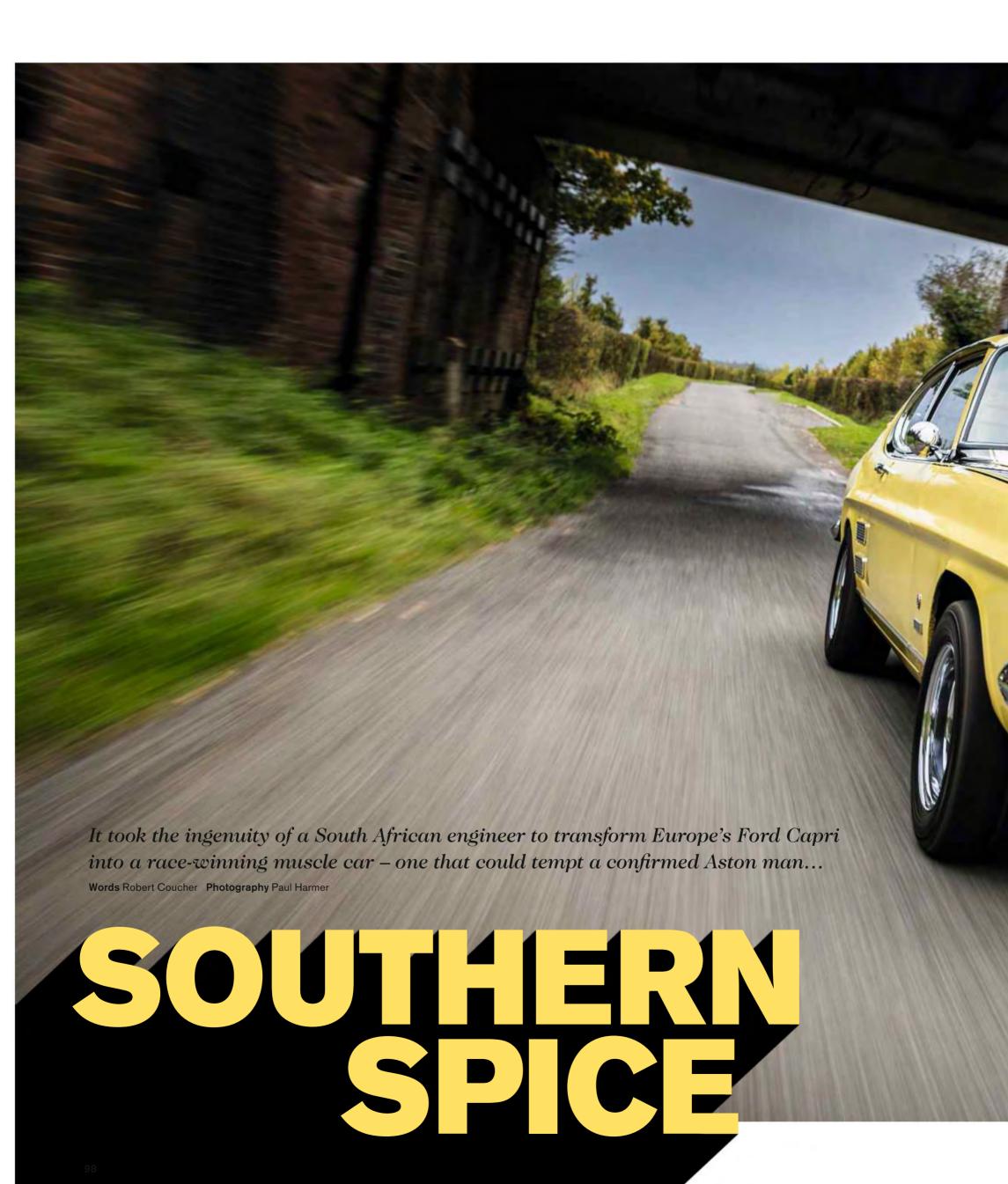
Start reaching further up the rev range and it becomes every inch the competition car. The various mechanical noises coming from the flat-six merge into the most gloriously crisp bark, and the short-stroke 2.5-litre unit has an amazing willingness to keep spinning all the way up to 8000rpm. Every detail of the road surface is transmitted via the superb steering and, while the backroads of Bedfordshire on a wet winter's day are a long way – both literally and figuratively – from the Targa Florio, it's soon clear why this compact and nimble machine was perfect for the Sicilian classic. Or for Italian hillclimbs. Or even Monza.

It really is a dual-purpose GT car in the very best tradition, and it's easy to understand why so many racers beat a path to Stuttgart in the early 1970s. The letters S/T may not generate the same immediate recognition as RS, but those in the know will understand and appreciate this 911's place in Porsche history.

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## Is your classic being 'let down' by its tyres?







eafy Surrey on a chilly winter's day is a very different environment from the sun-scorched Highveld of South Africa. In the village of Cobham, down a small lane, you'll find a functional-looking red-brick building. Drawing closer, you cannot fail to notice through the large showroom windows a number of gleaming cars of elegant persuasion. Yes, this is the hallowed home of RS Williams Ltd, one of the world's pre-eminent Aston Martin specialists. Amid the dark green, silver and deep blue Astons, a bright yellow Capri is unavoidably eyecatching. The game is given away by the Perana badges on each flank, V8 badges front and rear, and purposeful twin exhausts. It's something of a Holy Grail.

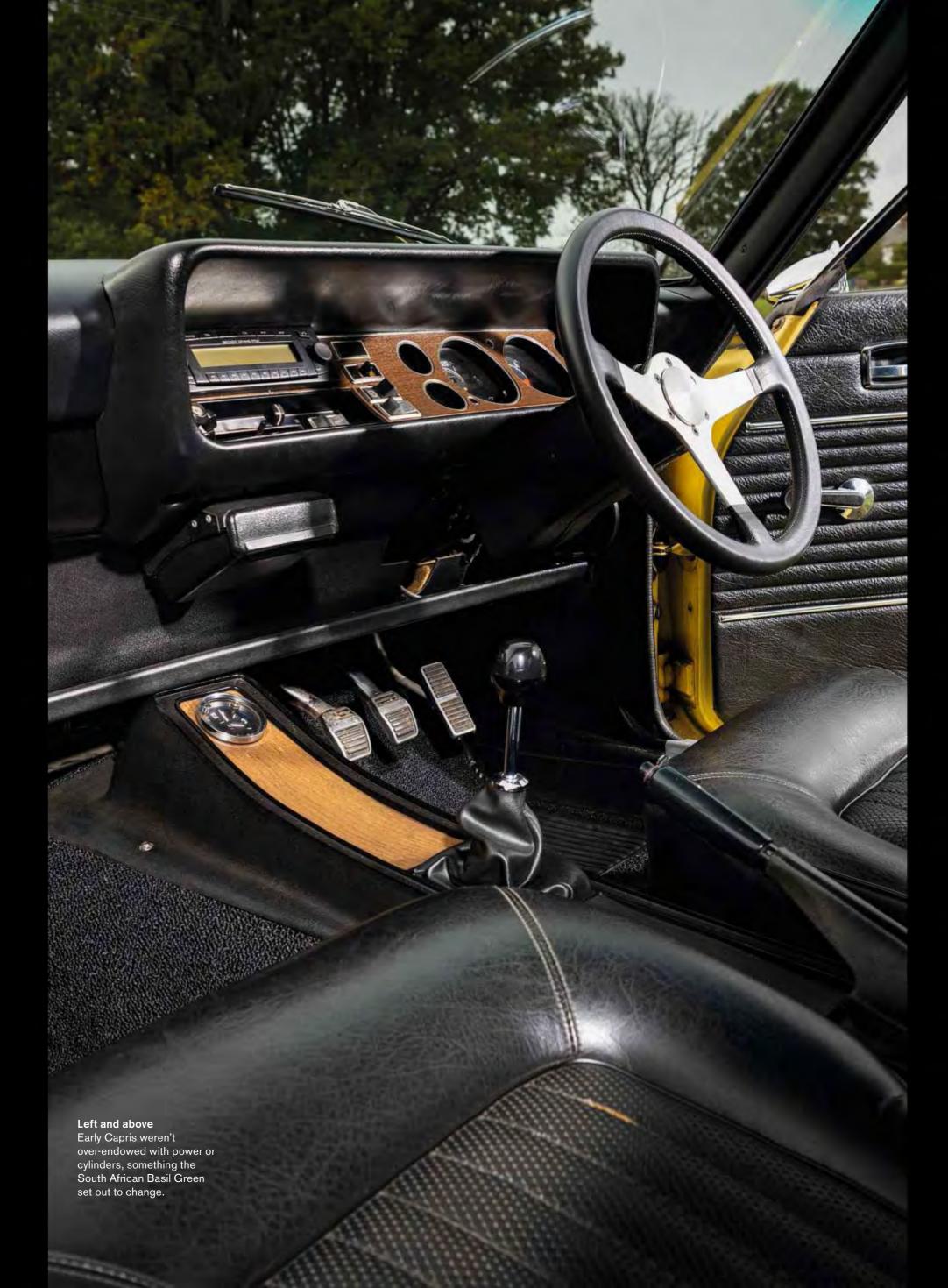
Neil Thompson has been with RS Williams for decades and was responsible for running Lord Downe's DBR1 and Project 212 cars in the 1970s and 1980s, and he also prepared the Nimrod Group C racer and AMR1 in the

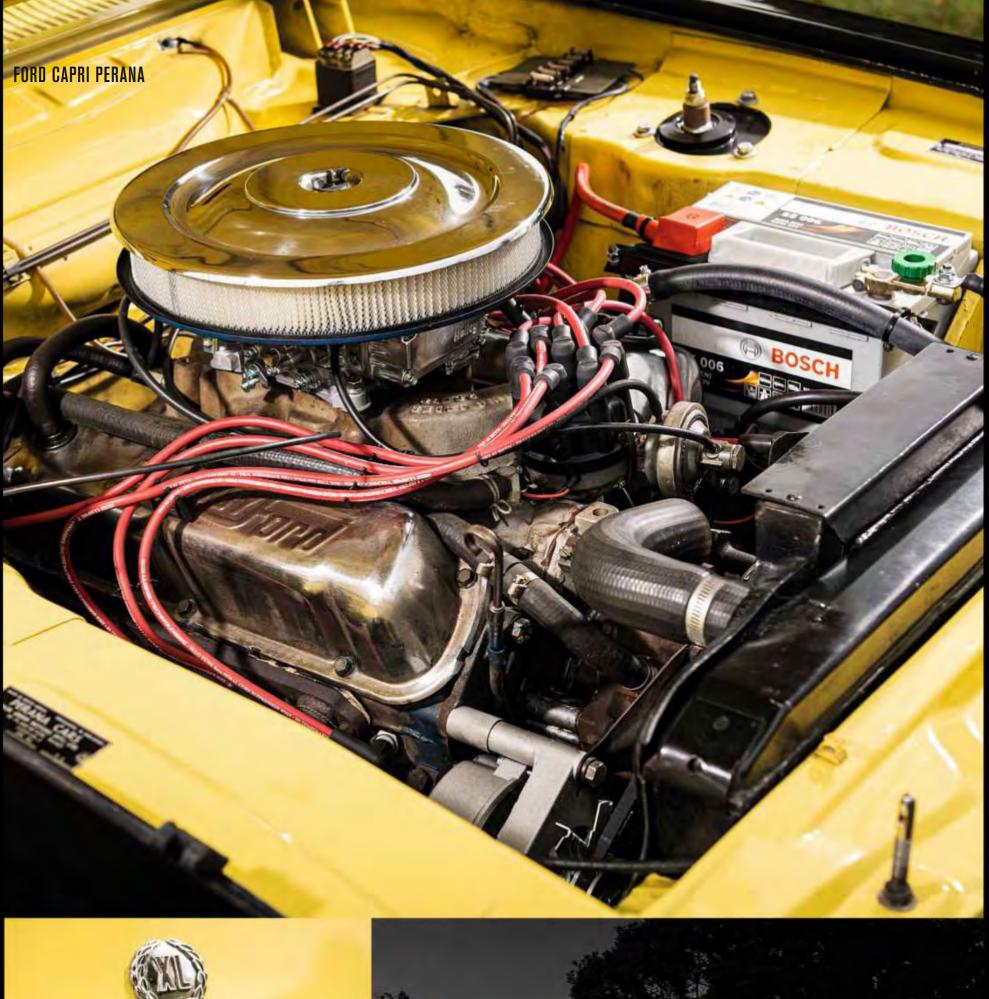
1980s. He's now the managing director and responsible for some of the most important Astons in existence. So what does he do during his downtime? Restores his own classic cars, of course, including this Perana. We'll come back to Surrey, and Thompson, shortly.

Europe's answer to the hugely successful Ford Mustang was launched in Belgium in 1968 as 'The Car You Always Promised Yourself'. In reality the Capri was really a Cortina in drag, with puny four-cylinder engines offering little in the way of muscle, though a bit of bluster arrived a year later, when the Essex V6 lump was shoehorned under the bonnet. That gave the fastback 138bhp, making for a decent pony car – but a muscle car? Not really.

Being a 'world car', the Capri was first seen in Europe, then Australia and was released in North America and South Africa in 1970 powered by either a Kent 1.6-litre or the unloved German 2.0-litre V4, before finally











#### 1972 Ford Capri Perana

Engine 4949cc V8, OHV, four-barrel Holley carburettor Power 281bhp @ 5800rpm **Torque** 300lb ft @ 3500rpm **Transmission** Four-speed manual, rear-wheel drive Steering Rack and pinion Suspension Front: MacPherson struts, coil springs, telescopic dampers, anti-roll bar. Rear: live axle, semi-elliptic leaf springs, twin radius arms, telescopic dampers Brakes Discs front, drums rear Weight 1067 kg Top speed 143mph 0-60mph 6.0sec



receiving the Essex V6. It certainly looked the part thanks to its clean, long-bonnet coupé styling, penned by the American Philip T Clark, who had made his name designing the incomparable Mustang.

In South Africa a fastback was rare, a bit of a sensation, and all the boy racers had to have one. Soon cars such as the Capri and GM's Holden Monaro became known as 'Kalahari Ferraris' – souped-up motors that offered decent performance and striking good looks. And out of this rough, ready and up-for-anything world emerged a gifted engineer you have probably heard little of: the quiet and unassuming Basil Green.

Originally an F1 racing mechanic, Green set up a petrol station and tuning shop in central Johannesburg, tweaking Minis and shoving V8 engines into Austin-Healeys. This led to him developing tuning kits for GM and Ford cars, which became highly successful. The Ford Motor Company took notice and gave Green a Cortina to develop for racing. He fitted it with an Essex V6 engine and promptly started beating the Lotus Cortinas, the upshot being that the V6 was moved out of the Production Racing class and into Sports Cars. Basil Green Motors soon started to build roadgoing V6 Cortinas, badged Ford Cortina Perana, the name dreamt up by his wife – a deliberate misspelling of 'Piranha', which had been trademarked elsewhere. But there was more to follow.

The Capri Perana project came about in the late 1960s. Ford SA was sponsoring Bobby Olthoff internationally with the Willment team, which was running a Falcon but without much success. Basil Green had got to know Ford top brass Ron Scott and Spence Sterling through his Cortina Perana success, and they approached him to develop a prototype. So Green went down to the Ford factory in Port Elizabeth to discuss the options and to measure up the Capri.

It was decided that the first prototype should be a competition car, because motorsport was incredibly popular in South Africa at a time when motor racing on the weekend translated into sales off the forecourt.

Thousands of miles from the automotive action of the UK, Europe and America, motorsport-mad South Africans sated their driving fantasies by watching the Manne ('macho men') fight fender-to-fender in reheated saloon cars that were similar to the ones they drove on the daily commute. With the braais (barbecues) aflame on every corner, billowing steak-infused smoke into the thin high-altitude air, and the smell of cheap brandy, local lager and toasted cigarettes mixed in for good measure, motor racing was a hugely popular national pastime (after rugby, cricket, and fishing, naturally) in a country that in those days did without television, soccer, pubs, larney black-tie receptions, Scrabble or other cerebral parlour games. And Basil Green knew the new Ford Capri offered more potential than his Plain Jane Cortina Mk2 four-door saloon had managed.

So it was decided to go for a Capri Perana built to the max in full Group 5 spec. To help, a pile of parts from a Ford GT40 Le Mans car was made available, including its Gurney Westlake 302ci race engine, top-loader gearbox, brakes, wheels and front suspension. The Perana was painted in its tobacco sponsor Team Gunston's lurid burnt orange, with massive wheels and flared 'arches. This GT40 dressed up as a Capri, dubbed X181, went straight out and annihilated the opposition. Driver Bobby Olthoff dominated the 1970 championship by winning 12 of the season's 13 races and the South African Championship, so the rules were changed to ban it.

No matter, Basil Green made a plan to ready six Peranas for the more production-based Group 2 formula in 1971. To meet the regulations he cleverly adapted the Capri's rudimentary longitudinal rear leaf springs into a 'C' shape to allow sufficient inset so the car could still run on the enormously wide 14.5in Gp5 rims under the modest Gp2 rear wheelarches. With the rules ingeniously, er, 'bent', the scrutineers had to accept the Peranas and needless to say they won the title again, and then again in 1972.

Green had created South Africa's most spectacular racing car, probably the most charismatic to have

#### Green with his creation: South African racing star Bobby Olthoff (in car) was so successful in 1970 that the rules were changed; blackpainted upper bodywork, rakish XL interior trim,

and the small matter

of a 5.0-litre V8.

Above and opposite

#### FORD CAPRI PERANA

emanated from south of the equator. The real genius was the way in which he kept it simple, effectively raiding the FoMoCo parts bins but engineering the package into something more than the sum of those parts. As well as being a skilled race engineer, Green was a shrewd businessman and knew from the outset that the Capri pony car could be effectively converted into a roadgoing muscle car by adding more grunt via the simple expedient of cubic inches and a few chassis tweaks. With his pedigree, Green was one of only two independent manufacturers to be offered the backing and sanction of a full Ford sales warranty. The other was Carroll Shelby.

With the racing Peranas carving up the opposition on the racetracks, Green set about manufacturing road cars for the enthusiasts who wanted some of the action. Partcomplete Capris were sent from the Port Elizabeth factory to his operation in Plantation Road, Edenvale, outside Johannesburg. They arrived without engine, transmission and back axle so he could work his magic. In went a 302ci (5.0-litre) Windsor V8, tweaked with a 460cfm Holley carburettor and aluminium high-rise inlet manifold, a 350° dry-element air cleaner, a stage two high-lift camshaft and stronger valve springs, all of which together liberated peak outputs of 281bhp and 300lb ft.

This power was directed to the back wheels via a closeratio four-speed manual gearbox (or three-speed auto) to a custom limited-slip rear axle from an Australian Ford Falcon XW. Despite its big V8, the Perana weighed only 9kg more than the standard V6 model but, to be fair, the Essex engine is a notoriously heavy lump of iron.

To control this extra oomph the suspension was set 40mm lower, with uprated MacPherson struts at the front. Braking remained via the standard front discs and rudimentary rear drums, though with uprated pads. Chrome-and-black Rostyle steel wheels were fitted and shod with 185/70 R13 tyres, which seem ridiculously small by today's standards. And that's about it... no rocket science in evidence but offering real Ferrari-poking performance. About 500 Peranas were thought to have been built between 1970 and '72.

BACK TO LEAFY SURREY. The weather is a bit dull, but the yellow hue of Neil Thompson's Capri – 'Piri Piri' red was the only other option, though naturally Basil

Green's own car was painted green – is doing its best to brighten the day. It's set off by black body stripes, a black boot-lid, those shiny Rostyle wheels and a Lambo Miura-aping set of rear window louvres. As with many classics, the Capri looks small and almost demure – but looks can deceive, as we will soon find out.

Importantly, this is The Real Thing. After looking very carefully – there are a number of replica Peranas about – Thompson found chassis number BG0330 in Durban, South Africa. 'It was in good original condition and importantly not rusty, though it had suffered a bit of wear and tear. I had to redo some of the paintwork and rebuild the suspension, steering and brakes – you know, the usual stuff. I fitted adjustable shocks and a new fuel tank and the worn-out gear linkage also required a rebuild. Having gone right through the car, I believe its mileage of 80,000 is correct and the interior is as-new – all I had to replace inside were the worn front carpets, and I had to have a new windscreen made.'

Clearly he's an engineer's engineer, so I'm dying to find out what sort of tweaks Thompson has exacted on the Perana. 'Nothing,' he retorts emphatically. 'This car is extremely original so it would be a shame to spoil it. The engine produces around 280bhp, which is enough and, sure, the brakes are a bit marginal and the wheels are undersized by today's standards, but grippy correct-sized Toyo tyres help. It performs well and is great to drive, so why mess it about?'

Point taken, so let's see what it's like on the road. I climb into the very black plastic interior: the Perana is in XL trim so has soft perforated vinyl bucket seats and a full array of instruments, with the rev-counter red-lined at 5800rpm. The V8 fires easily, rocking the car on its springs, and settles down to a lovely whoofling idle. The clutch is firm and the steering heavy, when manoeuvring out from the workshop, and first gear is high. On the move you immediately notice how narrow and wieldy the Perana is. The rebuilt gear linkage imparts rifle-bolt precision, as does the steering, so the car can be placed with accuracy and driven swiftly on British country roads. A bigger and wider Mustang would require judicious lifting-off around these Surrey lanes.

Being lightweight at just 1067kg – about the same as an early Porsche 911 and a good few hundred kilos less than



Left
In his day job, Neil
Thompson is an Aston
man. But outside work,
the Capri has become
his pet project.

'THE V8 FIRES EASILY, ROCKING THE CAR, AND SETTLES DOWN TO A WHOOFLING IDLE'



a 1960s Mustang – and endowed with 300lb ft of lazy torque on long gearing, the Perana is entirely insouciant when it comes to throttle opening. Acceleration is simply effortless; it loafs along with a mechanical ease that belies the pace indicated by the speedometer. Along these broken, uneven and root-riven lanes, the Perana bucks about a bit and you have to maintain loose hands at the steering wheel – let it move around. There's some suspension noise and thump, though it's rarely crashy thanks to the improved dampers and the live rear axle being somewhat controlled by radius arms on each side.

So far, so benign. This Highveld hot rod keeps its cool in the polite enclaves of the Home Counties. Soon we leave the traffic behind and the road opens up. Snick down to third gear (not entirely necessary) and depress the throttle pedal. Amid the altered state of the engine sound, keep depressing the silky throttle even more as it's not at the stop yet. Now start to hang on really tight in search of the elusive throttle stop as the Perana goes full

muscle car on you, with the big 302 Windsor in full syncopated bellow. 'Blimey!' as they *don't* say in Detroit or Johannesburg. This Perana takes off like the lightweight thoroughbred it is. Big cubes, masses of torque, a compact footprint and a punch like the best welterweight.

Concentrate on the bumps, keep it apart from the off-camber and it's away. Turn-in is sharp, the steering comes alive and the Perana is predictable, though you know full well that grunt will send the tail out at any moment. Yes, the brakes need a *very* firm shove to bring the full whack of power down for the corners, but this is huge driving fun at the flex of your right foot.

Do you have the courage to use all of it with such limited mechanical grip? I don't, especially as this is Neil Thompson's rare and original example. But given more wheel time, this trimmed-down muscle car will wholeheartedly impart hours of driving pleasure.

The sum of its parts? No, emphatically more. This really is the Kalahari Ferrari.







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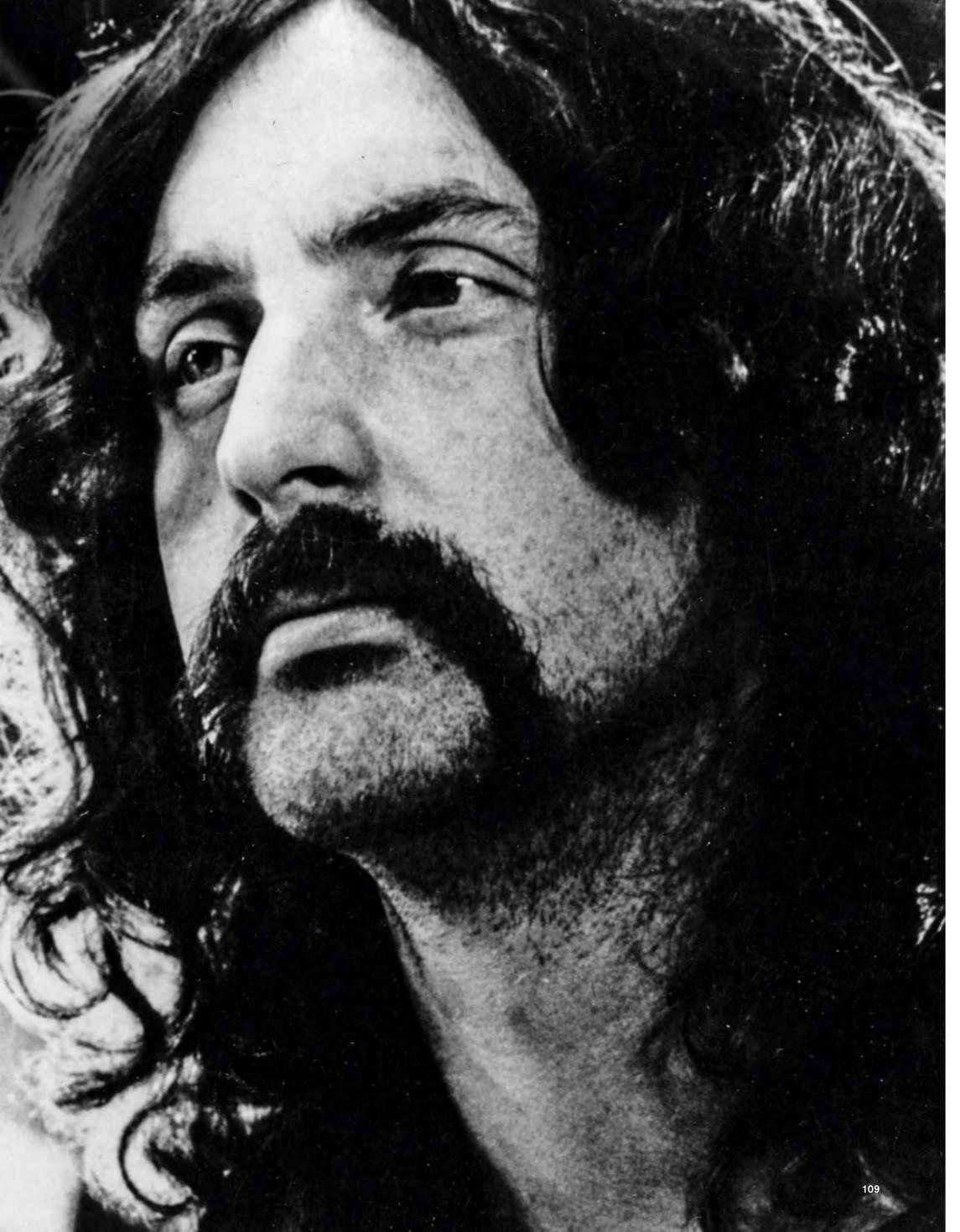


## Nick Mason



We know him as the Pink Floyd drummer, car aficionado and former Octane columnist. But he also spent a saucerful of seasons competing at Le Mans, as Rob Widdows discovers

Portrait photograph Alamy





THERE ARE FOLK who aspire to walk across the Arctic; others will not rest until they have stood on the summit of Everest, or rowed across the Atlantic. For the man behind Pink Floyd's drum kit it was always Le Mans. To race at La Sarthe was the pinnacle, a lifelong dream, despite never having raced anything more modern than a Ferrari GTO. Well, you know what they say about drummers... but then, to tackle the ultimate test of man and machine, you do need to get a rhythm going. And he did, winning the Index of Performance and coming second in class at his first attempt in 1979.

'Given the choice, going to Le Mans is a hell of a lot easier than walking in the Arctic or rowing the Atlantic,' he begins, 'and 40 years ago you could compete in one of the greatest races in the world as an amateur, and go racing with the big boys. It wasn't exactly a burning ambition but it was achievable and a chance to reach that pinnacle. I had a T-shirt that said "Some men strive for fame, this man loitered into it", which sort of sums it up for me. I kind of loitered into Le Mans.'

The opportunity came through meeting amateur racer Brian Joscelyne at AC Bertelli's memorial service. Right place, right time, and he'd made a few quid with the band.

'He asked me if I'd like to do Le Mans, he was looking for a driver,' Nick explains. 'I just laughed. I'd never raced a modern car, let alone for 24 hours. He made it all sound so easy, no big deal, so for the princely sum of £3000 I became part of Dorset Racing, a wonderful group of highly committed and professional amateurs. They were a delightful crew, with a Lola T297 Cosworth. The perfect way to go to Le Mans, and I still have the car today.'

In early April 1979, Pink Floyd were moving to France, seeking shelter from the taxman, and to record *The Wall* album at a studio near Nice. Nick and band manager Steve

O'Rourke decided to drive down there, stopping along the way – at Le Mans, of course. 'I'd never been there,' he reveals, 'and it was all a bit daunting, driving down that Mulsanne straight. Everything was so big compared to what I was used to at, say, Silverstone. La Sarthe is a place built for giants, the extraordinary circuit itself, the multistorey buildings, that huge grandstand. Steve was so inspired that he said he wanted to get involved and he did, getting a drive with the Ecurie Francorchamps Ferrari 512B, which, ironically, is now in my collection.'

In the May, Nick had finished all the drum tracks for *The Wall*. For reasons that need not concern us here, this album had not been, shall we say, the most harmonious of creative processes and he was now free to stash the

Clockwise, from above First time out, 1979, in the Dorset Racing Associates Lola T297 with Brian

Joscelyne, Tony
Birchenhough and Richard
Jenvey; 1982, in the BMW
M1 he shared with O'Rourke
and Down; the Craft/
Salazar/Mason Dome RC82
leads Cougar C01B and
Rondeau M382 in 1983;
in 1980 Mason shared the
Dorset Racing Associates
Lola T297/8 with Peter Clark
and Martin Birrane.



**REPORT IMAGES** 

drumsticks and get his racing driver's head on. 'My bits were done, so I wasn't going to let anyone down if things went badly wrong,' he says, deadpan. 'But then we didn't talk about whether I should be going racing or not.'

Having never done an endurance race, he had time for some fitness training and some laps in a modern racing car at the Winfield school at Paul Ricard with instruction from Simon de Latour. His maiden outing in the north of France was getting closer by the day.

'Yeah, I was very nervous about all of it, the whole thing was bordering on terrifying. My first time racing at night, first time in a car with a wing, but the Lola wasn't one of the truly quick cars. The team was incredibly supportive; I'd be sharing the driving with Brian [Joscelyne], Tony Birchenhough and Richard Jenvey, who were all quite relaxed and had a few words of advice.

'It's not a good idea, for example, to put an arm outside the cockpit, especially on the Mulsanne at 170mph... so use the mirrors, don't look to the side. I only did that once, to check behind me, and the wind got underneath my helmet, wrenching my head back so I couldn't see anything. Luckily I was going in a straight line at the time, so all was well, but it was not something I ever repeated.'

Le Mans, as we know, is a test of endurance for drivers, mechanics and campers. Suffice to say, the Dorset crew did a very good job, not only to finish the race but to come home 18th overall, second in class and take home the Index of Performance trophy. It was a good weekend all round for Pink Floyd, with the manager finishing 12th in that Ferrari 512BB.

'There was very little drama. Good weather, the car was great to drive, and I did about seven hours in all. I didn't sleep much but the breaks are a chance to rest, and there's the adrenaline, you're very unlikely to fall asleep at the wheel, and after a while you settle into a rhythm. You have an idea of who's going quickly, what's coming up, and when it's coming up. Going into the dusk was my favourite time, the headlights come on and it's easier to see the quicker cars coming up behind. Same at night, you only need to glance in the mirror. Also it's cooler at night, which is good for the car.

'Early morning can be tricky; there's often a low mist hanging over the circuit, which is quite alarming. It was much easier back then, it wasn't a flat-out sprint like today, none of the extreme g-forces the guys have now. What they do is very impressive. At the end I escaped all the "rock star" treatment from the press because Paul Newman, an ace guy, did a fantastic job coming a brilliant second in Dick Barbour's Porsche 935. The paparazzi were all over him at the end, which was just fine with me. The last thing you want as a junior driver in a team is to have the media all over you.'

Maybe he should have left it at that. But he didn't. The bug had bitten and Mason was hooked on the generally harmless drug that is Le Mans. 'I went back the next year with Dorset Racing and the Lola, this time sharing with Martin Birrane and Peter Clarke, and we got through, third in class, 22nd overall. But it wasn't quite so enjoyable. It was very wet and with that much water around the spray made it more demanding. On the straights in the rain the visibility is less than ideal.'

After a year away, Mason was back at La Sarthe in '82 with EMKA Productions, a name familiar to Floyd







Right
Drivers in blue, from left
to right: René Metge,
Nick Mason and Richard
Lloyd with the GTi
Engineering Porsche
956 at Le Mans, 1984.



fans as Steve O'Rourke's management company. They'd entered a BMW M1, which O'Rourke would share with Mason and Richard Down. This was the beginning of Group C and the year of the all-conquering Rothmans Porsche 935s, which took all three podium places.

'It was great fun, very enjoyable. A lot of the new Group C cars were breaking down and we had a chance of being right up there. The BMW was a great car, and we ran well for 266 laps before engine trouble right at the end of the race. Le Mans can be heart-breaking; you've seen cars failing with just a few laps to go. When things go wrong, they go wrong very quickly, and you can't just limp round that circuit with the car breaking down.'

There's always a 'best and worst' when you take on these feats of endurance and the summer of '83 brought little joy. Signed up with Dome Racing, the prospects, on paper at least, were good. Mason would share the Cosworth-powered Dome RC82 with Chris Craft and Eliseo Salazar, proven talents both.

'Sadly, my least enjoyable Le Mans. The car was quick in a straight line but that was about it. In every other way it was dreadful, truly frightening. The whole thing was a bit bizarre, the mix of the drivers, with the 'old rock drummer', Grand Prix driver Salazar, and Chris Craft plus team manager John MacDonald, a fantastic character. The car was just so stiff. Going over the bumps under the Dunlop Bridge it would "unweight" itself, the wheels would spin in fifth gear as it jumped around. When the clutch packed up I thought "Oh, that's good, that's over."

The Le Mans dream came to an end in 1984, a final outing for Mason with Richard Lloyd and René Metge in a Porsche 956. This was the year when Porsche fell out with the ACO over new fuel regulations and withdrew the Rothmans-backed works cars. Porsches did, however, take the first seven places, with Ludwig and

### 'THE DOME RC82 WAS QUICK IN A STRAIGHT LINE BUT IN EVERY OTHER WAY IT WAS TRULY FRIGHTENING'

Pescarolo's Joest 956 leading them home. 'We had Richard's GTi Engineering Porsche 956 and we'd been due to do a lot of filming in a deal with Rothmans, but they'd had this big argument with the ACO so they didn't run any cars. They'd promised me a drive, however, so I went with Richard and René Metge, which was terrific, but there was no filming involved because without any Rothmans branding there was no point in them filming it. Anyway, after about 140 laps we were disqualified, the reason given that we had outside assistance. So that was that.'

Mason has never been back for more. Two strong finishes, three retirements: about average for Le Mans. So why was that the end of the adventure?

'I went back to work. We were back in the studios after Roger [Waters] left the band and it was just too much. You need time off to go racing. Also, I had raced the 956, and where do you go from there?'

Back behind the drum kit is one answer. Then, along the way, make a film aptly titled *Life Could Be A Dream*, collect and race some wonderful historic cars, and write *Inside Out*, a personal history of Pink Floyd. Best of all, perhaps, for a man with a finely honed sense of humour, he took part in *The Grand Tour* TV show and beat Stewart Copeland to the title of 'fastest rock drummer from a band that begins with P'.

Perhaps he just loitered into that one as well.



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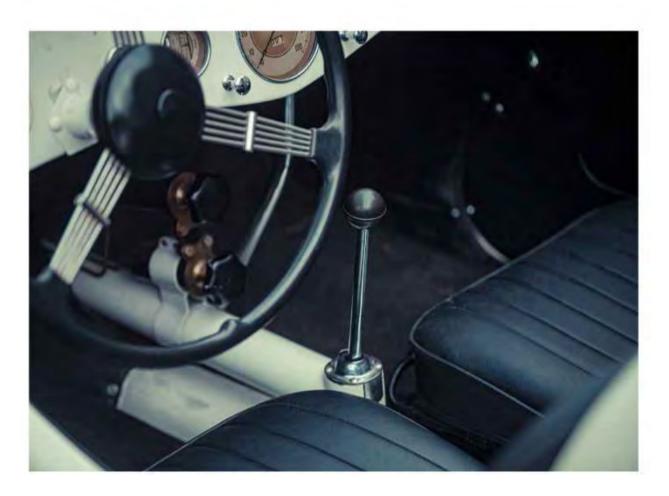








This page and opposite Only two Edfor Grand Sports were built, and this is believed to be the only survivor. Unusual front suspension results in a supple ride; tuned Ford flathead V8 makes for thrilling acceleration.



kangaroo hop, accompanied by a detonation of sound. The hotted-up flathead V8 sounds angry; a prior briefing had outlined the car's predilection for thermal radiation, a problem in period, and even the later addition of a cooling fan

only does so much. To keep it happy, you need to be moving at quite a lick. Except we're inching our way along kidney-rattling cobblestones. And roadworks lie ahead. Joy.

Once past the men wearing hi-vis jackets and looks of bewilderment, all doubts that this was a bad idea dissolve in floods of adrenaline. The road ahead is now paved with smooth asphalt, and poor impulse control prompts a less-thangentle prod of the throttle pedal. What follows is the rush of excitement, the absolute surrender that occurs when you get behind the wheel of a pre-war car that just gets better the faster you travel. Misgivings that the Edfor Grand Sport might be just another gussied-up Ford special dissipate instantly. Heavens above, it's quick. That's expected, but it's so easy to guide, too. It doesn't buck and weave. It doesn't want to kill you. Just a few minutes behind the wheel are enough to inform you that this is no home-brewed hot rod with all that entails.

It's at this juncture that you would be forgiven for being unfamiliar with Portugal's finest pre-war exotica. There's a reason for that; several, in fact. It doesn't help that even those who are aware of the Edfor's existence outside its homeland have unwittingly spread falsehoods. For example, the thumping, twin-volume *Beaulieu Encyclopaedia of the Automobile* spells its name incorrectly. It also claims the first model of 'Edford' employed a 'lowered Model A chassis'. It didn't, and there was only one official model. The point is, the marque is something of a national treasure here in Portugal despite its relative obscurity elsewhere.

Eduardo Ferreirinha was variously an industrialist, a self-taught engineer and a racing driver from Porto. He was also close friends with Manuel Menéres, manager of Manuel Alves de Freitas & Cia, one of the main agents for the Ford Motor Company in Portugal. Menéres would in time play an important role in Ferreirinha's racing activities, acting as financier and team manager, the kernel of the Edfor story beginning with the formation of Eduardo Ferreirinha & Irmão in 1929. That, and the construction of a series of specials based on the Ford Model A.





# 'HOW AND WHY THE EDFOR MARQUE DIDN'T TAKE FLIGHT IS MIRED IN CONJECTURE AND MISTRUTHS'



The first was colloquially known as *Interrogação* ('question mark') – in reference to the symbol daubed on its skimpy body. The donor car's chassis was reconfigured, the 3.3-litre four-cylinder engine gained a Frenchmade Montier cylinder head among other upgrades, and the finished item made its competition debut in a hillclimb on 12 October 1930 with Ferreirinha at the helm. A year later, it finished second behind an Isotta Fraschini and ahead of more thoroughbred fare in a race at Vila Real. A raft of own-brand go-faster parts followed in its wake and were offered for general sale. Then came the car builder's next offering, the Felcom, which boasted a Turcat-Méry chassis (or at least the chassis number, to add to the confusion) plus a Model A engine, complete with a Miller 'head. It proved highly competitive when it broke cover in 1933, and in a roundabout way this car led to the creation of three flathead V8-powered racers.

These unofficially named 'Menéres-Ferreirinha' specials were pure competition tools rather than adapted road cars. They boasted shapely aluminium bodies and highly tuned Ford flathead V8 engines, and were first fielded in a sports race at Vila Real in June 1936. Ferreirinha's brother and business partner Adolfo lined up alongside Casimiro de Oliveira and his brother Manoel on the driver roster. (Monoel de Oliveira was a hugely prolific - and garlanded - auteur whose career in films spanned the silent era to the digital age.) The car, driven by Adolfo Ferreirinha, bested opposition from the works Adler team, plus assorted privateer BMWs, Alfa Romeos and an Aston Martin squad. This success, along with subsequent victories and other strong showings in national and international events,

led Menéres and Ferreirinha to conclude that there might be demand for a roadgoing replica.

However, the Edfor emerged as more than just a racer with token nods to civility. Its builder and his patron envisaged a homegrown rival to the BMW 328, news of their scheme emerging in the Automóvel Club de Portugal magazine *O Volante* that same year. The arrival of this brave new world caused a furore, with the wider media talking up a storm about what became known as the Edfor. The prototype broke cover at the Salão Automóvel do Porto that was staged in the Palácio do Cristal in April 1937 (a historic structure that sadly was demolished in 1951 and replaced by a modern dome-shaped sports pavilion).

And then it all went quiet. As is so often the way with these things, the story behind how and why the Edfor marque didn't take flight is mired in conjecture and mistruths. For starters, there wasn't a business model that stretched much beyond 'make car'. By this time, Ferreirinha was a busy man. Aside from manufacturing go-quicker bits, he owned a foundry and a lot more besides. Then there was the small matter of funding. Backing was in place, but it was insufficient to build the car in series. Not only that, the labour-intensive method of construction counted against it.

Also in the debit column was the small matter of location: where it was made. Prior to 1963, little effort had been made to establish an automotive industry in Portugal. There was no state support for the Edfor, nor interest from potential marque agents. Car importers had a powerful lobby behind them, which might also explain why media interest in the Edfor evaporated. And if all of *that* wasn't enough to ruin its chances, few were aware of its existence

outside Portugal, then almost as much as now. There was no marketing budget, nor, we gather, the skill or patience to promote the car on the world stage. Oh, and it would have cost considerably more than most ostensibly similar sporting cars from established marques.

According to one website, the outbreak of World War Two played its part. However, this is debatable given that production, all things being relative, began and ended in 1937. There was no talk of a post-war Edfor renaissance, either. Ferreirinha never built another car for road or competition use, his business interests having expanded, not least into the manufacture of machine tools. Intriguingly, though, the Menéres family went on to import Allards. As for how many Edfors were made, four chassis numbers were purportedly allocated, but only two Grand Sports were made.

Car 01 wore the licence plate RP-10-30 and was displayed at Porto's 'Crystal Palace' in 1937. It also appeared in the brochure and was raced by Eduardo Ferreirinha. It was then sold to Amadeu Manuel Seabra, who campaigned the car in 1939. Eight years later, it was brought out of retirement only to be damaged in an accident, then allegedly repaired and raced into the 1950s, but it is widely held that the car no longer exists. Chassis 02, the Grand Sport seen here, was raced sparingly and remained in the Ferreirinha family for six decades. Along the way, it gained a wooden dashboard and a larger windscreen, plus a change of hue from white to silver with red wings.

The car was sold to Fernando Martins in 2010. His collection encompasses everything from Edwardian Fiats to all manner of militaria via a pre-war competition Riley, and his purchase of the Edfor represents the realisation



of a long-nurtured dream. In 2017 the Edfor emerged from a lengthy restoration to period perfection, and he has since given the car to his daughter Mariana, who is no mean pilot. It gets regular exercise, too, mostly on rallies.

Which brings us to the present and a morning spent marvelling at the Edfor's beauty. There isn't a line wrong on it, the raked-back grille and sculpted wings lending the impression of something exclusive and coachbuilt; perhaps something French. The detailing is minimal; there's little in the way of styling tinsel. It certainly doesn't look like a special, but then it isn't, really. In some period reports, mention is made of the car employing a chassis made of cast alloy, other sources insisting it was a shortened Ford item. According to António Menéres, grandson of Manuel Menéres, it is made of iron but it doesn't share much in the way of commonality with a production Ford frame. This view is backed up by the car's restorer, João Teves Costa. The car reputedly weighs a credibilitystretching 980kg all-in, the aluminium body accounting for 160kg.

The flathead bent-eight is sited far back in the chassis, and allied to a regular three-speed Ford 'box, albeit with a bespoke floor-shift. The high-compression engine features aluminium pistons and a reworked cylinder head, but nobody is quite sure how much power it produces. Around 100bhp at the flywheel is the best guess. It's certainly vocal on start-up. Having threaded your legs into the narrow footwell, you find the banjo wheel almost rests on your lap. First slots into place with a pronounced *ker-klunk*. Let in the hefty clutch and it judders off the line. It clearly isn't happy being shunted around, which is to be expected, but, once on empty roads, it just bolts.

First purportedly equates to around 50mph, second to 80mph and top to 100mph; maybe a bit more. It clearly has torque to spare. The change into second is across and up, the throw between planes being surprisingly short. It's seriously quick for its vintage, that's for sure, but that isn't all that impresses.

The Edfor, for the most part, tracks straight and true. The engine, or at least the engine note, roots it firmly in period, but the ride quality is something else entirely. The front end employs semi-independent suspension that, unusually, employs eight small helicoidal springs for each wheel. There is a leaf-sprung axle out back, and friction-disc dampers that employ a hydraulic compression control sited

beneath the dash. This patented André Hartford Telecontrol set-up allows the driver to regulate the compression force of the 'scissor shocks' from the cockpit by means of two separate rotating levers, one for each axle. There are also two dials, showing the pressure in each set, front and rear. In practice, you can only really see the difference on significantly different surfaces; additional compliance over calloused asphalt or more precise handling on smoother tarmac. The worm-and-roller steering is nowhere near as vague as expected, either, and there's very little kickback.

There isn't much in the way of testy switchbacks here, it's just straight roads, but they at least afford the opportunity to savour the stupid-fast acceleration. It's life-affirming, laughter-inducing stuff, a sortie that – although brief – blows away a few preconceptions. It leaves us with a greater appreciation of the man who made it. Eduardo Ferreirinha was the first of his kind. Alas, he was also the last. He deserved better. His reputation – and the Edfor's – are sorely in need of burnishing.

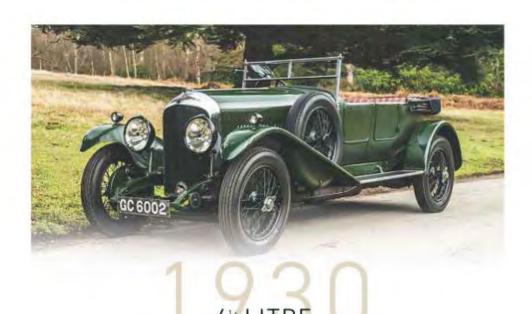
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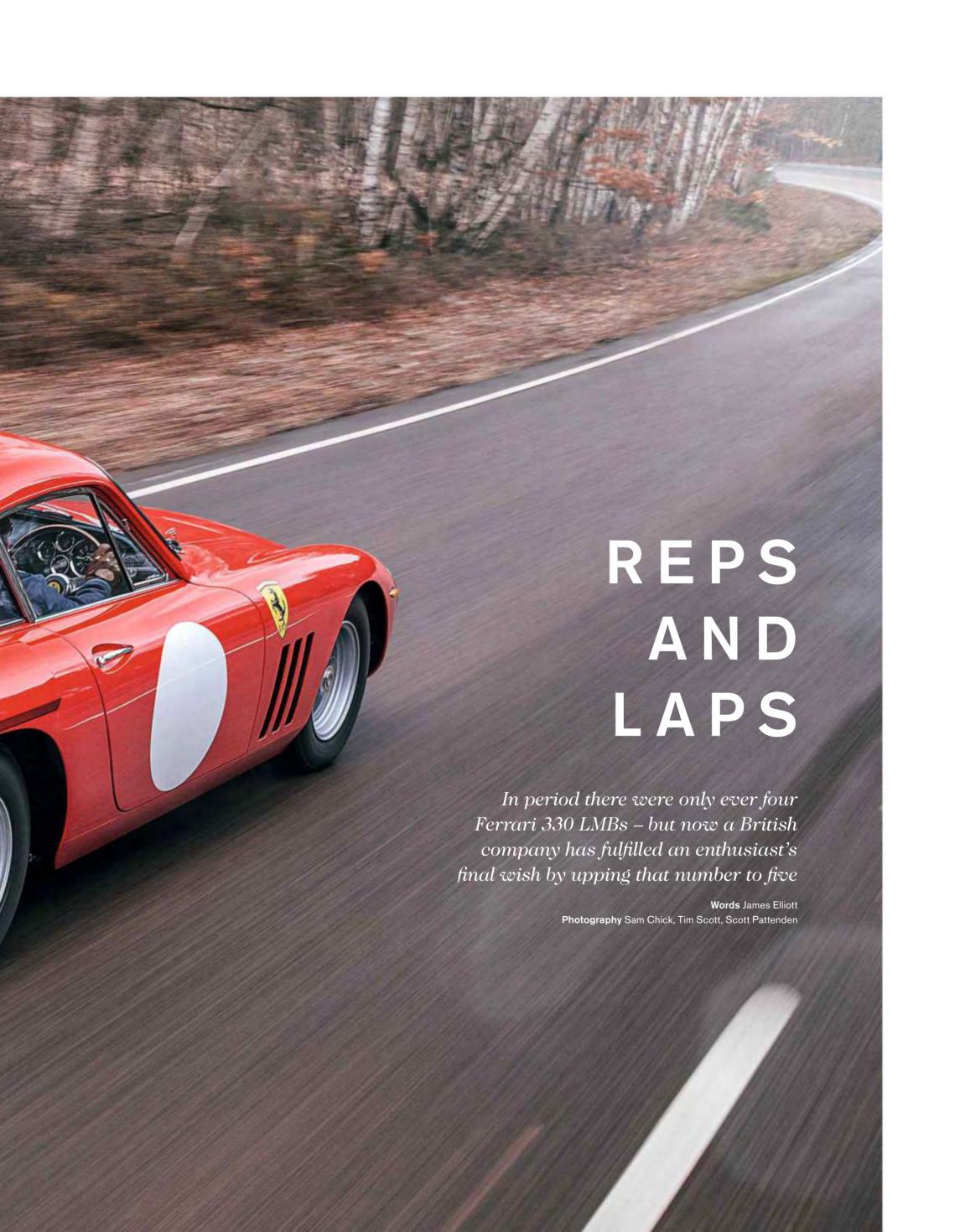
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omage? Not really. Toolroom copy? Nope. Facsimile? Hmm. Evocation, recreation, refashioning? None quite right. Reimagination, restomod? Lord no. Continuation? That doesn't cut it either. I reel off the now-myriad names for replicas, so many added since Jenks kept it so nice and simple, but none quite hits the spot for Tom King of Bell Sport & Classic. Well go on then, you tell me, Tom. 'We have agonised over it, believe me, but we can't get it quite right. The closest we can get is "remastered" because it covers the passion and focus, but even that's not absolutely spot on ... and David Brown Automotive probably has the copyright on that anyway.'

What is proving so difficult to describe is a Ferrari 330 LMB born out of a 330 GT and re-cast (have that one on me, Tom) as a road car, a GT version of one of Maranello's rarest racers. What piqued *Octane*'s interest is that transformation, the quality of the work and, well, the fact that it's not a GTO.

The project goes back years and handily absolves Bell Sport & Classic for the loss of the original 330 GT, giving the company the freedom to finish it without the guilt of starting it. It began as a collusion between Essex farmer Ed Carter and Ferarri guru Terry Hoyle. Carter owned several Ferraris and was contemplating a high-end Short Wheelbase or GTO rep when Hoyle, with all his experience on chassis 4725 SA, suggested an LMB, a far rarer car, instead.

After all, there were nearly ten times as many GTOs as LMBs and the later car, with its Lusso-esque undertones, has far more to offer besides rarity. The LMB (Le Mans Berlinetta) was developed by Mike Parkes and was created specifically to meet new regs and race at Le Mans in 1963. A technically updated GTO with a 4.0-litre V12, it was far further removed from the iconic 250 than the 330 GTO.

While the 330 GTO was in effect an up-engined clone of the 250, the LMB owes more to a Lusso, having a chassis marginally longer than a GTO's, but shorter than a 330 GT's. It has worm-and-roller steering, weighs in at under a tonne, and is allegedly good for 280km/h. But, really, it is all about the engine. In place of the 2953cc Colombo V12 fed by a sextet of Weber 38 DCNs was a 3967cc version on six Weber 42s. The 4.0-litre had dry-sump lubrication, a single overhead camshaft per bank, and closely mimicked the motor in the 1962 Le Mans-winning TRI. In the four LMBs – 4381 SA, 4453 SA, 4725 SA and 4619 SA – there is usually said to have been a four-speed 'box, but more of that later.

At Le Mans, Mike Salmon and Jack Sears guided home the Maranello Concessionaires car in fifth, behind a trio of 3.0-litre Ferraris and two places ahead of Graham Hill and Richie Ginther in the gas turbine Rover BRM. The NART entry of Dan Gurney and Jim Hall retired with gearbox issues on lap 126, while the privately entered Pierre Noblet and Jean Guichet example managed only 79. The sort-of-related (0780 TR having started life in 1960 as a Fantuzzi-dressed 250 TRI) NART 330 TRI/LM spyder of Pedro Rodríguez and Roger Penske was all done after nine hours.







After their brief frontline career, the LMBs have starred in Historic racing and attracted a *Who's Who* of cognoscenti collectors: the likes of Friedhelm Loh, Harry Leventis, Rob Walton and Lord Bamford. Values? They so seldom come up for sale publicly, who knows? Less than a GTO, more than a Short Wheelbase. Probably.

Carter was easily convinced and bought a right-hand-drive '64 330 GT donor car, the chassis was shortened (yet still 20mm longer than a GTO's), and Bob Smith's RS Panels created a buck from Hoyle's photos of 4725 SA before travelling to New York and taking cardboard panels off the real deal to be doubly sure. The project then ground to a tragic halt when 72-year-old Carter died in an accident driving his pre-war Bentley in September 2015. Two years later the project arrived at Bell Sport & Classic.

Bell is interesting. When we test the car, we are surrounded by refugees from HR Owen: King plus Peter Smith and Matt Wilton. Back at base are more, including MD Tim Kearns and workshop guru Attilio Romano. The company was founded by Peter Bell, who made his money in jerry cans - championing and pioneering plastic fuel cans in the UK - and established it largely to look after his own collection of classics, particularly Healeys. Some 12 years ago, it was taken over by a new owner and continued in much the same vein until 2016 when he realised, like the founder had done, that it could be repurposed to serve his own fleet and the focus switched to Ferraris. Cue the influx of ex-HR Owen and DK Engineering people and a new mission: to raise the bar in (initially) Ferrari restoration by offering a no-compromise service for the most discerning of customers. This car, owned by the individual rather than his company, is not for sale, or proffered as the foundation for a series of cars (though you wonder how persuasive a big enough cheque might prove), but has been created as a mobile showroom, a rolling exhibition of Bell's skills.

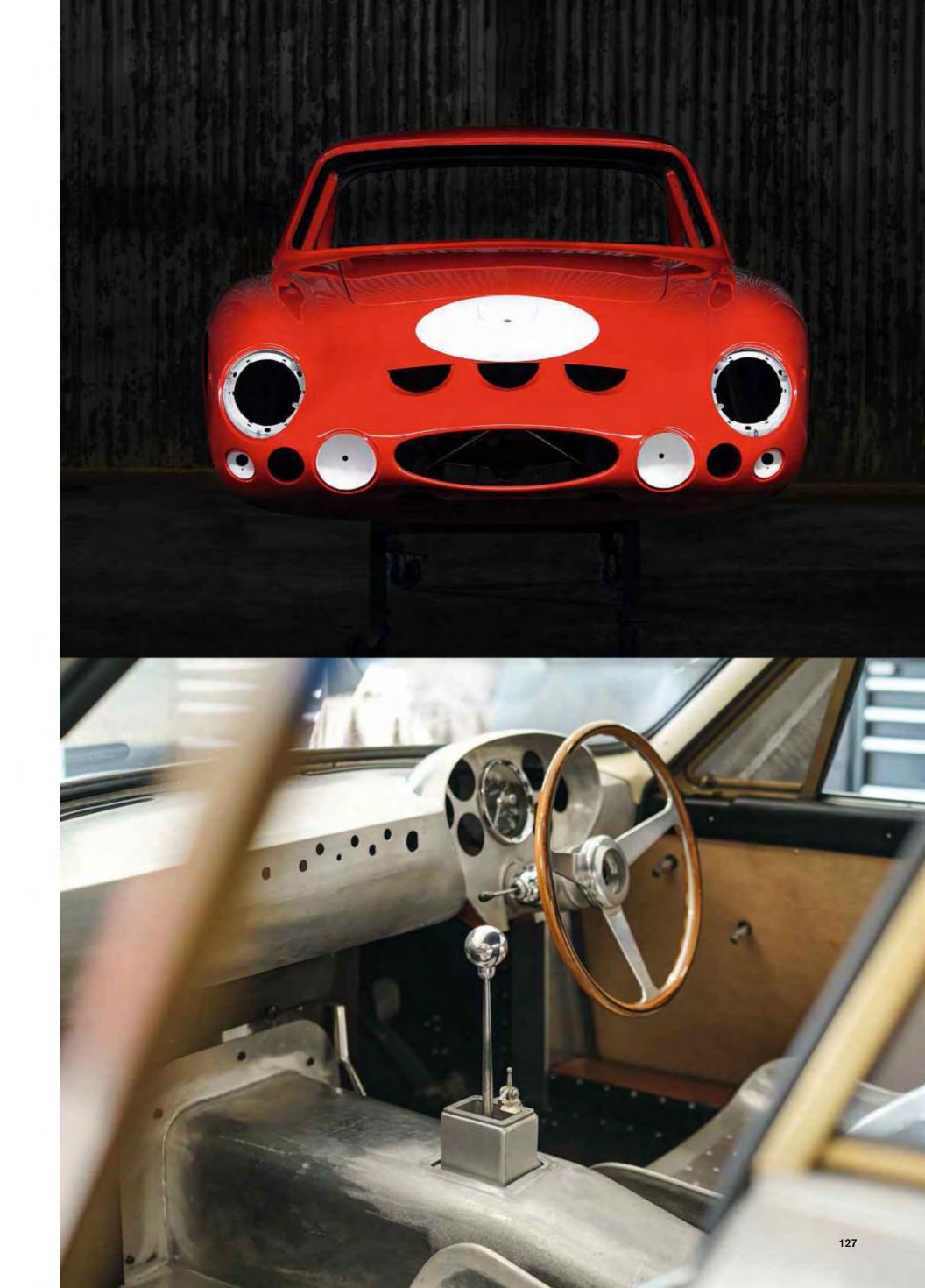
It was Matt Wilton who married up the project with Bell. He explains: 'I knew Ed and Terry, so when I heard about the unfinished project being available, I told the owner about it and he was jumping up and down with enthusiasm.' When it arrived, a cast of thousands was involved, but they each point to Elliot East as the mastermind who dedicated three long years to bringing it to fruition. 'It's his baby,' says racer Smith, who has spent a working lifetime spread between TVR, Porsche, Hexagon, HR Owen and now Bell. 'I took him for a test drive and, admittedly I didn't hang around, but I could sense his inner pain from start to finish.'

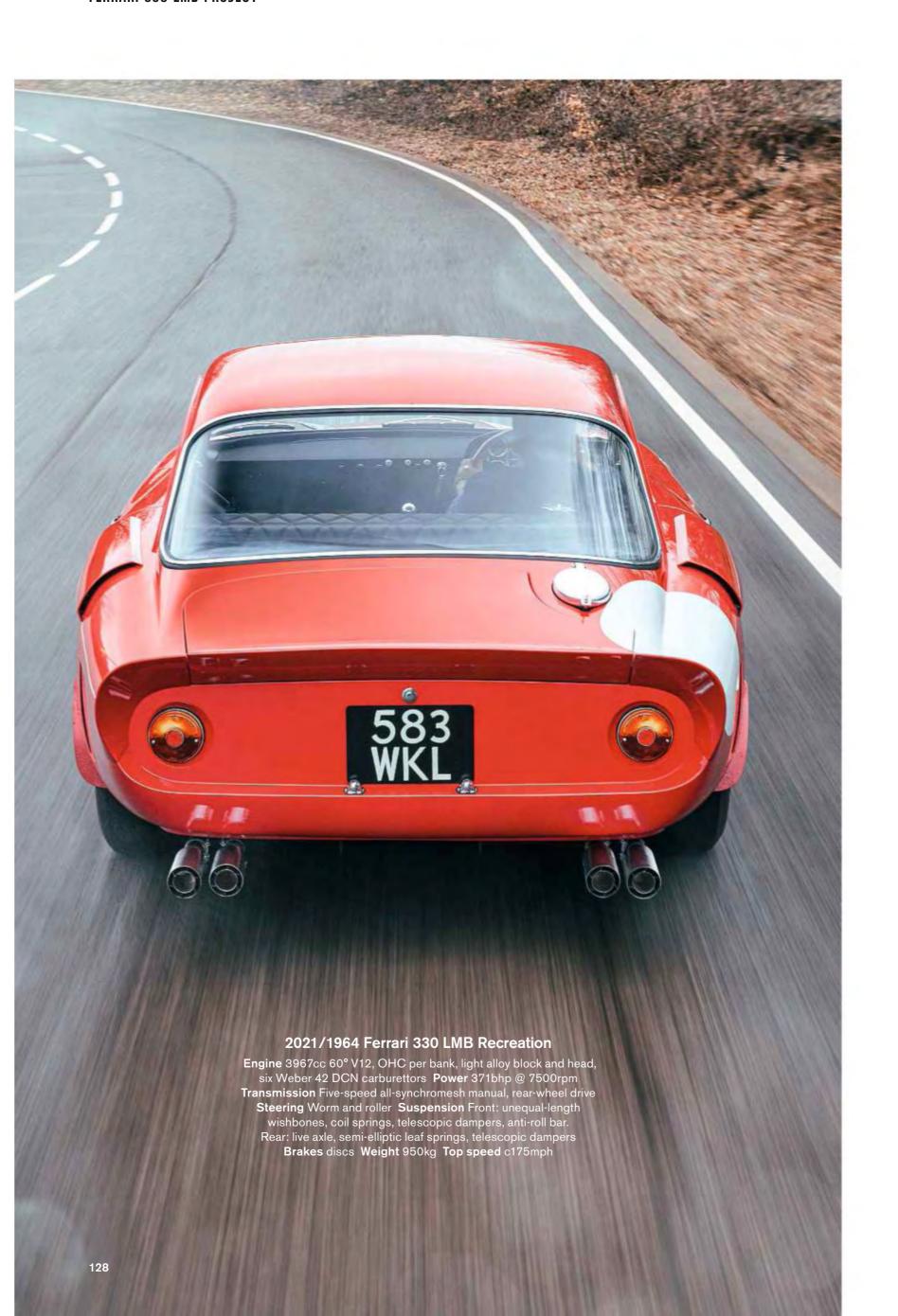
This is easy to understand when East guides you through



#### Clockwise, from top left

Elliot East, who lived and breathed this car for three years, looks on; bare shell shows quality of work; taking shape in paint; interior ready for fitting; doors beefed-up for a more road-car sensation; window frames were fabricated around apertures.







Left and above
Unmistakeable outline
of the 330 LMB is
flawlessly reproduced
in this recreation.
Definitely more refined
than a GTO – in every
respect, actually – but
not necessarily much
more placid when the
hammer is down.

it. He's pretty diffident so you have to tease it out of him to begin with, but soon it flows and then it floods. How the rear screen was formed (like the headlamp covers, ally cut to shape, then that used to make a former, then that used to make the Perspex. The front screen was off-the-shelf Lusso); how the unobtainium Weber 42s had to be built from scratch in Italy (and then fettled for days on the rolling road by Attilio); how each aluminium window frame was painstakingly built into its aperture; creating from scratch the gear selection turret (identical to an LMB's even though the 'box underneath is different), the fuel rail, linkages and banjos, oil and fuel tanks, oil filler tubs and caps, the straps and finishers on the bonnet, and the ceramic-coated exhaust in mild steel because stainless doesn't quite sound original. The water pump shroud. Pinion flange angles.

'We tried to do as much as we can in-house; you have a better grip on quality that way,' says East, who started as a Ford apprentice. 'When we got it, it looked about 90%, but, like anything, as soon as you start picking it apart you find other things and soon you are chasing issues around the car. The doors were spot on for an LMB, flimsy as anything, but didn't have the more usable, road car weight that the owner

### 'BOB SMITH OF RS PANELS FLEW TO NEW YORK TO TAKE CARDBOARD PANELS FROM CHASSIS 4725'

wanted so we beefed them up really subtly in every respect

– the skins, the hinges, the lot. That was pretty much the
process for every aspect of the build: everything is handbuilt
and unique, really. It is a delicate balance to make it more
comfortable without sacrificing its racing personality.'

Does the finished car fulfil its intended role? Kearns seems happy: 'You must always strive for 100% engineering perfection. The fact that you know that, like the perfect round of golf, it probably isn't achievable shouldn't stop





Clockwise, from above

Gearlever turret and detente a work of art; civilised interior looks inviting; beautifully hand-painted shield could be period; distinctive rear end; sextet of Weber 42s manufactured from scratch.

you going for it. The LMB sits as an example of what we are capable of and the devil really is in the detail: not the easily achievable things, but items like the window catches and doorhandles... that's were you can surpass everyone else.'

At the moment the LMB is all dressed up with nowhere to go but, if the world goes back to anything near normal anytime soon, you can expect that to change. In the interim, you will have to take our word for it that it is sensational. From the outside, you couldn't guess it wasn't a pukka LMB – an overlooked visual masterpiece to my mind – except that it lacks the 1960s factory rough edges. The quality of the finish and the panel gaps are flawless, the roundels misleading because, though they suggest racing, the plush corduroy and quilted leather interior tells another story. Several in fact. That corduroy started life in a GTO-esque blue before exposure to the ex-Bardinon Collection car (4725 SA) raised the possibility of black corduroy with leather bolsters, like a competition Lusso. A real LMB would have had two seats, no carpet and none of the civilised stuff.

There's no speedo, but there's a rev-counter telltale at 6000rpm despite chatter of 7500rpm, plus banks of other gauges. Those instruments might shout 'racer' but the general appointment of the interior screams 'GT' even louder. The seat is fixed for a far taller driver than me, the steering column extended, and there is no distraction on the doors to get in your elbow's way, but it is pretty comfortable.

In traditional Ferrari style, turn the key, push it in and there is a brief but furious spin of the starter for just a second before it fires and settles into an easy rhythm. Even at rest it feels smoother and more civilised than a 250. That continues as you ease away (clutch beautifully light for a 330) and, even when it is yammering away, that super-torquey unit feels smooth and tame compared to a 3.0-litre Colombo, even with its cams reprofiled to LMB spec. The steering is

light and direct, too, but there is none of the harshness of ride of a purebred racer. It is amazing what a bit of insulation and a smattering of interior frippery can do.

The 'box is a wonder to use, for good reason. Most of what you will read has a four-speed in an original LMB, though some specialists insist it was an unsynchronised five-speeder, yet this car has a five-speed with synchro from a 330 GT S2, beautifully rebuilt (new forks and hubs) by Attilio and his apprentice Sam. Unless you challenge yourself to a clunk-free change competition, it loses nothing, but gains loads. It adds to the touring civility more even than the two-speed wipers and additional modern fans with manual override.

Yet, this car still has plenty of bark. With the spark kept consistent with electronic ignition and a carb for every two cylinders – and each carb having new, longer plungers to prevent lean running – power delivery is turbine-smooth right around the dial, but there is still 400bhp to play with here, not to be trifled with in a car weighing 950kg.

Mike Parkes is reputed to have squeezed 176mph out of an LMB on a shakedown run in France and that is easy to believe. Even with more of a road focus than most, like all 1960s competition-sired Ferraris, this car still has a dual

## 'EVEN YAMMERING AWAY, THE TORQUEY UNIT FEELS SMOOTH AND TAME NEXT TO A 3.0-LITRE COLOMBO'





## 'THIS 330 LMB IS NEVER QUITE AS ANIMALISTIC AS A 250 CAN BE GOADED INTO BEING'

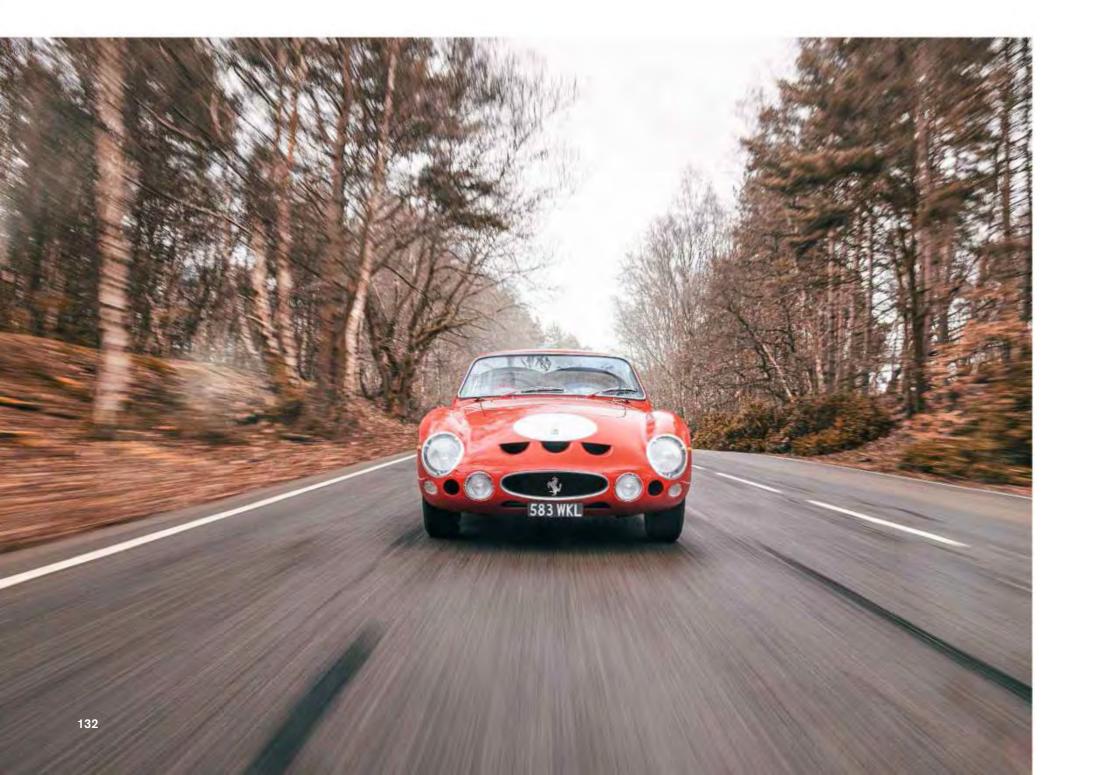
personality. Obsessively built and set up for smoothness, it is never quite as animalistic as a 250 can be goaded into being, but neither does it feel as blunted as a 275. If the driver can change their mindset from GT to sports car, then this car will happily go with them. Even so, the revelation remains its pleasant usability rather than its raucousness – it might just be the best Tour Auto car I have ever driven.

On paper there may now be four real LMBs and one replica of such quality that we know of, but from behind the steering wheel it's as if there are now five LMBs. I would say it is job done as far as Bell is concerned. Yet a car like this is about more than that. As someone who, despite previously owning a Westfield Eleven, can be sceptical about replicas

(being a contrarian, my attitude tends to be entirely governed by that of the owner), I wonder whether I will be snobbish or accepting of this car conceptually. After all, as a driving experience and visual experience, there's no question it ticks every box, but the biggest obstacle with a car such as this is always going to be purely emotional, a reaction that you can't control, but simply sense.

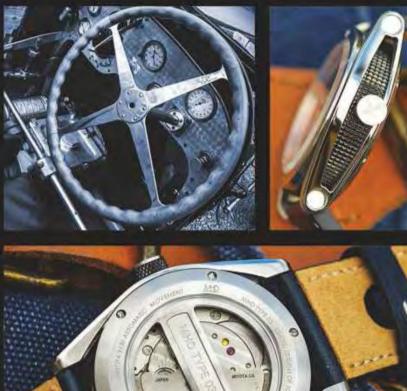
Despite the broad grin on my face, I am still waiting for that Eureka moment when I turn sharply to the right and my shirt cuff rides up my arm a fraction to allow me to catch a glimpse of a glint on my wrist. There sits a Longines Conquest Heritage, its pearlescent (well 'sunray silver') dial and gilt hands and hour markers looking as seductive as ever. I am far from a watch-nerd, yet for reasons lost in the mists of time, though probably related to my father's National Service in Singapore, all the men in my family have original Longines Conquests. I treasure mine immensely, so when I was in a Middle Eastern airport in the middle of the night nearly 20 years ago and noticed that Longines had started selling a brand-new-old Conquest, I snapped it up to wear it daily. All the pleasure retained, all the fear and guilt banished.

The parallels are irrestistible. My Longines is a beauty in its own right, a great-looking timepiece, made properly – the old way. It may not actually be what it looks like, but in another way it absolutely is, just an anachronism created in a different age. You can see where this is going...













## BRITISH AUTOMOTIVE DESIGNED WATCHES BY MATTHEW HUMPHRIES DESIGN

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

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It's hard to put a price on the feeling owning a classic car gives you, but starting (or building) a collection can require some serious financial outlay. Fortunately, help

is at hand from Propel Finance, whose specialist car offering will help support your next acquisition.

Omar Faroqui is Propel's relationship director, overseeing finance solutions to aid the purchase of luxury, collector and classic

cars by high-net-worth individuals and business owners. Faroqui is well-versed in all things automotive, having spent five years in banking providing finance on classic cars, marine and aviation assets. A car enthusiast, Faroqui has restored several vehicles himself including his current project, an Alfa Romeo Spider V6.

It's this knowledge and passion that he wanted to bring to Propel when setting up its bespoke specialist car arm in 2020. Propel's aim is to marry a personal approach to car finance with deep industry insight

and cutting-edge technology to make doing business with customers faster and more efficient. 'We are small enough to care, and deliver a brilliant service to our customers, and big enough to have the expertise and technology to be a leader in specialist car finance.'

Faroqui adds that Propel's sales team 'is supported by dedicated analysts who have experience covering specialist car finance from both a wholesale and consumer finance perspective'.

'This is key to Propel's specialist car offering as it means there is expertise at all stages of the process – from the point of applications through to the valuation, credit and funding acceptance,' he explains.

One of Propel's high profile customers is a

former CEO who, following the sale of his business, distributed his main assets across several high-performing investments. He wanted to expand his car collection with vehicles for daily use and a range of Ferraris spanning multiple eras. When it came to the latter, he added the vintage Dino 246 GT, a 308 and 328 plus the contemporary 488 and 812 Superfast.

Although he had the money to assemble this impressive collection of Italian exotica outright, with help from Propel he was able to finance the purchases while still











OMAR FAROQUI

Omar is a true car enthusiast and has years of experience arranging classic car finance. Contact him on 07458092359 or email ofaroqui@propelfinance. co.uk to discuss your specialist car finance needs.

maintaining capital. Propel worked directly with the client's family office to ensure a smooth transaction process.

The head of the family office has established a good working relationship with Faroqui to secure competitively priced finance plans and support for car purchases. 'Omar at Propel has provided this over a number of years, even arranging facilities when other providers have failed to do so,' says the customer's head of family office. 'He is now my first choice for high value car financing. He builds trust and we enjoy an excellent personal relationship with him.'

Propel's other car clients include everyone from entrepreneurs to property developers and company directors – and each of them appreciates dealing with fellow car enthusiasts. For Faroqui, this is a key piece of the jigsaw and why his team at Propel is able to maintain strong connections with customers. 'For me this is the most important piece,' he notes. 'Customers have a strong passion for their cars, so this is much more than just a business transaction. Customers like to talk about their passion for cars with fellow enthusiasts, which when combined with an understanding of the market and the cars in question makes the process a lot more enjoyable for customers.

'There is also a wealth of knowledge amongst enthusiasts, and we all have our own niches within the world of classic and collector cars – so to be able to immerse yourself in this ecosystem and access that knowledge pool is invaluable.'

Whether it's a modern classic, vintage or historic vehicle you're looking for, Propel has the in-house expertise to help value and structure your finance agreements with competitive rates and flexible terms. It makes building your car collection that much easier, meaning less time combing through finance quotes and more time to make the most of your latest acquisition.

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## OCTANE CARS

OWNING + DRIVING + MAINTAINING



## **Controlled fun**



TAMIYA LANCIA DELTA INTEGRALE ROBERT HEFFERON

WE LOVE TAMIYA! Well, that's what we acknowledged in the last issue, anyway, so when *Octane* was offered a radio-controlled car of its choice, I stepped up because I wanted to make one with my son.

I narrowed down the huge range that Tamiya offers to the Lancia Delta Integrale: a favourite of mine and very *Octane*! It was gearing up to be a quieter than normal Christmas break and I had visions of Baxter and I spending our evenings together, casting aside screens, wearing matching jumpers and drinking hot cocoa.

I'd opened the box a few times, glimpsed the transparent shell
– still complete with excess moulding flash – and realised 1) the level of involvement this build needed, and 2) that I didn't have enough time to make a dent in it before the dining table would be needed again. When I was finally ready to start, 'Er... no, but I'll help you drive it!' wasn't quite the response I'd been looking for from my boy Baxter, so I took the opportunity to familiarise myself with the parts and instructions.

This is not a step you should take lightly; make sure you read them in advance. Then read them again. You don't want to trip up when you get to 'turn to page x if you have a long wheelbase...'

The original plan was to take a killer 'before' photo of every item



laid out with extreme care and a touch of OCD, yet I just couldn't bring myself to ungroup the labelled bags. I was in for an intense-enough time as it was, without creating my own hurdles.

As I started building this – alone in peace and quiet – I soon realised that I never get the chance to take time to do

anything on my own, and it made for a rare moment of calm. No distractions; this was my thing and I was enjoying it. Naturally, Baxter's interest was soon piqued and with his help the build rallied on at a good speed, a few wholesome evenings sped by and before long lots of snipping, trimming and screwing had

#### Left, right and below

Enjoying the final result; that killer 'before' photo; trimming parts, constructing suspension, the shell before painting, in the spray booth, applying stickers, young Baxter enjoying the fruits of his hard work.

changed all those plastic parts into something beautiful.

When my father-in-law had told me about some bunk-beds he'd put together and how he had been having choice words regarding the alignment of a few 'simple' holes, we grumbled about how even the simplest of things never go as planned. This played on my mind early on in the build, yet everything went together as you'd hope: small indents that align with pins, the perfect click of the push-fit connections and so on. This is a level of quality you quickly start to trust, so when something seems 'off' it will be because you've used the wrong part. Backtrack, find the correct part, and zen is restored. This precision is such an important part of the build; it has to go together as it's supposed to!

With the chassis, motor, servo and receiver all fitted and the battery hooked up, a push on the control stick confirmed it was working with a satisfying electric whizz. It seems almost a shame



to hide the hard work inside by painting the shell – I was tempted to leave it clear and show-off the inner workings like the caseback on a fine Swiss watch.

But then my paints arrived, so it was on to the next phase of masking, spraying, trimming, painting and sticking: all had to be done before I could really drive it. But there was no rush; half the fun really is in the assembly.

I gave the shell (which you paint from the *inside*) several fine coats. Once painted and with inner window masks removed, the window tint is applied over the white, and once it's all dry you remove the protective outer film. It looked ace, and the end was

very much in sight. I set aside a day to tackle the stickers and fishing touches (you can see *Octane*'s Facebook page for a time-lapse video).

So how does it drive? It's certainly quick, and the grin on my face and my unwillingness to pass the controller around (sorry Baxter) says it all. After all, I needed photos of the pristine car before I dared hand it over!

I will admit that I bumped the car a few times, and yes, there are a few scuffs, but it is holding up well and the shell is intact, as is the paint. And the marks? Well, they show it's being enjoyed – and what's a rally car without a few battle-scars, anyway.

















#### 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
- 1942 Fordson Model N tractor
- 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 DELBO

Contributor

- 1967 Mercedes-Benz 230
- 1972 Fiat 500L
- 1975 Alfa Romeo GT Junior
- 1979/80 Range Rovers
- 1982 Mercedes-Benz 500SL
- 1985 Mercedes-Benz 240TD

#### DAVID BURGESS-WISE

Contributor

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













Get it wrong and you risk coating the plugs, and then no amount of cranking will spark it into life. Ask me how I know that... You can imagine how much fun this must have been for a farmer (or a wartime Land Girl) at 5am on a freezing winter morning and I suspect that, once diesel engines with electric starters had made their mark, it was their relative ease of use that consigned otherwise reliable



old machines like the Fordson to the scrapyard.

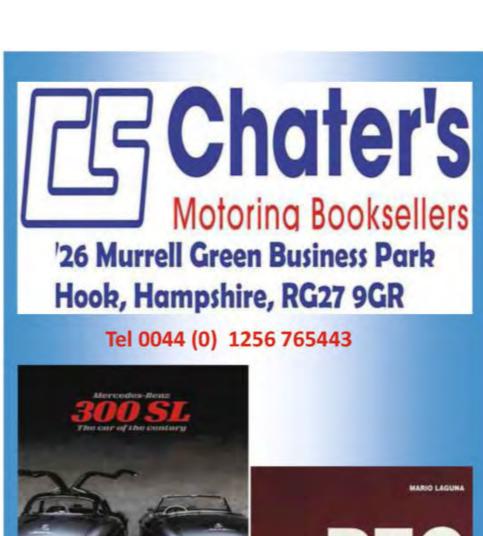
Once the engine has fired, you don't need to do much with it; the 1940 Operator's Manual that I also found on eBay tells you to leave it running at 1000rpm and use the three forward gears to alter speed. It sounds wonderful when it's warmed up and running on TVO, and I could just stand and listen to it for hours.

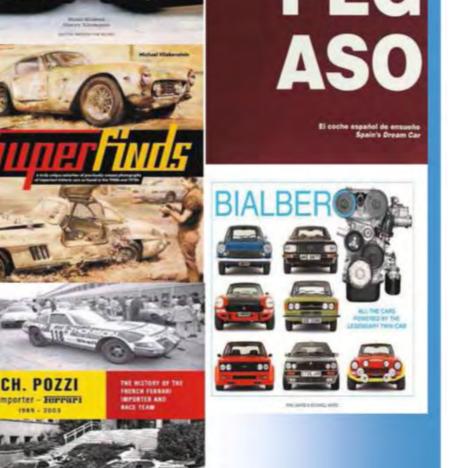
Which is all I can do for the moment, other than make short and very slow runs up and down the drive outside my storage unit. But Paul and I have big plans, including an attempt at a vintage ploughing match. We have to make our own entertainment in the country, after all.

THANKS TO Ross Bartlett, www.bartlettsofwinchester.com.

#### Clockwise, from top

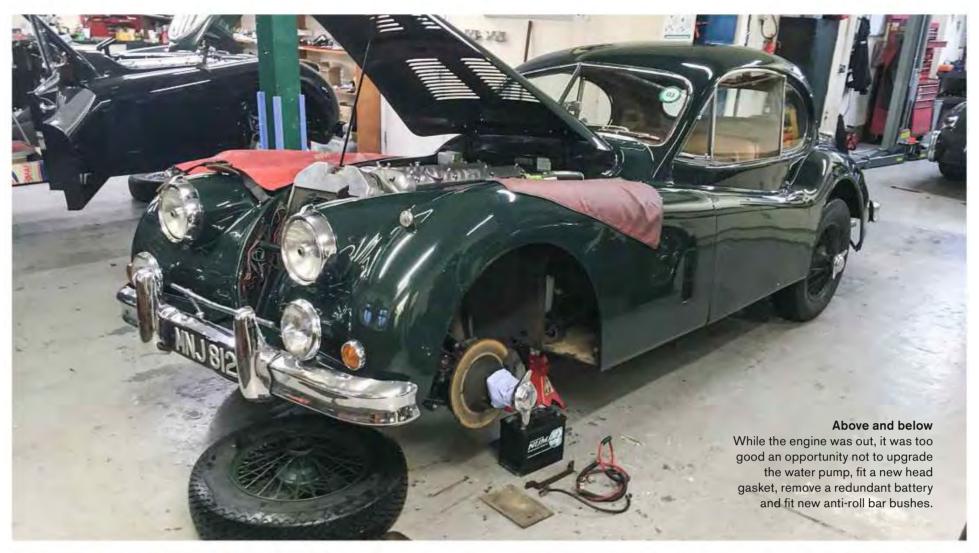
Fordson still wears some of its wartime green paint; engine runs on vaporised oil when hot; original reg is very faintly visible on rear wings; co-owner Paul goes for a first drive.





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## All hands to the pump



1955 JAGUAR XK140 ROBERT COUCHER

WITH THE NEW diaphragm clutch fitted and the timing chain tensioner upgraded, the team at Twyford Moors attended to a few other XK issues while the big six-cylinder lump was out of the car and on an engine stand. One recommendation was to upgrade

the standard water pump to that from a Mk2 saloon. This is cast in aluminium, so it's lighter than the standard mild-steel job, and usefully moves the water pipe away from the distributor. The pipe itself is made of stainless steel rather than the mild stuff and, since the new pump only cost £135 plus £40 for a heater return pipe, it seemed silly not to.

Barry Shurman set about reassembling the XK engine with a new head gasket and carefully shimmed the valves to the correct

clearances. I thought briefly about upgrading the cams to a slightly livelier set, but stuck with the XJ6 Series 3 cams because they are the best for a heavy road car. Jaguar knew what it was doing!

Originally, Jaguar XK140s ran with two pairs of six-volt batteries, each pair stowed under a front wing. My car has been converted to negative earth and 12-volt batteries, and I've had to replace the battery on the driver's side twice in 14 years. God only knows what state the old one was in on the other side, but I asked TM to remove it and all the associated wiring because one 12-volt is up to the job and there's no need to

be driving about with 12kg of dead battery in the Jaguar's wing.

TM also discovered the front anti-roll bar bushes were shot and replaced them with much more effective and long-lasting polyurethane items at just £16.42 for the pair. A rear halfshaft oil seal was leaking, so it too was changed, as well as the exhaust gaskets and a ball-joint boot and a few other gaskets and minor service items.

Just one more job to go and the XK will be ready for spring.

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

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## A TT about town



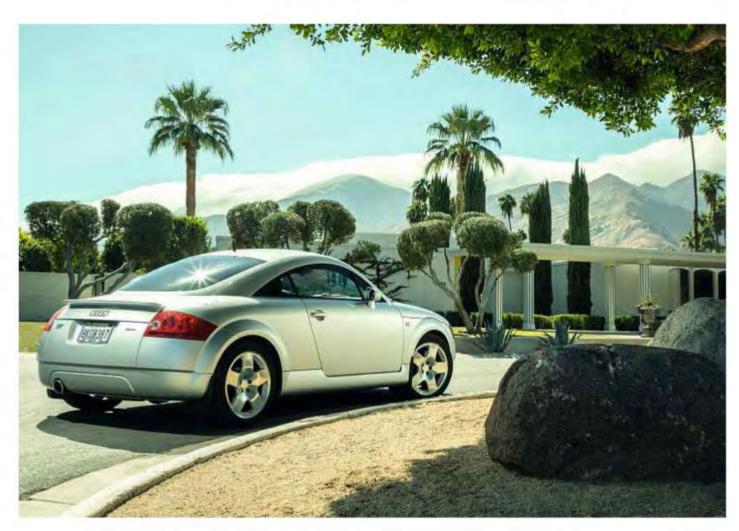
2001 AUDI TT QUATTRO EVAN KLEIN

**EVEN WITH THE** restrictions imposed due to Covid, we still manage to get out in Los Angeles. I took the TT down to Palm Springs for Shelby racing driver Allen Grant's surprise birthday gathering and the following day went sneaking around the Mid Century Modern neighbourhoods. Palm Springs has the highest concentration of golf courses and Mid Century homes on the West Coast, so I put up some flash-guns in the street, made some images... and, much to my surprise, nobody said a word.

Down at the beach, Beverly Hills Motoring Accessories holds a random 'cars and coffee' meeting: it's a very impromptu sort of gathering, and you never know what or who will show up. On this morning here comes Freeman Thomas, the designer of my TT, in his bright green classic 911. Freeman is a great guy, and is now co-CEO of the Meyers Manx dune buggy company. I love this random magic that happens in LA.

The Audi is generally so reliable that I spend more time washing it than checking oil and tyre pressures. However, when I went to have lunch at the Alfa shop, on the way the blinkers stopped working. Luckily the Porsche/Audi repair shop is next to the Alfa shop; they told me the blinker and hazard switch are combined and they just happened to have the original NOS part, and it's super-easy to install. Pull the radio, disconnect a bunch of cables, and it plugs in from the rear.

Peter started; he removed the





radio, then handed over to Manuel, and then Benny joined in ... The switch wasn't pulling out. As they wrestled with it, I typed into my phone 'How to remove hazard switch from Audi TT' and there it was on YouTube. A nice man went through the procedure. 'To remove the switch, pull down on the brace ... it will make a "click" noise ...' Hey guys, take a look at this! Now the blinkers and hazards work.

Of course, two days later I could hear the rear brake pads grinding. I got online and checked out the YouTube videos, which kept making reference to a special blue tool that compresses the piston into the caliper. On the Alfa I used a pry bar. I then went onto the

forums, where there was also much talk of this special blue tool. Having a fear of starting this job in the driveway and not being able to finish, I took the Audi back to the shop, where Peter had the blue-coloured tool: it attaches to the caliper and compresses air to force the piston back, allowing the pads to slide in. The brakes proved easier than the hazard switch, and within an hour we were done.

The TT is now 20 years old and I'm beginning to feel that the best part of ownership is the confidence it inspires to just hop in and take a trip. It doesn't grunt and snort like a twin-cam Alfa, but I always get home without an issue. And I like that.







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Jonathan Ostroff: 07522 911 911 | Russell Gilbert: 07544 911 911









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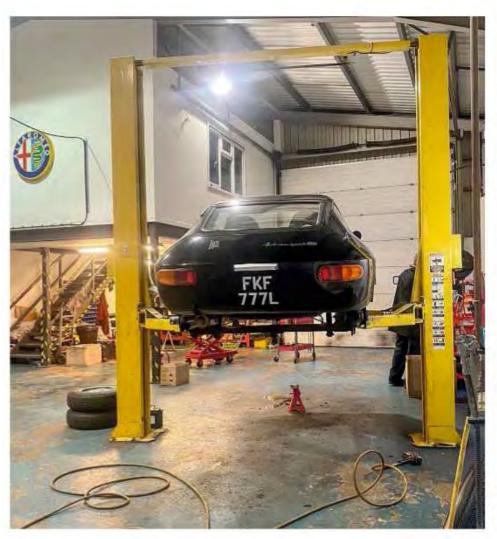
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## Wearing it well



1972 LANCIA FULVIA SPORT HARRY METCALFE

I'M PLEASED to report that the Zag is now in a zillion pieces spread across Day and Whites' workshop, within shouting distance of Brands Hatch race circuit in Kent. A couple of weeks ago, I went there to witness the engine extraction and strip-down.

Over the years, I've seen the innards of many engines but few are as intriguing as this little Lancia's. For a start, unlike all other V4 engines I can think of, it has only one cylinder head serving both sides of the vee. Next, the engine is constructed to sit canted over at 45° and is also inclined at around 10° to the horizontal, so the front of the engine sits higher than the back.

The four-barrelled block has regular spacings between the bores on its upper side – but, when you turn it over, the bores are siamesed on its base, thanks to the ultra-narrow 13° vee-angle between the two paired cylinders.

And that's before we mention the weird-looking pistons with their odd wedged-shaped crowns, or the uber-expensive threebearing crank that's machined from a solid billet of high-grade steel. Your mind ends up boggled by the sheer quantity of Lanciaesque engineering that went into these clever little engines.

My timing for doing this rebuild appears to be excellent as, while the engine was running well, it was definitely worn but not yet disastrously so. The main bearings were still standard size but the copper was just starting to show on the middle bearing, the valves were rattling around in their guides (which explains the smoky trail from the exhaust whenever I drove the Zag in anger), and the pistons were sloppy in their bores. An over-bore is definitely needed, together with new pistons.

The big surprise was that the head had already been ported by a previous owner and the inlet tracts were much bigger in

#### Above

Fulvia Zagato is in for an engine rebuild, revealing the tiny V4's unusual construction – and unexpected race-spec cams!

diameter than standard as a result. This potential gain in airflow had been almost nullified because the previous engine builder had fitted a standard-size inlet gasket (with smaller inlet holes), which will have acted nicely as a restrictor. Then, after the camshafts had gone off to Kent Cams for assessment, they were found to be race-spec parts with a much greater degree of lift than the standard specification. Maybe this helps explain why the car performed so well on the rolling road last year, despite being close to worn out!

The Fulvia's bodywork wasn't in nearly such good shape as the engine but, since we all know how 1970s Lancias love to rust, that was hardly unexpected. More on that next time.

SEE HARRY'S GARAGE channel on YouTube to watch a video of the Fulvia stripdown.



'As this issue of *Octane* was going to press, I arranged a visit to the care home – Autostilo – to visit my Jensen on the second anniversary of it having gone away. I need it back now!'

James Elliott

'After months on the waiting list I've scored a lock-up garage. Now, what to put in it... I'm open to ideas and offers; something interesting – but cheap! Email me on glen@octane-magazine.com'

Glen Waddington

'Since winning the Liège-Brescia-Liège classic rally in 2019, my Triumph TR3A has not seen much action – but it's had a radiator rebuild and I've just serviced it, ready for the rest of 2021'

Andrew English

'The Honda Z600 has been fettled for the summer. Lots of work has been done – and now it even has functioning brakes'

Richard Heseltine

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# When 'old-school' is no bad thing



2021 JAGUAR XF AND F-PACE MARK DIXON

we're all rushing headlong into an electric automotive future, it seems, with Jaguar recently announcing that it will offer an exclusively electric line-up from 2025. Despite that, and possibly because of it, there seems quite an appetite for traditional petrol- and diesel-engined cars at the moment – such as the three featured here, which have been heavily revised for 2021: the XF 300PS petrol saloon, XF Sportbrake 204PS diesel, and F-Pace 400PS petrol.

Apart from their internalcombustion engines – all variants of JLR's Ingenium unit – what links this trio is their brand new interior styling. The three cars share effectively the same cabin design, and it improves hugely on what went before, with a premium feel (at last!) thanks to high levels of fit and finish and imaginative use of materials. Laser-etched aluminium and open-pore wood feature; combine them with the right-colour soft trim, such as the tan option pictured left, and you have something that could easily have been created in Milan rather than the British Midlands.

The ergonomics are good, too. Touchscreens can be the bane of the real-world driver's life but this one is large and clear, with rotary controls for heating and ventilation below it. Getting this kind of stuff right is hardly rocket science, but it's surprising how many car interior designers seem to think it should be.

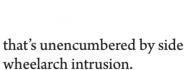
Of the two XF models, the 300PS R-Dynamic saloon – which

has all-wheel drive as standard – seems most tempting. This new facelifted version is even more handsome than the last and, as we've already seen, the interior is a lovely place to spend time, especially now that Jaguar has introduced clever active noise-cancelling technology.

It's disappointing, then, to find that the driving experience is less satisfying. As I've noticed with other JLR products, the Ingenium four-pot is notably uncharismatic, with an uninspiring exhaust note that's not exactly coarse but isn't remotely refined or thrilling, either. And, for a sporting saloon, it's paradoxical that the car is actually more fun to drive in its Comfort mode rather than Dynamic. In the latter, the steering feels heavy and too much like hard work, which may be fine for hot laps of the Nordschleife but just gets tiring on a British A-road; the lighter touch you can deploy in Comfort encourages a more precise driving style.

Switching to the 204PS diesel-engined, rear-wheel-drive Sportbrake (AWD is an option on this) should be an even more retrograde step, you'd think – but what a revelation it turns out to be! It steers so much better and feels no less quick, despite having a third less power, its acceleration boosted by a mild-hybrid system that recoups energy from slowing and braking, stores it in a 48V battery and releases it again when you press the throttle.

The Ingenium's comparative gruffness seems better suited to a diesel, with a crisp edge to it when you're pressing on, the auto 'box short-shifting thanks to the low 4250rpm red-line. Plus, of course, you have estate-car practicality, with a parallel-sided load space



Better fuel economy, nicer to drive, more useful as a load-lugger, equally handsome looks – it's hard to argue for the 300PS petrol-powered XF saloon when the Sportbrake offers more for less.

But if you just can't bring yourself to drive an oil-burner, then the 400PS F-Pace reveals that the new 3.0-litre straight-six version of the Ingenium design is its saving grace. Those two extra cylinders contribute to a much more soulful song when it's opened up and the straight-six also benefits from mild hybrid assistance, featuring an electric supercharger to cover for the twin-scroll turbo at low revs.

The F-Pace feels much like a beefed-up Sportbrake from the driver's seat. Compared with the 300PS XF saloon, it's chalk and



cheese, equally focused yet more enjoyable to pilot, with the benefit of a high driving position and, again, a usefully large luggage space. You pay dearly for that SUV lifestyle, though, since at £56,315 this model of the F-Pace is nearly 20 grand dearer than the XF Sportbrake tested here.

Jaguar claims that the XF is now the best value it's ever been, and one of my fellow journos wondered to me in private whether it now feels a little old-fashioned. Maybe I am, too, but in this instance I don't think that's a bad thing at all. Make mine a 204PS Sportbrake with tan interior, please.



# Pistonpackin' Mazda



ROTARY ENGINES have always been the defining feature of Mazda coupés, from the Cosmo right through to the RX-8. So what happens when you take the buzzing Wankel out of the equation? There have been a few non-rotary Mazda coupés and the 929 seen here was created as a range-topper for markets where the rotary-powered RX-4 wouldn't sell well.

We got the chance to experience this fantastic German-market example last year during a visit to the Augsburg Mazda museum. Because Germany was one of Mazda's key markets, the flagship coupé was an important car to get right. Offered with an 82bhp fourcylinder power unit, tuned for torque and drivability rather than outright performance, it couldn't be any more different to the energetic RX-4.

Visually, this Bertone-styled coupé – like so many 1970s
Japanese cars – has a distinctly
American flavour, with hints of
Italian flair. It's certainly attractive, if not quite as gorgeous as the older Cosmo or (Bertone-era)
Giugiaro-penned Luce, especially

in this period-correct bronze-andbrown colour combination. Look closely at some of the wonderful detailing, such as the rotaryinspired boot latch and C-pillar badging, and it's clear that piston power was an afterthought.

Climb aboard, and you're welcomed by a sea of brown velour. The beautiful detailing continues throughout the cabin, with a pleasing array of dials set into the brown-and-gold dash. Fire it up and, although it sounds fairly ordinary at tickover, there's some intriguing induction noise and a fruity exhaust note. In keeping with its modest power output, it does most of its work in the mid-range, giving you little reason to venture above 5000rpm. It's perkier than the numbers suggest, however, and Mazda claims a very respectable 0-62mph time of 8.5sec, the speed tailing off at about 100mph.

How does it feel on the road? Conventional is the word that springs to mind, especially when you start to look at the 929's mechanical package. Without the rotary to capture your attention, it's all relatively standard stuff - MacPherson struts and coil springs up front, with a live axle and semi-elliptic leaf springs at the rear. With light yet direct power-assisted steering and a decent four-speed manual 'box, it's satisfying rather than involving, but the relatively firm suspension gives you plenty of confidence on these fast, smooth and sweeping German roads.

I'll admit, it feels as if some of the magic is missing. The smooth and unique power delivery of a rotary engine always brings something special to the driving experience. When that is absent, however, you start to appreciate this car's other charms. Not only is the 929 fun and more than capable, but I suspect the laid-back character of the piston engine makes the 929 an easier car to live with – and certainly one less difficult to look after.

#### Clockwise from top

It looks like an RX-4 but the 929 features a four-cylinder piston engine instead of a rotary; there's lots of appealing detail; coupé style has a transatlantic flavour.









1961 ASTON MARTIN DB4 LIGHTWEIGHT £POA



2003 FERRARI 575 MARANELLO F1 £84,950



**£POA** 



1968 ASTON MARTIN DB6 VOLANTE 2019 BMW M5 COMPETITION PACK £65,950



2006 FERRARI 575 SUPERAMERICA HGTC - UK RHD £195,000



1960 ASTON MARTIN DB4 GT RECREATED **£POA** 



2019 PORSCHE 718 CAYMAN T £52,450



**2011 FERRARI 599 GTO - UK RHD** £525,000

# Black magic



ROLLS-ROYCE CULLINAN BLACK BADGE MARK DIXON

THE CULLINAN is a proper Marmite car: you love it or you hate it. It's fashionable for motoring journalists and petrolheads alike to fall into the latter camp but, if my experience is anything to go by, 'ordinary' people are far less judgy. In which case, put me down as an ordinary bloke, because I'm going to come out of the closet and admit that I really, really like the Cullinan.

OK, so my test car was the Black Badge edition, on which – you'll not be surprised to hear – much of the brightwork has been blackened. That includes the Spirit of Ecstasy mascot, and it's surprising how much feel-good factor is imparted by sitting behind a flying lady who isn't chromed. It just seems a lot cooler, somehow.

Rolls-Royce's press release makes much of how the Black Badge edition is intended to be 'wilfully rebellious' and 'darkly urban'. However, discounting this example's rather startling



Mandarin-coloured interior trim, the all-black exterior actually makes the Cullinan a lot more understated; indeed, to the automotively illiterate, its rear end could easily be mistaken for a (cough) Range Rover's.

From behind the wheel, there's little chance of that. The Cullinan feels uniquely different; one of very few cars that can make the Cotswolds appear slightly low-rent. I happened to have a V12 super-saloon from another luxury brand on test at the same time but passengers who sampled

both cars unequivocally preferred the Rolls for its 'specialness'.

The closest vehicle in concept to a Cullinan is arguably the Bentley Bentayga but they are very different machines. The Cullinan is more of a wafter than the more agile Bentayga; it doesn't corner as tidily and there are no driver-selectable Sport modes, but it does have an incredibly good ride quality. Height-adjustable air suspension and selectable low-ratio gearing are also handy for the kind of activity shown above.

For sure, the Cullinan is plenty quick enough – 0-60mph in 4.9sec – and it emits a pleasing if curiously straight-six-sounding 'fizz' when you gun the 592bhp V12, but sheer performance is not what this car is all about. *Octane*'s Stephen Bayley nailed its appeal in typically forthright style.

'An ark of kitsch, a travesty of taste, a fatuous frivolity, a rebuke to good manners, a bloviated discourse on vulgarity, a cruel reprimand to design intelligence. I want one!'

So do I, Stephen, so do I.



Clockwise from top Setting sail in 'the ark'; in Black Badge form, the Cullinan appears almost understated; Mandarin interior is not, ahem, mandatory.



# Only in England

Have you ever been to a race meeting hosted by the Vintage Sports-Car Club? If not, you are seriously missing out

THE VINTAGE SPORTS-CAR CLUB invented the Historic race meeting. It held the first motorsport event after the Second World War, when 12,000-15,000 people flocked to the Elstree Speed Trials. And the Frazer Nash section of the VSCC held the first race at Silverstone, in 1947, enjoyed by all except the sheep that was run over during the race. It became known as the Mutton Grand Prix.

Since 1934 the VSCC has provided a playground for old cars of all sorts, be they fantastic straight-eight supercharged Grand Prix cars such as a Bugatti 35B, the humble Austin 7, an opulent Rolls-Royce Silver Ghost or a lightweight GN hillclimb special built in a

garden shed, displaying exposed valvegear on its air-cooled V-twin. But what makes a VSCC event extraordinary is that the drivers of this remarkable historic machinery are happy to talk to anyone who shows an interest. A VSCC event does not promote a hierarchy where drivers are aloof; we are in the paddock together to race our cars and provide a spectacle for people who share our passion for the beginnings of autosport.

VSCC race meetings have a friendly, clubby feel. Many people camp at the racetrack, as part of the fun. There is a community within the club that has something for everyone, be it to race your car, help fettle and race-prep a car,

join the buoyant, jovial crew of volunteer marshals, or just sit on a grassy bank with a picnic and watch the most extraordinary range of historic machinery race by.

The paddock offers a unique opportunity to get up close and personal with these fabulous vehicles. You will often find a car undergoing a rebuild between races – part of the joy of prewar cars is that you can fix them yourself. For a spectator interested in engineering, seeing the way cars used to work is fascinating.

Many VSCC race meetings and hill climbs have a unique, localised, classic and vintage tyre-fitting service, with Longstone Tyres in residence, providing the opportunity to see a













range of classic tyres, and offering a tyre-fitting service at a race track near you. Where else can you get your wire wheels balanced? Added to that there's often a Concours d'Elegance displaying some of the most beautiful pre-war cars, and an AutoSolo driving test, where you can get close to the cars in action.

A lot of these vintage cars will drive to the race meeting, compete in the races, and then drive home again afterwards. The same car may compete in other speed events the VSCC organises, such as hill climbs and sprints, as well as other events that are not simply about speed. The VSCC also hosts rallies, both competitive and as countryside tours, plus driving tests and off-road vintage trials, and the VSCC clubhouse holds one of the most complete libraries about historic cars.

What other racing club is so pro-active in the furtherment of motorsport that it offers half-price race entries to enthusiasts under 30 years old, who are borrowing grandad's car to get out on the track, and learn about the history of our machinery, how to use it, and – most importantly – how to fix it? A VSCC race

meeting can be the antidote to the internet. Get your children off *Grand Theft Auto* and get them into the real world and on the tarmac at Silverstone.

The VSCC race meetings of 2021 are not only for pre-war cars. They also feature occasional grids from Formula 500 F3 single-seaters, pre-1961 racing cars, Edwardian cars, Fifties Sports Car Racing Club, Formula Junior, Historic Grand Prix Cars Association, Classic Ferrari, Historic Racing Drivers Club, Morgan Challenge – and this year Longstone Tyres plans to sponsor the first Light Car and Cycle Car race this century.

Visit a VSCC race meeting at a track near you to enjoy the thrill of continuing Historic motorsport across the UK.

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#### VSCC RACE AND SPEED 2021

17th April Spring Start and AutoSolo, Silverstone

**2nd May**Curborough Speed Trials

**5th June** Harewood Hill Climb

**19th June** Cadwell Park Race Meeting

**4th July** Shelsley Walsh Hill Climb

**10th July**Oulton Park Race Meeting, AutoSolo and
Cheshire Life Concours

7th-8th August Prescott Hill Climb

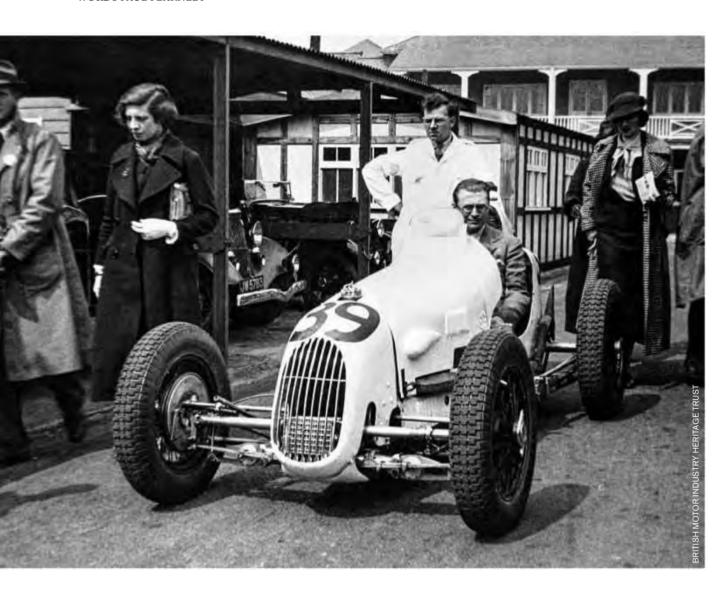
**22nd August** Mallory Park Race Meeting

11th-12th September Loton Park Hill Climb

Check website for any changes www.vscc.co.uk

## Gone but not forgotten

WORDS PAUL FEARNLEY



# **Thomas Murray Jamieson**

The blossoming career of this brilliant race engineer was cut short by a crash at Brooklands before World War Two

**NOTWITHSTANDING A** looming global conflict, the ultimately fatal injuries suffered by Thomas Murray Jamieson at Brooklands in May 1938 set British motor racing back a decade. That he was spectating rather than participating at the International Trophy made his loss all the more difficult to bear.

Stocky, shy and unassuming, the Londonborn Anglo-Scot had been a brilliant scholar at Regent Street Polytechnic before emerging from London University with a glut of diplomas and medals, as well as a BSc in engineering.

He joined the Green Engine Company in 1925, but fled to Amherst Villiers Superchargers in 1928 and thereafter would be at the heart of most things good and ambitious about pre-war British racing. Murray Jamieson designed the crank and rods for Sir Henry Birkin's supercharged 4½-litre single-seater Bentley, and it was also through Villiers that he met fellow aspirants Raymond Mays and Peter Berthon, as well as wealthy enthusiast Humphrey Cook. Impressed by Murray Jamieson's modifications of the crankshaft and cylinder head for May's supercharged 1.5-litre six-cylinder 'White Riley', Cook financed the first British single-seater to take the fight to the Continentals, albeit at voiturette level.

This clarion call also attracted engineer Reid Railton – ten years Murray Jamieson's senior – and the end result was the English Racing Automobile (ERA) A-Type of 1934. Railton conceived its chassis and Jamieson provided a bespoke Roots-type supercharger while liaising with Berthon on its engine. However, asked what Berthon designed on the ERA, Murray Jamieson responded: 'An oil pipe.'

Murray Jamieson also had driving ambitions of his own. The speed of his supercharged Austin Seven Ulster at Brooklands – braver than he was skilful, he would set 750cc records at Montlhéry and on Southport's sands – had caught the eye and ear of Lord Austin. He bought the car and offered Murray Jamieson a plum job: the eventual creation of a money-no-object (well, almost) single-seat racing car.

There were caveats: it had to feature the marque's motifs of 750cc and solid axles, with a transverse semi-elliptic leaf spring at the front and twin quarter-elliptics at the rear. Otherwise, it was to all intents and purposes a Grand Prix car in miniature. Three years in the making, its tiny twin-cam revved to 9000rpm, with the potential for 12,000rpm. By the time of its debut in 1936, however, already there were sketches and talk – much of it emanating

from Murray Jamieson – of another car, with a larger engine (made from a pair of DOHC 750s) behind the driver, à la Auto Union.

Murray Jamieson was used to resistance from Longbridge's suits and bean-counters, but even the sportingly inclined Lord Austin had yet to be interested by this new proposition. So when the company canned its racing programme – bar Le Mans – for 1937, the young designer was unwilling to sit wondering.

The new Grand Prix formula from 1938 to '40 – announced in October 1936 – featured a sliding minimum weight scale that allowed for supercharged engines as small as 666cc. Had there been such a car it would have stood no chance against its (maximum) 3.0-litre blown rivals, but it was clear that the sport was heading in the same high-revving direction as was Jamieson. Further, the supercharged element of the formula being touted for 1941-43 aped those 1.5-litre voiturettes.

Convinced by the persuasive Mays and Berthon, Jamieson rejoined ERA, leaving behind blueprints and partly machined items to cure his Austin's niggles and allow it to fulfil its promise. Not that he would live to see it. Nor would he see the debut of the ERA E-Type.

Mays saw fuel pouring from Joseph Paul's Delage V12 before the pace lap of that Junior Car Club event, but too late. It caught fire moments after the rolling start, collided with Alfred Lace's Talbot-Darracq, vaulted an earth bank and flattened a paling fence.

The race was held over an odd combination of Outer Circuit, tackled clockwise, and part of the new Campbell Circuit layout. At a point near the pits the narrow strip between these elements was thronged with VIPs: casualties included motorcyclist Noel Pope, tuner Francis Beart, female racer driver Kay Petre – just recovered from a career-ending accident – and triallist Betty Haig, winner of motorsport's only Olympic gold medal at Berlin in 1936.

Peggy Williams, 23, of Wembley Park lay dead and two others were rushed to Weybridge Cottage Hospital: Robert Waddy, creator of the 4WD 'Fuzzi' special; and Murray Jamieson. Waddy survived his injuries, Murray Jamieson succumbed to his three days later. He left wife Sybil, a newborn son and £1470 10s 1d.

Plug trouble cost Mays' ERA victory by 0.02mph, but he had lost so much more. Railton wrote: 'It is an irreparable loss. He was the only road-racing designer in the country.' Eric Richter, a colleague at Villiers and future contributor to Berthon's BRM V16, was sure Murray Jamieson's sustained effort and knowledge – plus a certain 'wizardry' – were the keys to the success of the projects he'd been involved with. Lord Austin took a wider view: 'The motor industry has suffered a great loss by his death, for he had the promise of a brilliant future.' Suffice to say that Alec Issigonis had been a friend.



# Our passion is classic competition cars



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Ex-Ronnie Peterson in iconic and stunning JPS livery. Fresh and race-ready for Masters F1. Accepted for 2021 Monaco HGP! **P.O.A** 



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**1967 Lola T70 Mk3B Spyder** (SL75/125)

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# Nikon SP Rangefinder

With this budget miracle, Japan took on the German establishment to become the photojournalist's choice

EARLY IN 1950, the renowned *Life* magazine combat photographer David Douglas Duncan was in Japan on assignment when the Korean War broke out. One evening, fellow *Life* photographer, the Japanese Jun Miki, asked if he could take Duncan's picture. Observing that the light was so low that it would be useless, Duncan nevertheless agreed and Miki pressed his shutter release. The next day, and much to Duncan's amazement, Miki showed him a perfect print of the shot.

When Duncan asked what make of lens Miki had used, he was equally surprised that the name Nikkor meant nothing to him. Miki offered to take Duncan to the Nippon Kogaku KK factory to examine the lenses for himself, which resulted in Duncan buying a complete set of Nikkor lenses to fit his Leica cameras. Within days, Duncan was in Korea photographing the war and sending his films back to *Life* in New York. The images were so sharp that *Life* cabled Duncan, enquiring as to why he was using a plate camera.

Word spread rapidly and every agency photographer passing through Japan on the way to the Korean conflict picked up a set of the new wonder lenses. This inroad into the hitherto unbreachable territory of Germany's great optics companies Leitz and Zeiss was so notable that in December 1950 the *New York Times* ran a full-page article on the adoption of Nikkor lenses by photojournalists.

In a later interview, David Douglas Duncan observed that the phone call that Miki made to the president of Nikon in 1950 was the single most important moment in the history of the Japanese camera industry.

What we now know as the Nikon Corporation was founded in 1917 as the Nippon Kōgaku Kōgyō Kabushiki Gaisha, a merger of three small companies producing lenses for optical equipment manufacturers and later, during WW2, for bombsights and periscopes. With the return of peace, the company started to develop a 35mm rangefinder camera that was unveiled in 1948. The two dominant rangefinder cameras of the day were the Leica and its sophisticated Carl Zeiss rival, the Contax. The Nikon designers obviously dissected both cameras and adopted a best-of-both-worlds solution.

Externally the Nikon looked like a Contax, even sharing its unique lens mount and serrated focusing wheel recessed in the top edge of the body. Internally, however, it followed Leica practice, with cloth shutter curtains running horizontally rather than the Contax's far more complicated vertical metal 'roller blind' arrangement. An odd decision, however, was the choice of a 24x32mm frame size when the world had standardised at 24x36mm. As Japan was still under US occupation, this

resulted in General Douglas MacArthur banning exports of the camera to America and Europe due to its incompatibility with Kodachrome slide mounts. It was not until 1951 that the missing millimetres finally turned up with the Nikon S.

Nikons, with their range of fine lenses (also available in Leica screw-thread and Contax bayonet-mount versions), rapidly gained acceptance among photojournalists and in 1957 Nikon launched its definitive rangefinder model, the SP – P for professional. The SP was a complete redesign, no parts shared with earlier models, and it featured a new viewfinder system with parallax-corrected frames for six focal lengths – a unique feature at the time.

The canny Nikon engineers had another ace up their sleeve, as they were planning to ditch the rangefinder and bolt a prism on top of the SP's body to create the now legendary Nikon F single-lens reflex. The newly named Nikon Co launched the F in 1959 and discontinued the SP in the same year. The SP briefly reappeared by popular demand in 1963 but the big surprise came in 2005 when, after a 40-year gap, Nikon produced a limited run of 2500 SPs. Finished in black enamel, the new SP surpassed the original in both build quality and optical performance and had serious camera enthusiasts and collectors raiding their piggy banks and climbing over each other to bag one.

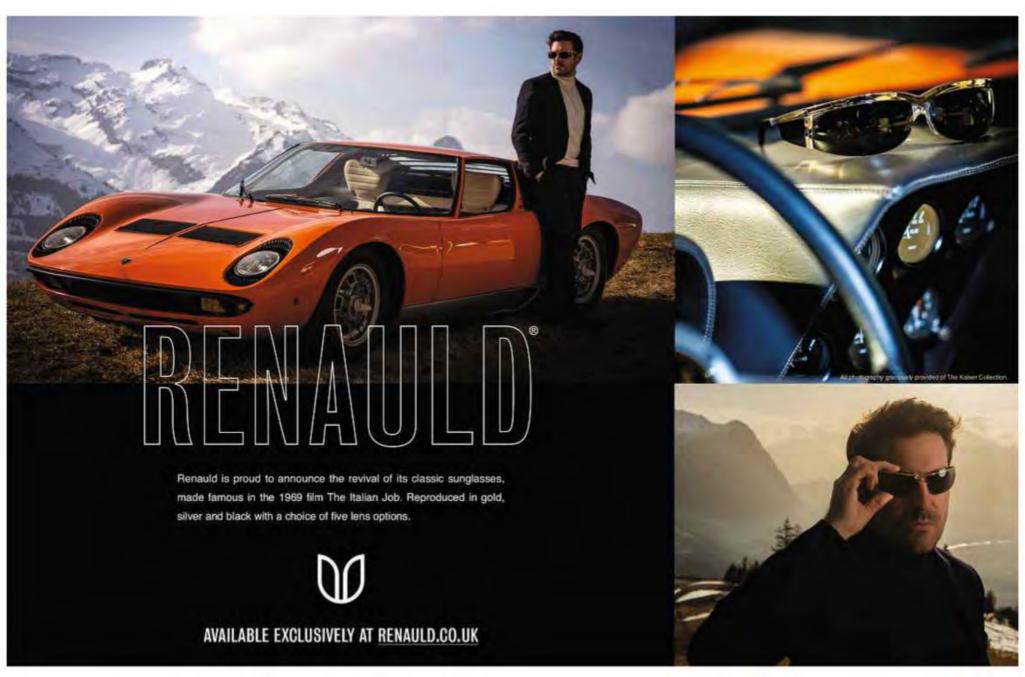
Trivia for Bob Dylan fans: if you've ever wondered, that's a Nikon SP dangling behind Dylan on the cover of *Highway 61 Revisited*.

#### Above and below

The Nikon SP was popularised by David Douglas Duncan while covering the Korean War. This portrait was taken with a Nikkor PC 8.5cm f2 lens by Jun Miki, the only Japanese *Life* photographer at the time.



N EUROPE





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## Chrono

WORDS MARK MCARTHUR-CHRISTIE

# Rolex GMT II

It brought us the outrageous glamour of telling time in more than one place – plus the original 'Pepsi' bezel

I KNEW I WANTED a Rolex Submariner and a Lotus S130 Elan by the time I was ten. If you were a kid in the 1970s, you'll remember the Rothmans ad. You could stand, looking up at the billboard, and see the driver's watch just visible under his shirt cuff (complete with a glimpse of airline pilot's gold sleeve rings) as he changed gear in his Lotus, presumably on the way to Le Mans or somewhere equally exotic. I couldn't have cared less about the ciggies, but who wouldn't be hooked on that watch?

I'd press my nose against Mallory the jewellers' window in Bath and gaze longingly at the Subs, Datejusts and Explorers. But the more I looked, the more I came to realise the watch I really wanted was the GMT II.

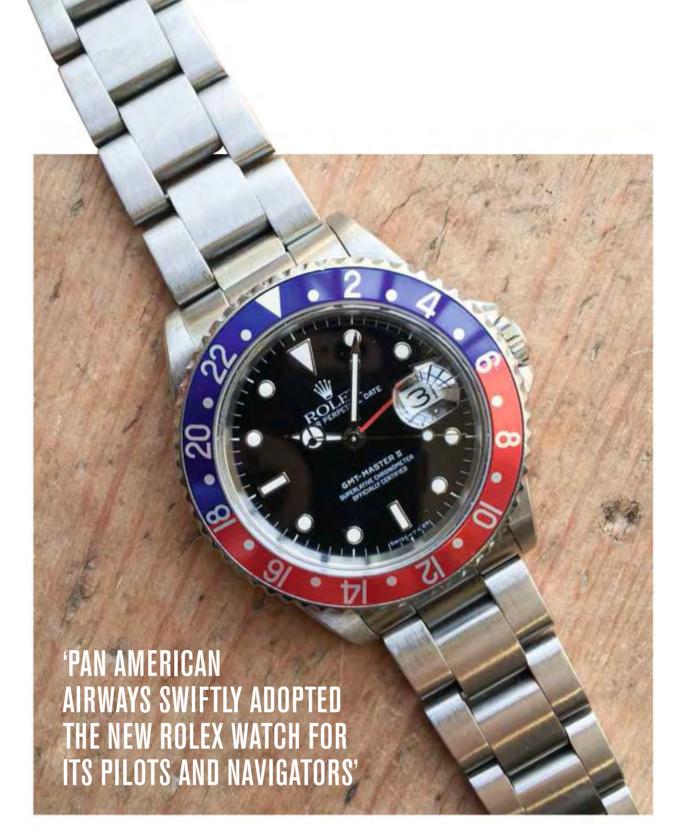
Introduced in 1954, the ref.6542 GMT Master had, in modern parlance, just one job. It told the time in two different timezones – ideal if you were flying (or navigating) one of the newfangled Boeing 707-121 continent-crossing jets. That was certainly Pan American Airways' view. The airline swiftly adopted the new watch for its pilots and navigators.

Back in the 1950s, Michael O'Leary hadn't been born and flying was still luxurious, exotic and the preserve of the seriously wealthy. The association with jet travel to far-flung places did Rolex no harm at all and it featured the ref. 6542 in its ads as 'created for pilots, ships' captains, navigators, travelers and members of the armed forces'. It wasn't long before the jet-set started asking for its own GMT Masters.

The second timezone worked with typical Rolex simplicity. With the early watches you set home time and, as you sipped your post-flight Martini, you used the bezel and the red, pointed 24-hour hand to show your new timezone. Later watches had a 24-hour hand and hour hand that moved independently, so it was even simpler. If you were terribly important and needed a third timezone, you could give the bezel a further twist.

That two-tone bezel is the signature of the GMT. The original 'Pepsi' (so named for its contrasting blue and red colours) was designed so that red showed daytime and blue nighttime.

The original was made from Bakelite and luminous, thanks to its radium-filled numerals.



But Bakelite bezels tend to be brittle and radium means you grow an extra head, so in 1956 Rolex switched to aluminium with no lume. They replaced the metal only in 2007, giving the ref.116710 a near-indestructible ceramic insert. Not that anyone had complained about the perfectly good aluminium bezel.

The materials may have changed but the basic design and colours haven't. Put a ref.6542 from 1955 and a box-fresh modern GMT II next to each other and the genetics are clear.

Like most Rolexes, the GMT was designed to survive what any owner would throw at it. After all, 1954 aircraft cockpits weren't exactly friendly places. So the classic oyster case is milled from a block of 904L stainless and the movement is shock-absorbing. If you fancy a bit of bling you can have stainless and yellow gold. If sir or madam desires the full-on wristmonument feel, there are 18ct gold versions and even the Patriot, the equivalent of wearing a jeweller's shop on your wrist. There have only ever been 20 Patriots: solid gold cases with pavé diamond-set dials; baguette diamond, sapphire and ruby bezels; and gold President bracelets, also studded with rocks. Subtle they are not. But they are wonderful in a completely OTT 'I'm so loaded I don't care' way.

Since the ref.6542, the GMT may have changed little in basic appearance, but under the bonnet things are very different. The original movement, the 18,000bph cal.1036 didn't hack (that is, the second hand didn't stop but kept ticking when you set the watch). Over time, Rolex upgraded the movements, through the cal.1575 that ran at 19,600bph and the hacking, quickset 3085 that powered the ref.16760 and, today, the modern cal.3285 that runs at 28,800bph with a parachrom hairspring and a way more power-efficient escapement.

The other big difference is price. In 1954 the stainless steel and bakelite Rolex GMT-Master 6542 was £175-ish (£1680 in today's money). The same watch would now fetch around £30,000-40,000. New watches have gone up a bit, too. Assuming you can navigate the longer-than-a-kidney-transplant waiting list, you'd be looking at £7750 for a ref.126710BLRO, the latest GMT. Those waiting lists mean you'd pay easily double that on the secondhand market. Your best bet to snag a classic GMT is probably one of the last ref.16710 watches. You'll get the lovely tritium dial with faded lume plots but still the hacking movement, quickset hands and the slimmer case.

I'm still working on the Lotus.





# 1955 LOTUS-BRISTOL MK X

The third of six built by the Lotus Engineering Company Ltd, combining the genius of marque founder Colin Chapman's lightweight chassis design and Frank Costin's superb aerodynamics. Powered by the favoured 1971 cc Bristol six-cylinder engine, the disc-braked beauty was bought by charismatic West London motor trader Cliff Davis and debuted at Brands Hatch on July 9, 1955.

Class second in the final Goodwood Nine Hours (Davis/Reg Bicknell). Recommissioned for the 2019 Goodwood Members' Meeting, this full history car – a movie star of the '50s – is eligible for the most prestigious events, including the Goodwood Revival Meeting, GP Historique de Monaco, RAC Woodcote Trophy and GTSCC.







ALSO AVAILABLE: 1931 Bugatti Type 51 - 1951 Pegaso Z102 Coupe ENASA - 1954 Frazer Nash Sebring - 1954 Jaguar XK 120 Roadster FIA 1959 AC Aceca Bristol - 1963 Jaguar E-Type FIA - 1973 Lola T282 DFV - 2008 Ferrari F430 GT3 'Red Bull' MARKET WATCH

# Star seller

A rare Omega Constellation Megaquartz to escape the melting pot comes good at Bonhams – plus a selection of military straps for those that want out of NATO

IT WASN'T LONG AGO that your local Cats Protection League charity shop would have turned up its nose if you'd tried to donate a quartz watch. Things are different now. Despite some residual sniffiness about quartz, collectors and auction houses are starting to take notice.

Here's a fine example: Bonhams had this 1975 Omega Constellation Megaquartz in its February sale. It sat happily alongside Pateks, IWCs and Rolexes in the catalogue, yet is probably more interesting than most of them.

For a start, it's one of the rare 1970s gold-cased quartz watches that have escaped the melting pot. So many were scrapped for their gold value when they broke or even just needed a battery change. It also runs the eight-jewel cal.1310 quartz movement. This was developed independently by Omega as it attempted to recapture lost ground in the early days of the quartz revolution. Omega had originally been

part of the Centre Electronique Horloger (CEH) that developed the first Swiss quartz movements – the Beta 1 and Beta 21 – in the 1960s. It then struck out on its own with the cal.1310 and, later, the 1500 series of movements that powered the superb 1511-1516 Constellation Megaquartz Marine Chronometers, which even today remain some of the most accurate quartz watches ever made.

This one hasn't led a sheltered life, but it's in decent shape with just some work needed to sort the day-change mechanism. It's a modular movement, so shouldn't be a huge job and the buyer should end up with a solid (very solid) lump of watchmaking history on their wrist.

When the Omega went to auction it had an estimate of just £2500-3500, but comfortaby outstripped that to make £4462. Quality sells.

Bonhams Watches and Wristwatches sale, 23 February 2021, Knightsbridge, London



STRAP ROUND-UP

## A look at some alternatives to the 'traditional' NATO strap



#### **ERIKA'S ORIGINALS**

Nearly £66 (€75) is a lot for a webbing watch strap, but you're getting something handmade to your spec. The 'MN' on the 316 stainless steel buckle stands for Marine Nationale (the French navy), who cut their straps out of old parachute straps. In Valencia today, Erika uses a modified version of the same design and material. I've already bought two and they're so comfortable I've worn one almost solidly on various watches since November 2019. What's more, it's still as-new and, because the latex/nylon webbing stretches, once you've put it on, you never need to adjust it. erikasoriginals.com



#### **ADPT**

Because of the way most NATO straps work with an extra layer of nylon directly under your watch, they can end up feeling bulky. The ADPT NATO gets rid of that layer to make a 'single-pass' strap that holds your watch just as securely. It has a fixed nylon keeper to stop the strap end flapping about and looking untidy, and the buckle is made from stainless steel. The fabric is shuttle loom-woven and laser-cut nylon ribbon, stitched

also has a little sewn-in label.
windupwatchshop.com/collections/straps/
products/adpt-single-pass

with bonded nylon thread, and each strap



#### BARK AND JACK

NATO straps were designed to be effective rather than comfortable, but Bark & Jack see no reason why you can't have both. Making its NATO from 1.2mm seatbelt nylon, it's got a tight weave that's flexible and strong, but still soft enough to be easier on your wrist than a traditional military strap. The strap holes and edges are all heat-sealed, so they won't fray, and the buckle, pin and keepers are of brushed stainless steel. You can choose original DEF STAN grey, or really push the boat out with, er, black.

barkandjack.shop/collections/home/products/ grey-nato-strap





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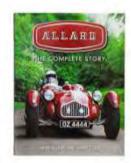


www.globaltelemetrics.com/terms. All operations are dependent upon an active subscription, vehicle usage, a suitably charged vehicle battery, GPRS/GSM coverage, internet connections and product capabilities.



# **Allard, the Complete Story**

ALAN ALLARD and LANCE COLE, The Crowood Press, £40, ISBN 978-1-7850-0559-6



As journalists we are usually pretty sceptical about anything that has a big bold claim such as 'complete' in the title, meaning the book in question then has to work extra hard to pass the additional scrutiny and live up to its extravagant billing. To

be brutal, most don't and those that do tend to be megabucks limited editions coming in diamondencrusted slipcases, or niche labours of love with limited commercial appeal... or interest.

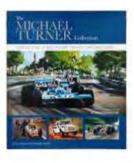
So, all things being relative, a £40 hardback numbering fewer than 250 pages has an awful lot of work to do to win over this cynical and grizzled hack. Luckily it is off to a flying start by having as its subject the marque sired by one of my favourite British motoring polymaths, Sydney Herbert Allard. Not only did this man successfully found his marque based on American V8s – he was not unique or pioneering in that, but he was the first to achieve notable success – but he was a bonkersly courageous (and champion) hillclimber and racer, ardent rally driver (1952 Monte winner) and the indisputable father of British drag racing, building the Allard dragster and masterminding the first drag racing in the UK, at Blackbushe Airport in 1964.

There have been surprisingly few books about Allard and his eponymous car company that built in the region of 2000 cars in its decade-long, first post-war incarnation, a quarter of which still exist. It is that company, rather than Sydney himself, which is the primary focus of this book, which has been not only written with the full co-operation of the Allard family, but with Sydney's son, Alan, as co-author.

It should be noted that Alan was not some kid in short trousers looking on as the Allard story played out, but had an important role in all the family's interests, and particularly the drag racing, from the 1960s on. Even today he is still to the fore, having revived the name by launching Allard Sports Cars with his own sons Gavin and Lloyd. Alan's input has obviously been gold-dust to co-author Lance Cole, but equal billing should go to the family archive. Access to this has opened up a wealth of wonderfully intimate and important illustrations, from relaxed family portraits to Sydney's own drawings and sketches, many never previously published.

But is it 'complete'? Well, yes, at least as complete as even the most demanding reader could want it to be for £40. And at that money it is a bargain. It may seem odd when you consider what most books cost nowadays, but this is actually 'high-value' stuff for Crowood, whose books usually top out at £25. Let's hope that the reception to this title encourages the company to venture into such rarefied territory rather more frequently.





# The Michael Turner Collection

CHAS PARKER with MICHAEL TURNER, Porter Press Int'l, £70, ISBN 978 1 907085 99 4

Michael Turner has been an outstanding automotive artist since the 1950s but this superb hardback focuses on just one niche of his output: the Christmas cards he produced every year from 1960 to 2016, most depicting scenes from each year's competition season.

Now highly collectable, they are all presented here for the first time, with accompanying notes from the artist himself. Each a unique gem, together they add up to the synopsis of a brilliant career. MD



# The Straight Eight Engine

KEITH RAY, Dalton Watson, £75, ISBN 978-1-8544-3306-0

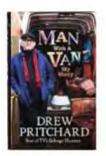
Nothing else sounds quite like a straight-eight engine. Although they enjoyed relative popularity in the 1930s and '40s, this extravagant configuration was extinct by the end of the 1950s. Keith Ray's hefty 404-page hardback aims to bring together photographs and information on every car fitted with one.

The focus is on the engines themselves, with close-up images, technical details and diagrams where available. It's an interesting niche, and no other publication comes close to the breadth of information on these monster-engined cars. MH



Collector's

book



#### Man with a Van

*DREW PRITCHARD, Ebury Press,* £16.99, ISBN 978-1-5291-0673-2

Honesty is at the heart of the traditional antiques trade, with deals sealed on a handshake, and Drew Pritchard – presenter of the TV series *Salvage Hunters*, and a petrolhead who has raced at the Goodwood Revival – is appropriately open about the downs as well as the ups of his mercurial career in this very entertaining autobiography.

While talking frankly about his divorce, near-bankruptcy, panic attacks and alcoholism on his rise to stardom, Drew's passion for antiques is a shining constant and an inspiration to all collectors; some of his finds will make your jaw drop. MD



#### Mr Le Mans

TOM KRISTENSEN with DAN PHILIPSEN, Evro, £40, ISBN 978 87 972603 0 2

We should be speaking Kristensen's name in more hallowed terms, given his record-setting nine overall Le Mans victories between 1997 and 2014. Appropriately, this is a quality publication, designed with style, interspersed with colour imagery and, at 430 pages, long. It's written with some understatement, such as when describing his Audi R8's blow-out - 'likely because of my hard driving' – at 327km/h in the Porsche Curves, 2002. Cue a crawl to the pits, a 90-second repair, back into the fray – and a win. Mr Le Mans, indeed. GW

## **Brabham, the Grand Prix Cars**

ALAN HENRY, Hazleton Publishing, 1985, value £20



Although this book appeared back in 1985, it's still the only comprehensive overview of the

marque, covering the whole story from Jack Brabham's early years through to the Gordon Murray-designed BMW Turbo cars of the 1980s. The author, Alan Henry, had been a Grand Prix reporter since the early 1970s and was a highly acclaimed F1 journalist for his entire career.

Authoritatively written and well illustrated, the book also contains a useful appendix of chassis types and race results. Other books about Brabham have focused on particular cars – the Haynes manual about the BT52, for example – or narrower themes; the

nearest competitor is Phil Drackett's *Brabham, The Story Of A Racing Team,* also from 1985, but that is geared more towards the contemporary racing seasons of the '80s.

Alan Henry's publisher,
Hazleton, was also responsible
for the *Autocourse* annuals and
produced similar works on
McLaren and Ferrari Grand
Prix Cars – although there
were two editions of these,
and only one of the Brabham.
Fortunately, none is expensive
today. If you have an interest
in Brabham, this is still *the*work to own.

Ben Horton





## A Man & His Car

MATT HRANEK, Artisan, £30, ISBN 978-1-5796-5892-2

Octane contributor Simon De Burton has the honour of having his 'patinated' Land Rover on the cover of this quirky art-house book, which profiles the favourite cars of several celebrities – Jay Leno, Ralph Lauren, Kevin Costner – and some not-so-famous owners. Such as Simon.

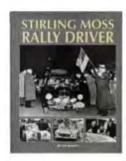
The author photographed all the cars in a portable studio, and each is accompanied by personal anecdotes from its keeper.

Despite a heavy US bias in terms of people featured, the eclectic variety of cars – from 1982 Lada to 1966 Lamborghini 400GT – and the owners' stories make for a fascinating browse.

MD

# Stirling Moss, Rally Driver

VIC QUAYLE, Herridge & Sons Ltd, £30, ISBN 978 1 906133 93 1



The late Sir Stirling Moss is most famous as a circuit racer today, but during his long career he competed in more than 20 major rallies. Some of them are well remembered – the Monte Carlos and Alpines of the mid-1950s in Sunbeam-Talbots, and, of course,

his famous victory on the 1955 Mille Miglia with 'Jenks' – but many of them aren't. This 112-page, A4-sized hardback aims to put the record straight, and it's an engrossing delve into an aspect of motorsport that Moss participated in for more than 40 years, from the 1950 *Daily Express* 1000 Miles through to the 1992 Mitsubishi Classic Marathon.

Not surprisingly, it's the less well-known events that make for the most fascinating reading, and not least because they reveal Moss's weaknesses as well as his incredible skills. Unusually, for the 1965 East African Safari Rally he was talked into being a co-driver for brother-in-law Erik Carlsson; it wasn't a successful outing and the pair retired early on. When asked whether Moss's navigational skills were lacking, Carlsson replied that Moss was 'absolutely not the worst navigator that I have had ...' Read into that what you will.

But it was the 1974 UDT World Cup Rally that almost killed Moss and his co-drivers Michael Taylor and Alan Sell. Seemingly unable to drive their Mercedes 280SE at anything less than full chat, Moss thrashed it so hard across the Sahara that the car was repeatedly wrecked and the trio had to hole-up in an abandoned Foreign Legion fort, with little food or water. They were rescued by a Land Rover 'sweeper' vehicle, but it was a close shave.

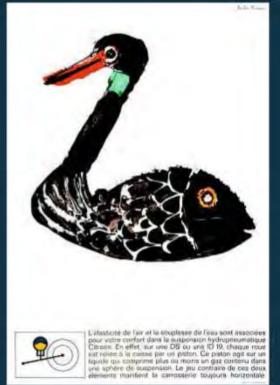
The author's greatest regret is that, by the time he wrote the book, Moss was too ill to contribute his own memories. Nevertheless, this is an enthralling survey and a worthy addition to the Moss pantheon: one that every fan should have in their libary. MD





In 1963 Citroën wanted to promote its hydropneumatic suspension with an advertising campaign as idiosyncratic as the system itself, so the company turned to André François, an illustrator described by Ralph Steadman as 'one of the singularly great graphic artists of the 20th Century'. François penned four posters, playfully combining symbols of water and air, and an example of each design (there's only room here for three) is currently available at Antikbar. £550 each. antikbar.co.uk







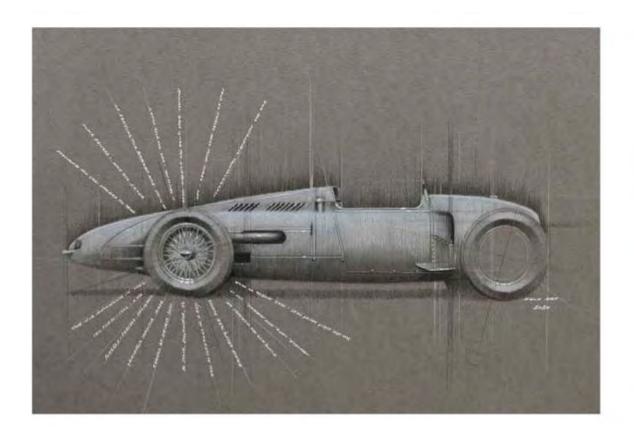




# PRO-JECT DEBUT CARBON EVO TURNTABLE

An advert for the power of iterative design, the Debut Carbon Evo builds upon the already excellent Debut Carbon with a new motor suspension and improved damping, helping it to punch well above its price tag.

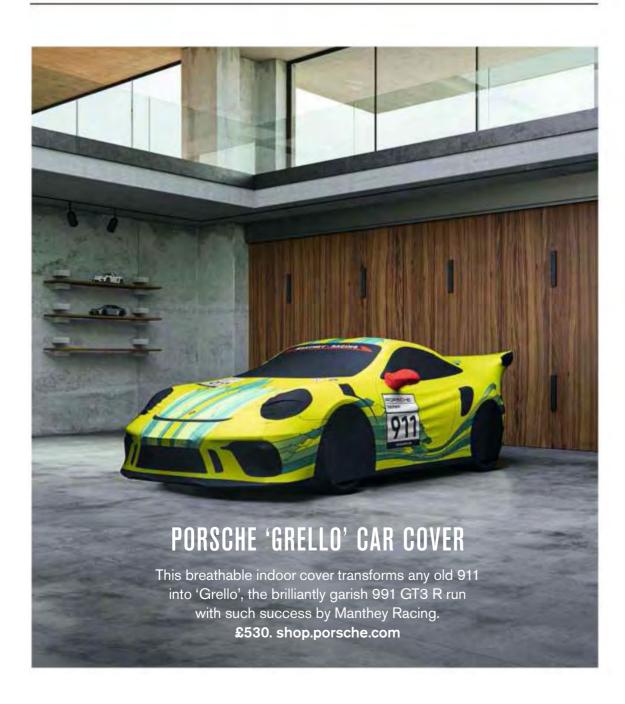
£449. project-audio.com



## **AUTO UNION TYPE A BY ADAM GOMPERTZ**

Adam Gompertz has produced a suitably reverent drawing of the 1934 Auto Union Type A, a tail-heavy, V16-powered devil that demanded respect – and very fast reflexes – from those who drove it.

Original £400, prints from £95. historiccarart.net





## TAMIYA UNIMOG 406

Tamiya's radio-control toy is considerably easier to look after than a real 1963 406, yet almost as much fun; with its durable ladder frame and four-wheel drive, it will tackle the roughest stuff your back garden has to offer.

£320.99. modelsport.co.uk



## CARGO CASE BY PELICAN

With air travel suddenly much less straightforward, overlanding looks more appealing than ever, and the new hard-asnails cargo cases from Pelican are built to survive the most adventurous trip.

From \$249.95. pelican.com



## MILANO-SANREMO SHIRT BY T-LAB

Spare a thought for those recovering right now from the longest one-day race in cycling, a 298km leg-shredder made more painful still in recent years by unavoidable re-routes. £29. t-lab.co.uk



1:18 scale

## 2020 FERRARI 488 CHALLENGE EVO

By BBR Price £355.15 Material Resin handbuilt

Take a look at the Ferrari Challenge drivers' gallery on the company's website and you'll notice that a good proportion of entrants are not going to see their 30s or even 40s again. That's because the Challenge is aimed at owners who want to test themselves and their cars in competition – and both time and money tend to be in shorter supply when you're young.

Nevertheless, the demand is clearly there because the Challenge has been run since 1993 and more than 1000 drivers have taken part. Their latest weapon is the 488 Challenge Evo, and BBR's beautiful handbuilt replica depicts the actual car from Ferrari's publicity photos. Only 200 models will be made, each mounted on an individually numbered and leather-trimmed base. It's not easy to make out the detail in the all-black cabin but, rest assured, it's certainly there, and the complex red, white and grey colour scheme has been flawlessly applied.

It's not an inexpensive model – but try Googling the cost of campaigning a real Evo...



1953 Pegaso Z102 Cúpula Matrix £99.95

An excellent model but, oddly, finished as it looked in the 1970s: originally it was bright yellow and it now is again.



1972 Citroën SM Le Mans Spark £58.95

It didn't survive qualifying, but this Le Mans entry makes an attractive subject; a Tour de France version is coming.



1948 Morris PV 'Michelin' Spark £74.95

If the Michelin livery is a bit lairy, this characterful Morris is also available as an Elva Sportscars or Met Police van.



1951 Cadillac 62 Carrera Pan-Am Arena £232.95

It's handbuilt in Italy and therefore pricey but, if you fancy having a go yourself, the kit version costs £83.95.



1981 Fiat 131 Abarth Safari Trofeu £70.95

Intricately detailed and superbly finished, this is a fine model of the Rob Collinge/John Lyall Safari Rally car.



1981 Volkswagen Scirocco lxo £24.95

The single wiper tells us this diecast represents an early Type 2: like the real car, it's well made and good value.

#### Classic model

WORDS: ANDREW RALSTON



## **MOT-O-RUN CARS**

By Marx

Over the years, toy cars have been motorised in various ways but the 1949 Marx Mot-o-Run set must feature one of the most unusual. Instead of using clockwork-, friction- or battery-powered motors, the vehicles are driven by electricity – but they have no mechanisms, and each is only an inch-and-a-half long.

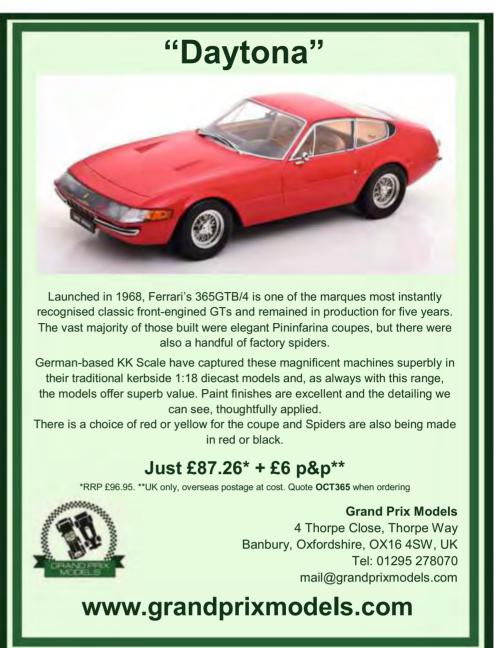
According to the maker, they move by 'Magic Motion'. The cars are placed on the 'Express Hi-Way' board, a 27in-long lithographed tinplate frame surrounding an inner roadway section that has a roundabout at each end. When the toy is plugged into the mains and switched on, the roadway vibrates at high speed, emitting a rather alarming buzzing noise, and the cars are propelled along the track. Making a virtue out of a necessity, Marx claimed that this sound was meant to represent 'traffic noise'.

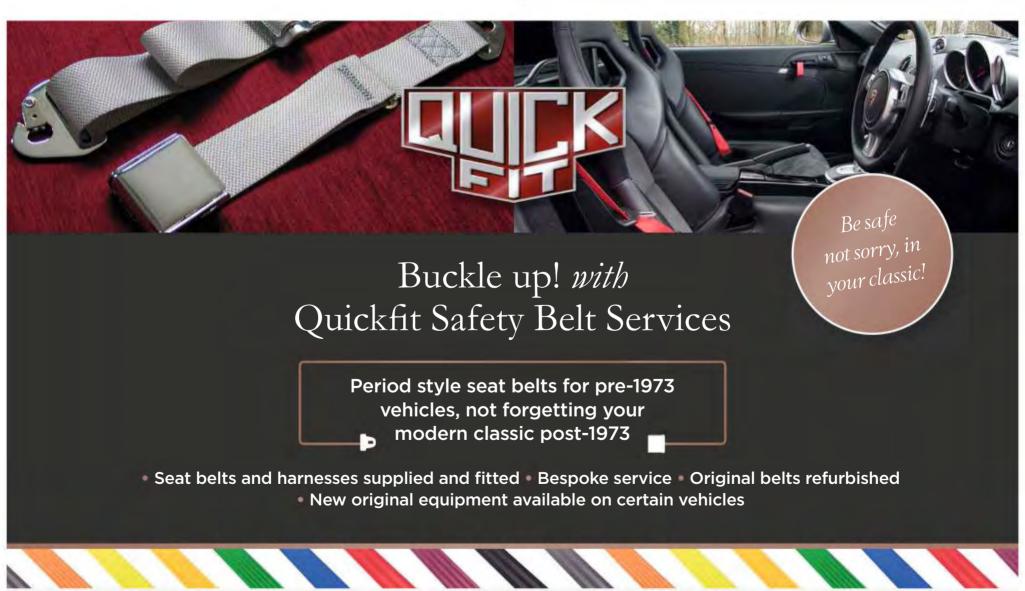
'I'm built for long life, but please don't pry into me,' says the quirkily worded instruction leaflet, with good reason. 'But I'll let you in on a little secret... the movement of my track is quicker than the eye... It's actually making more than 6000 forward and backward motions in a single minute.'

This boxed set contains four basic designs of vehicle, made from lithographed tin and consisting of a saloon car, coach, stake truck and 'woody'-style estate car with Locust Farm markings. As there are five items in the set, one of them (the stake truck) is duplicated in an alternative colour scheme.

Whether a Mot-o-Run set would meet current safety standards for children to play with is debatable, but these tiny tinplate cars do look good in a display of vintage toys.







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# MARKET NEWS

BUYING + SELLING + ANALYSIS



# £4m awakens 'Sleeping Beauty'

Bonhams' no-reserve sale raises £7m, led by 1937 Bugatti Type 57S

**AGAINST A PRE-SALE** estimate of £5-7million, the furious bidding stalled at £4million for what was described as a 'Sleeping Beauty' 1937 Bugatti Type 57S. We previewed this car, which features coachwork by Corsica of London, in Octane 213. It had been preserved in the workshop of its late owner, Bugattiloving engineer Bill Turnbull, since 1969.

All of the six cars offered in this sale were sold, including a pre-sale deal on the 1965 Ferrari 275 GTS for an undisclosed sum. The 1960 Aston Martin DB4 GT was another project in need of restoration, but it sold for a strong final price of £1,975,000.

RM Sotheby's held its Paris auction at around the time that Rétromobile would have happened during an ordinary year. Conducted live online and over the phone – with cars located around Europe – it saw a total of 40 cars offered, with 23 of those selling. With a sale total of €9,407,600, a recently restored 1971 Lamborghini Miura P400 SV headed the pack with a sale price of €2,423,750. A 1977 Countach LP400 – actually an ex-Rod Stewart car with a slightly troubled history but subsequent restoration - was sold for a below-estimate €775,625.

One surprise was the Octane-featured 1993 Isdera Commendatore 112i (pictured right), which dwarfed its €400-600,000 estimate, selling for €1,113,125.

Later in the month, RM followed up with another timed-online Open Roads sale. With 106 cars offered, sales topped 76%, but it was effectively a tale of three separate auctions. The first €3,328,600 batch was located in Europe and the UK, headed by a €627,000 1963 Aston Martin DB5. Quite a few ordinary (by RM standards) cars, such as a €26,950 2003 Alfa Romeo 147 GTA, sold well.

That was followed by the \$3,220,675 North American segment, which was topped by a considerably modified 1962 Ferrari 250 GTE 2+2 at \$620,000. The real success of the sale came in the form of a Swiss Porsche collection at CHF3,619,000. All but a 2011 911 GT2 RS sold, with the 2015 918 Spyder leading proceedings at CHF1,001,000 (£774,414). It also proved that the limited edition 911 R still has significant market interest, with a prime example making CHF412,500 (£319,194).



#### TOP 10 PRICES FEBRUARY 2021

#### £6,061,500 (€6,907,200)

1972 Matra MS 670

Artcurial, Paris, France. 5 February

#### £4,047,000

1937 Bugatti Type 57S by Corsica

Bonhams, London, UK. 19 February

#### £2,750,000

1961 Aston Martin DB4 GT

Gooding & Company, online. 28 January – 5 February

#### £2,121,500 (€2,423,750)

1971 Lamborghini Miura P400 SV

RM Sotheby's, Paris, France. 13 February

#### £1,975,000

1960 Aston Martin DB4 GT

Bonhams, London, UK. 19 February

#### £1,870,000

1967 Ferrari 275 GTB/4

Gooding & Company, online. 28 January – 5 February

#### £1,769,500 (€2,016,600)

1988 Audi Sport Quattro S1

Artcurial, Paris, France. 5 February

#### £1.192.500 (€1.358.800)

1959 Aston Martin DB4 GT

Artcurial, Paris, France. 5 February

#### £1,016,500 (€1,158,500)

1965 Aston Martin **Short-Chassis Volante** 

Artcurial, Paris, France. 5 February

#### £974,500 (€1,113,125)

1993 Isdera Commendatore 112i

RM Sotheby's, Paris, France.

13 February

#### **DAVE KINNEY'S USA ROUND-UP**

## 1988 BMW M6

RM Sotheby's, Open Roads, online 28 February

BMW's E24 M6 – or M635CSi as it was in virtually all territories outside of North America – was a genuine Grand Tourer, but the S38B35 dual-overhead-cam six-cylinder engine that powered it in the US (European M635CSis had the M88/3) was from an out-and-out sports car, the rare and desirable BMW M1. With a body originally sourced from coachbuilder Karmann, the M6 was also only available as a coupé. And this is one of just 1767 US-market examples, all built between 1987 and 1989. Options include a factory power sunroof, power seats, BBS TRX RS wheels, and a Nakamichi stereo head unit.

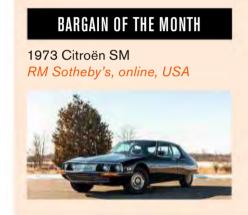
Although the M1 was the first M-badged car, the 3.0 CSL was the spiritual grandfather of the popular series. As a result, the BMW M-series cars usually have a number of differences and upgrades, including modifications to the engine and drivetrain, better aerodynamics, plus interior and exterior design tweaks. How popular are they, though? Well, in the 1988 model year, BMW sold just three M variants in the US, but in 2021 there are 12 'core' M-series cars in the States, with an additional 13



'M-associated' models. That's 25 choices, from sporty to SUV. Not bad for a division that started in the 1970s with just a handful of employees.

At \$55,000 this sale looks appropriate for condition, bearing in mind that mint cars have sold for \$100k-plus. However, to speak of the E24 M6 without mentioning possible rust problems just might be car guy malpractice, so, if you are thinking of buying one, bring a magnet. Or two.

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



I'm well aware that just last month we highlighted an SM, but they seem to be pouring out of the woodwork in 2021. This appears to be a decent example at a very low \$20,900 price but, realistically, your first trip to a mechanic might just double your investment. Benefiting from an uptick in collector interest recently, there's no better car to engage both the engineers and designers among your friends.

### SURPRISE OF THE MONTH

1973 Jaguar E-type Series 3 Bring a Trailer, online, USA



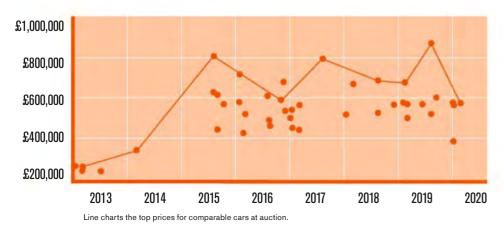
One owner from 1973 to 2020, and a reported 7900 miles. The market is in love with original, low-mileage cars, and we know the financial rewards that can bring for sellers. At \$230,000, this was a full \$50,000 above where you might see an excellently restored V12. Running cars can still be found for under \$60,000! It only takes one car that punches above its weight to make the market take notice.

## **AUCTION TRACKER PORSCHE CARRERA GT**

Porsche pulled the plug on Carrera GT production in 2006 after only 1270 of the planned 1500 were built. In 2014, low-mileage cars were fetching just over list price (\$448,000); a two-owner example in Fayence Yellow with fewer than 700 miles took \$478,500 at Amelia Island that March at RM Sotheby's. Spool forward 17 months and a 252-miler in a similar shade crossed Mecum's block at Monterey and set

a new benchmark at \$1,100,000. Auction results dipped in 2016, with a one-owner GT that showed 24 delivery miles achieving \$800,000 in November, before Mecum once again pushed through the million-dollar level – in 2017, its car with 25 miles on the clock made \$1,083,500 at Monterey.

Porsche introduced paint-tosample (PTS) as an option towards the end of the model's production



run, allowing owners free rein with colour palettes. RM's 265-mile Lamborghini-matched *Arancio Borealis* example (pictured) cashed in on PTS exclusivity, raising the GT's high-water mark to \$1,193,000.

Tom Hartley Jnr explains the wider market: 'When you compare their prices to some contemporary 911s such as a 4.0 GT3 RS, the gap should be way more. I have no doubt these cars are a great bet for the future. Prices have slowly risen since 2013 and a sub-5000-mile, European-delivered example is today

fetching between £700,000 and 750,000. Maintenance history is very important; if a car hasn't recently been serviced then it can cost quite a lot for Porsche to carefully go through it. Cars that were delivered in a "Paint To Sample" colour fetch a 10% premium. Be careful with US-spec cars: they are worth at least 25% less in Europe.' Rod Laws

#### GLENMARCH

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# PETER BRADFIELD LTD



#### 1952 Frazer Nash Targa Florio "KYN 9"

The Targa Florio was designed as a sports car with competition potential combined with just enough comfort and boot space for touring. "KYN 9" is unique because it was the only Frazer Nash built with a 2.6 litre Austin engine and it was showcased at the 1952 London Motorshow. It was sold to Louis Keller in the USA who competed with it in the 1954 Golden Gate Park Race in San Francisco. In 1986 the car was discovered by the famous British actor, John Rhys-Davies and it came back to the UK and into the care of TT Workshops. In 2008 KYN 9 was fully race prepared by Blakeney Motorsport and enjoyed five years racing. It was bought by the current owner in 2016. Presented in beautiful condition, "KYN 9" is one of the finest post-war Nash's to come to market in recent years. It is complete with a black hood and tonneau cover and a low perspex screen that can be fitted for sports and racing. A weighty history file accompanies the car with magazine articles, photos, bills and letters documenting all its owners and competition history.



#### 1937 Lagonda LG45 Rapide

A Lagonda had won the 24 Hours race at Le Mans in 1935 and the company decided to capitalise on this sporting success. Accordingly the LG 45 Rapide was launched in 1936 and its 4½ litre engine, uprated by W.O. Bentley, ensured that the car was as quick as its flamboyant coachwork suggested. Chassis 12267/R is the last but one of the 25 Rapides built and it was delivered new in London through Lagonda agents, Keevil and March on 23rd July 1937. Chassis 12267/R is offered for sale in impeccable condition. A fresh restoration was completed in 2014 with paint by MotoTechnique and leather by O'Rourke Trimming. Not surprisingly this stunning car has appeared at numerous international concours events. However, be under no illusion, this is not just a show queen. In 2018 the car successfully completed the arduous "Flying Scotsman Rally". A fully documented history file accompanies the car listing all the owners and confirming its provenance. The car has matching numbers throughout and in the same livery as when it was delivered.

\*\*Also available:\*\*

1928 Bentley 4½ Litre Bentley Le Mans • 1953 Bentley R Type Continental

See website for more details

# Born on the track, rebuilt for the road

### Silverstone Auctions, Race Retro Online, UK 27 March

**OFTEN OVERLOOKED**, the HWM racing team played a huge part in the UK's assault on the international racing scene following World War Two. HW Motors was an Aston Martin dealer by day, run by John Heath and George Abecassis. The team didn't have huge budgets but raced competitively, and often gave young drivers their first shot at racing. 1950 was a big year for the team, when it entered three cars in 19 British and Continental meetings.

This HWM Alta Jaguar, offered by Silverstone Auctions, is one of the four works cars (plus an extra chassis) built for that season

– driven by Abecassis, Heath and a young upstart called Stirling Moss. Designed and built by HWM, it features a custom twin-tube chassis, wishbone front suspension, and a transverse leaf spring at the rear. It was powered by a 2.0-litre four-cylinder Alta engine.

This car took on 15 races, including Reims, Grand Prix de Bern and Gran Premio di Bari; Moss took it to a victory at Castle Combe to end the season. It was then sold to Oscar Moore, who continued to race it. Moore later swapped the original engine for a highly tuned 3.8-litre Jaguar XK unit, and also registered the

HWM for road use. Around the same time, it was repainted from its original shade of metallic green and fitted with mudguards.

It passed to the current owner in 1965, and has mainly been used for hillclimb events ever since. Silverstone claims that the Alta comes with one of the most comprehensive history files it has ever seen, going back to the very beginning.

With an estimate of £500,000-575,000, it could easily be returned to a more original state, or enjoyed as it is today.

silverstoneauctions.com



# Fast and furious Bonhams, Los Angeles, California, USA 10 April



**THE BILLING OF** 'Supercars on Sunset' says it all. Bonhams is preparing its latest sale in LA next month, focusing on what it calls 'the classics of tomorrow'.

Built as a roadgoing supercar, the Saleen S7 was fast. It formed the perfect basis for a very successful racing car, developed in partnership with Ray Mallock Ltd in the UK (based very close to *Octane's* former offices!). It took on the American and European Le Mans Series, scoring some impressive results.

Bonhams is offering this 2007

road car, one of three uprated to S7-LM specification, featuring an aggressive aerodynamic package, with power boosted to 1000bhp and having a theoretical top speed of 248mph. It's not subtle, but there's a refreshing honesty to its race-bred wings and vents.

Showing a mere 300 miles on the clock, it's unlikely this example has ventured anywhere near that potential. It's estimated to sell for \$1,000,000-1,300,000; hopefully the new owner will at least see how quickly it gets to 200...

bonhams.com

## **QUICK GLANCE**



#### 1940 Packard Super 8 Model 1807

#### Worldwide Auctioneers, Auburn, Indiana, USA

23-24 April, worldwideauctioneers.com

A star lot in the upcoming Enthusiast Auction, which incorporates a driving tour for prospective bidders, this 'Cinderella Packard' Convertible Sedan features one-off custom coachwork by Derham of Rosemont, PA, and almost every accessory imaginable. Previously in receipt of the CCCA Premier Senior First Prize award, it still presents beautifully, and is a prime example of peak Packard luxury. The car will be offered with no reserve.



#### 1950 Alvis TB14 Sports Tourer

Brightwells, Leominster, Herefordshire, UK

27 March - 1 April, brightwells.com

Think big grilles are a new phenomenon? Think again. Only 100 of these intriguing little Alvis sports cars were built, and this tidy example is thought to be one of the 30-or-so survivors. It was sold new in Belfast, and not much is known about its history, but the current owner purchased it as a project and has spent the past five years rebuilding it. It's close to completion but requires some finishing. Estimated at £35,000-38,000.



#### 1976 Mini 'Margrave' by Wood & Pickett

#### Historics, Ascot, UK

17 April, historics.co.uk

Wood & Pickett Minis were ahead of their time, offering a slice of luxury in a city-friendly package. This one was upgraded in 1976. Purchased in 1988 by the previous owner, it was treated to a full 'no expense spared' restoration by specialist Minispeed. The restoration saw the Mini painted with genuine Bentley Walnut paint, with the work costing an eye-watering £24,000. Today it's estimated at £19,000-25,000.



#### 2020 Porsche Taycan 4S Artcar

#### RM Sotheby's, online, Switzerland

13 April, rmsothebys.com

We all love an art car, and this Taycan certainly stands out as one of the most eye-catching of recent years.

Created by artist Richard Phillips, it features a hand-painted vinyl wrap, based on his large-scale 2010 painting Queen of the Night. Proceeds from the sale will benefit the Swiss non-profit organisation Suisseculture Sociale, to support Swiss artists affected by the Covid-19 pandemic. It will be offered at no reserve.

# ALSO LOOK OUT FOR...

'There was essentially zero interest in images of Earth from space,' noted Apollo 8 astronaut Bill Anders. 'NASA interest was focused on the mission... which was to go around the Moon and get back alive,' while surveying some potential lunar landing sites.

If NASA, caught up in the frenzy of the Space Race, did not initially consider the Earth worth photographing, it was nonetheless delighted when Anders, Jim Lovell and Commander Frank Borman returned home on 27 December 1968 with *Earthrise*, widely regarded as the most important picture ever taken.

The photograph came to serve as a shorthand for the sheer enormity of NASA's achievements, or the fragility of our planet, or the insignificance of man, depending on your agenda and disposition.

Anders, who pushed the button on the Hasselblad camera that recorded the image, was forever changed by the sight of the distant blue marble. 'Before the flight I was a Catholic... but I must say that my faith was somewhat undercut as I looked back at the tiny Earth... I got to thinking: is that really the centre of the universe?'

Despite the fact that plentiful



copies of *Earthrise* have always been freely available, the original 10x8in prints developed by NASA are extremely sought-after. Based on previous sales, this example from the collection of a former NASA staffer could be bid to as much as \$10,000 when it is offered by Heritage Auctions in Dallas on 21 May.

### **AUCTION DIARY**

Due to cancellations and moves online, it is essential to confirm details with auction houses

#### 15 March - 9 April

Mecum, Las Vegas, USA (motorcycles)

#### 19-26 March

RM Sotheby's, online, USA

#### 20-27 March

Barrett-Jackson, Scottsdale, USA

#### 24 March

H&H, online, UK

#### 26 March

Classic Car Auctions, online, UK SWVA, online, UK

#### 27 March

Oldtimer Galerie, Toffen, Switzerland

Silverstone Auctions, online, UK

#### 29 March

Osenat, Fontainebleau, France

#### 1 April

Brightwells, online, UK

#### 6-13 April

RM Sotheby's, online, Switzerland

#### 8-10 April

Mecum, Houston, USA

#### 10 April

Bonhams, Los Angeles, USA

#### 11 April

Charterhouse, online, UK

#### 13 April

Osenat, Versailles, France

#### 13-20 April

Shannons, online, Australia

### 14 April

H&H, Duxford, UK

#### 16-17 April

Branson Auction, Missouri, USA Vicari, Biloxi, USA

#### 17 April

Historics, Ascot, UK

#### 20 April

Barons, Sandown Park, UK

#### 23 April onhams, Mo

Bonhams, Monaco

#### 23-24 April

Mathewsons, online, UK Worldwide Auctioneers, Auburn, USA

#### 24 April

Cheffins, Cambridge, UK Tennants, Leyburn, UK

#### 28 April

H&H, Bickenhill, UK (motorcycles)

#### 28 April - 1 May

Mecum, Las Vegas, USA (motorcycles)

#### 1-2 May

ACA, King's Lynn, UK

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# 1990 AC Cobra MkIV Lightweight

£195,000 from Redline Engineering UK, Surrey, UK

WITHOUT GETTING INTO the intricate discussions surrounding continuation cars, and just how they fit into our world, it's fair to say that the AC Cobra MkIV has rightfully taken its place in Cobra history. Thanks to the efforts of Cobra enthusiast Brian Angliss, who bought much of the old tooling, Autokraft was formed in the early 1980s. Based on the later MkIII-spec cars, the MkIV came with improved suspension and brakes. And with permission to use the AC name, the Cobra was officially back!

Offered here by Cobra specialist Redline Engineering UK is one of the later 'Lightweight' cars, built in the UK at Brooklands, and first registered on 1 January 1990. The lightweight specification includes a lightened chassis, MkIII-type aluminium body, a 340bhp stage-three smallblock 302ci Ford V8 engine, and a five-speed gearbox.

This example was originally white with red and gold pinstriping and exported directly to Japan. Sold straight into a collection by the Super Hawaii dealership, it was pampered from very early in its life, and repainted black soon after it was bought.

It returned to the UK in 2007, where it remained with Hendon Way Motors until 2015, when it was sold to a customer and repainted in its current shade of navy blue. It's recently had a full mechanical overhaul, with extensive servicing and a full suspension set-up.

Presented here in immaculate condition, with just 6820 miles on the clock, it's raring to go. Despite the fact that it was built in the 1990s, its soul very much remains deeply rooted in the 1960s. With the benefit of that upgraded suspension and beautiful build quality, the MkIV Lightweight is, for many, the ultimate usable Cobra. **redlineclassiccars.co.uk** 







### SHOWROOM BRIEFS



#### 2007 BUGATTI VEYRON £925.000

As Veyrons go, this has one of the classiest colour combinations we've seen. A recent major service included new wheels and tyres! As it's an early car, you'll have to make do with 250mph... ddclassics.com (UK)



#### 1987 ALFA ROMEO SPIDER \$20,000

A very honest and original-looking 'Graduate' special edition Spider, still wearing its unusually humble steel wheels. With 33,628 miles showing, it's benefited from over \$5k of servicing in recent years. Ibilimited.com (US)



## 1960 RENAULT FLORIDE €22,950

Here's one you don't see very often, and it looks great. Based on the Dauphine chassis, the 845cc Floride was styled by Pietro Frua of Carrozzeria Ghia. Looks very presentable, with rare hardtop. oldtimerfarm.be (BE)



#### 1994 NISSAN SKYLINE GT-R R32 GT-1, POA

A significant development from the Group A Skylines, this car was runner-up in the 1994 JGTC and took advantage of the rule changes to switch to a faster RWD set-up. Located in Japan. pitlanespares.com (UK)









## **HENDON WAY MOTORS**

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For Collectors of Modern Art, experts in Ferrari, Porsche, Jaguar, and AC Cobra



# **NSU Ro80**

### Legendary for Wankel unreliability, is the Ro80 really a smart buy?

**GLANCE AT THIS** revolutionary car today, and it's hard to believe that it's more than 50 years old. Launched in 1967, the Ro80 didn't merely *look* like a car of the future but, thanks to its peculiar rotary engine, it sounded like a spaceship, too.

NSU had a small-scale but relatively long history of vehicle production in Neckarsulm, Germany, that dated back to 1901. During the 1950s, after the introduction of the four-cylinder Prinz, the company started to experiment with rotary engines. NSU owned the rights to the design, and formed a partnership with Citroën and Mazda to co-develop them for mass-production. In order to prove the concept could work on a larger scale beyond small, lightweight sports cars, NSU needed to think bigger. What followed was one of the most adventurous and advanced saloon cars ever built.

Starting with a completely clean sheet, NSU wasn't constrained by carry-over parts. Claus Luthe designed a particularly slippery body, with a drag coefficient of 0.35. The compact twin-rotor engine – producing 117bhp from just 995cc – allowed for a compact front-wheel-drive layout. It was underpinned by MacPherson struts at the front, semi-trailing arms at the rear, with powerful ATE disc brakes all-round.

There was a gearbox to match: rather than an auto, the Ro80 was fitted with a three-speed semi-automatic – the same as Porsche's Sportomatic. A microswitch in the gearlever activated a vacuum-operated clutch to enable manual shifts, with a torque converter to smooth things out and assist with low-rev running.

Launched to international acclaim, the Ro80 was named European Car of the Year in 1968. Close in size to an original Jaguar XJ, it weighed in at just 1251kg thanks to modern construction techniques and that lightweight engine. It was quick enough, and an absolute joy to drive. Sadly, there were problems ...

The Ro80 was expensive to build, thirsty – and suffered epic unreliability. Worn rotor tips caused low compression and poor running, forcing NSU to stump up for thousands of replacement engines. An update in 1969 with strengthened rotor tip seals cured the problem, but costs had spiralled. Furthermore, drivers unused to the transmission were labouring the Wankel in top gear, fouling the spark plugs. Cue a litany of unnecessary warranty jobs. The VW group bought out NSU in 1969.

Despite the issues, VW continued production up to April 1977. The NSU name died with it, although the spirit of the pioneering company lived on within Audi. The Neckarsulm plant produced some of Audi's most ground-breaking cars, such as the aerodynamic Audi 100 C3 (there had even been plans for a rotary-powered version), the lightweight aluminium A2, and Audi's first mid-engined sports car, the R8.

Today, running a rotary requires a mindset adjustment but, once you get a handle on its specific needs, a well-kept example shouldn't throw up too many headaches. It's certainly a leftfield choice, but the Ro80's low-profile image and fear aroused by the Wankel engine have kept values temptingly low, too. Be brave. It's an all-time great. Matthew Hayward

#### THE LOWDOWN

#### WHAT TO PAY

Set your sights on a well-maintained car in great condition, and you will potentially have to part with £10,000. Perfect, low-mileage cars are rare but can be north of £15,000.

There are plenty of good, honest cars starting from around £6000, with projects from about £2500.

There's some interest in cars converted to Ford V4 power during the 1980s, but they're generally less desirable. Unless you're looking for a project to re-engine, we'd steer clear.

#### WHAT TO LOOK OUT FOR

Although specialists are now very well-versed with the weaknesses and fixes for the Ro80's engine, there are still bad examples out there. The only way to ensure it's healthy is to measure the compression on each of the chambers, a job best left to specialists. Also look out for signs of overheating.

Rust can be quite a problem, so inspect the sills, wheelarches, front valance, chassis legs and all suspension mounting points.

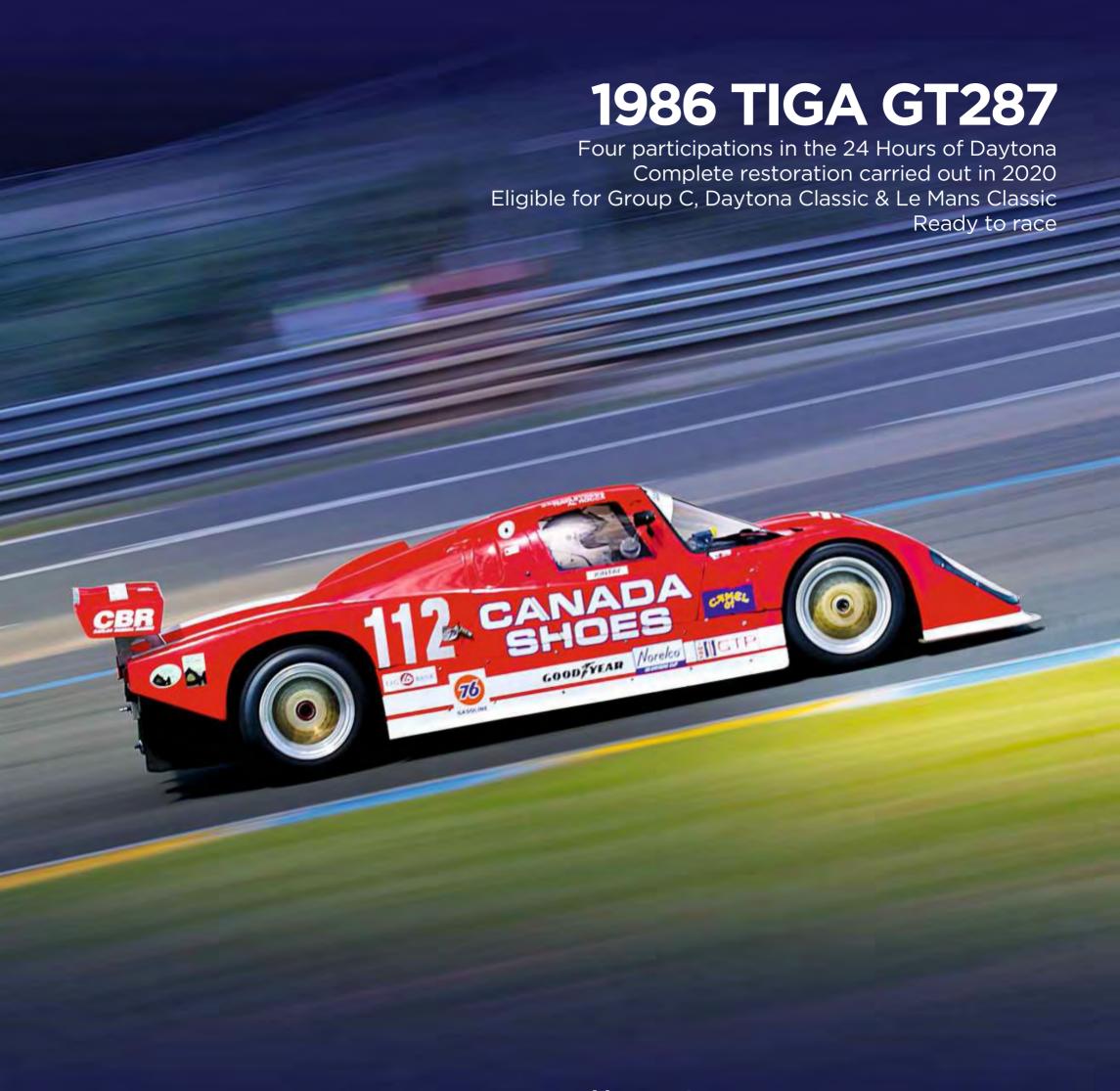


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SCAN ME



L'EXCEPTIONNEL PAR PASSION

1955 COOPER T40 / 1955 LISTER KNOBBLY / 1966 LOLA MKII / 1969 LOLA T70 MKIIIB / 1984 VOLVO 240 TURBO Group A / 1985 MARCH PORSCHE 85G / 1989 TIGA GC 289 C2 / 1990 SPICE SE90C / 2000 REYNARD 2QK LMP900 / 2005 LOLA B05/40 LMP2 / 2011 PEUGEOT 908 V8 LMP1



# 1958 LISTER-JAGUAR KNOBBLY 'BHL 186'

HIGHLY ELIGIBLE AND COMPETITIVE EXAMPLE OF ONE OF THE GREAT 1950'S SPORTS-RACERS
Restored in 2016 by JD Classics to an impeccably high standard using all of their race winning expertise, BHL 186 is truly race-ready and comes with current HTP papers until 2028. Throughout the 2018 season the car was highly competitive and successful, winning several races including the Spa Six Hours support race, Goodwood Members' Meeting and going onto secure the Stirling Moss Trophy at the Donington Historic Festival. The car has been inspected by Mark Hallam, Director of George Lister Engineering Ltd, and its chassis identified as one built in 1958, completed in the 1960s by Bryan Wingfield using original spares. Eligible for Goodwood, Motor Racing Legends and the new Peter Auto 1950's Trophy. A rare opportunity to acquire one of the greatest 1950's Jaguarengined sports-racers at a sensible price.



# 1960 EX-WORKS AUSTIN-HEALEY SEBRING SPRITE 'S221'

**EX-STIRLING AND PAT MOSS, PAUL HAWKINS, SEBRING 12HR AND GOODWOOD TOURIST TROPHY**S221 was initially run as part of 'Team 221' with Paul Hawkins and Cyril Simson taking driving duties. In 1960, S221 would tackle the Nürburgring 1000km and 500km (class win), Grand Prix de Rouen, and Goodwood's RAC Tourist Trophy. Over the winter of 1960/61 John Sprinzel further modified S221 with wire wheels, front disc brakes, and an aerodynamic lightweight body built by Williams & Pritchard Ltd. Soon after, it was practiced for the Sebring 4hr by Stirling Moss, and raced by Pat Moss – Stirling moving to 'PMO 200' after a slipping clutch in S221. After 7th overall in the 4hr, S221 came home 4th in class in the flagship Sebring 12hr the next day. Back in Europe, the Nürburgring 1000km was a DNF, followed by 3rd in class at the Brands Hatch Peco Trophy. S221 would then pass to Peter Clarke, who re-registered it 'JT51'. 7th overall in the Holmpatrick Trophy at Dunboyne, a 1st overall at Snetterton and a DNF would cap off the 1961 season. The car would continue racing for some years before eventually finding its current owner who has raced it at Le Mans Classic, Goodwood Revival and many other fantastic historic meetings. Today S221 is one of the most eligible, original and useable historic race cars. A proper works car, driven by some of the great names at the great international circuits.

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#### 1965 Bizzarrini 5300 GT America

Beautiful, race ready and very competitive Bizzarrini 5300 GT for the 2021 season. Chassis #BA4-\*0102\* was delivered new to the USA in the desired "America" version with independent rear suspension and fibreglass body. The car returned to Europe in 1991 and was completely restored in Italy. The racing career of the car began in 2007 and was since then raced extensively in Patrick Peter's GT-Trophy, Le Mans Classic as well as a 2 time entrant/finisher in the Spa 6 Hours. The car was maintained to the highest standard during the past years. The engine and gearbox are freshly and completely revised with only 1 hour trackday in summer 2020. **Price on request** 





#### 1959 Jaguar XK 150 Estate "The Tow Car"

The famous XK 150 Estate started life as a RHD 3.8 Coupe. Upgraded to "S" specification in 1963. The Jaguar was then bought by British race protagonist Douglas Hull.In 1968 "Peels of Kingston" coachbuilders where commissioned to design and built an Estate car. The Car was used to tow Patrick Lindsey's ERA single seater to various race events. 7 binders full with history an documentation come with car. **EUR 145'000** 



#### 1948 Alfa Romeo 6C 2500 SS Cabriolet

This car chassis #915566 is one of the rare first series Super Sport, 2-seater cabriolet build with an Aluminium body by Carozzerria Pinin Farina - fully documented and beautifully restored in the Netherlands with completion in 2013 (all invoices and pictures available). This beautiful 6C 2500, which is the most desirable short-wheelbase model with the most powerful engine, known as the SS, or Super Sport. Its attractive grey over over red colour scheme only serves to highlight its incredible Pinin Farina coachwork. **EUR 395'000** 



#### 1970 Porsche 911 S

Beautifull car built up in accordance with Appendix -K, FIA-Form 3025 to Gr-4 Specification.

A Porsche 911 S 2.2 from 1970, #911 030 0717 delivered new in Germany in "light-yvory" served as basis for the restoration/built up which was conducted by "Pütz Motorsport" in Germany. Twin ignition engine built on original bloc with 270 HP and 284 NM on the Dino. S/T oil cooling with 2 oil radiators and inside oil lines. 100-Liter S/T steel fuel tank with refueling through the front bonnet. **EUR 175'000** 



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Exquisite and evocative, this fabulous example of the iconic Aston Martin DB5 is finished in Silver Birch with Red Connolly Vaumol hide interior and Wilton wool carpeting. Retaining the originally fitted matching numbers engine, rebuilt to 4.2 litre capacity and developing 280 bhp, transmitted to the original and rebuilt ZF 5 speed manual gearbox as fitted. To assist with modern day driving conditions, power assisted steering and an auxiliary electric cooling fan have been fitted.



1966 Aston Martin DB6 £325,000



2000 Aston Martin Vantage Le Mans £399,950



2016 Lagonda Taraf \_\_\_\_\_\_\_£POA



2004 Aston Martin DB7 Zagato £285,000



1999 Aston Martin V8 Vantage V550 (LHD) £POA



2016 Aston Martin V12 Vantage S 'Spitfire 80' Edition £175,000









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2015 Porsche 991 GT3 PDK (LHD) White with Black interior, Clubsport package, 161 miles



2020 Porsche 991.2 GT3 RS White with Black interior, Wiessach Pack, 325 miles



2013 Ferrari F12 Berlinetta Aluminium Opaco with red interior, 1,481 miles



2016 Ferrari 488 GTB Rosso Corsa with Nero leather interior, 118 miles

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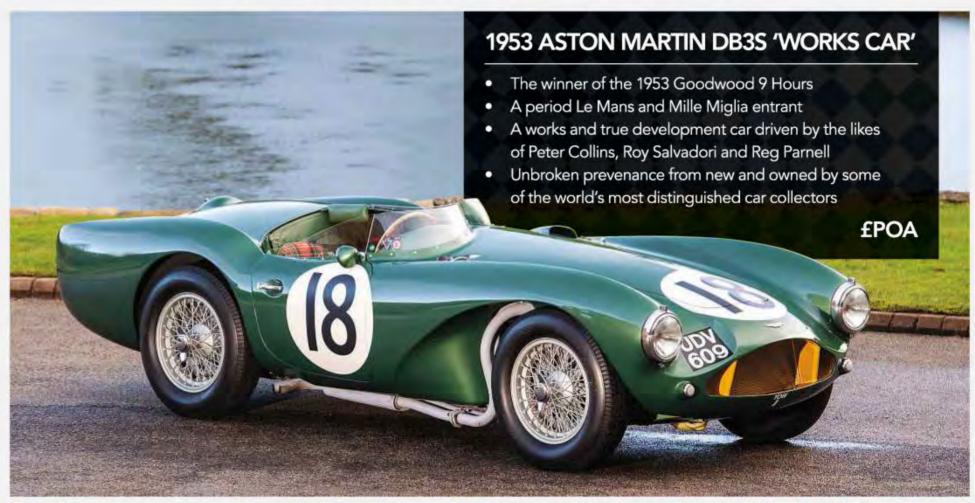




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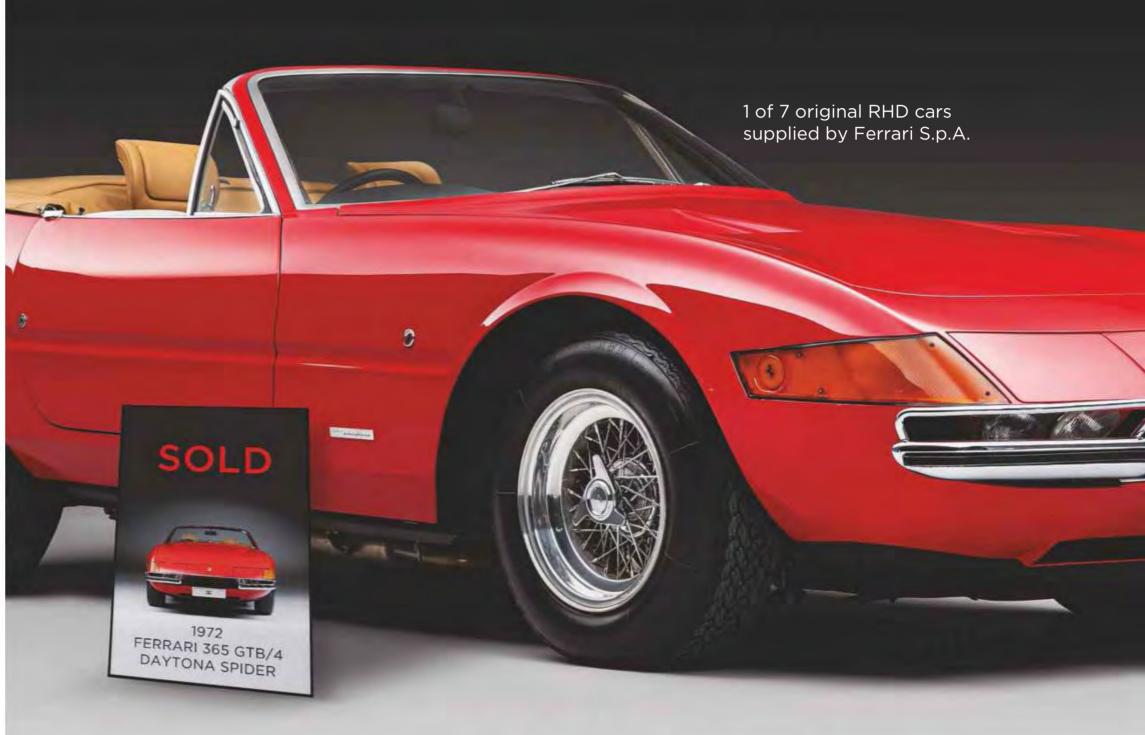




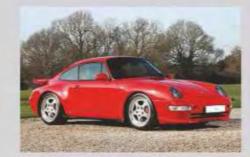


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#### **DB5** 1965

Originally Goodwood Green with black Connolly hide trim and non-standard equipment of a heated rear screen and two Marchall fog lamps. This matching numbers car was purchased by a previous owner's father from a Mr Elwell in 1973, the Aston was next owned by his mother and remained in the family's possession for some 40+ years. The fastidious history file contains invoices from 1973 onwards and numerous MOT's. Having recently sold two DB5's with body off restorations for new owners, this car is next in line. The car will be restored to the ultimate RSW specification. A very exciting project for any potential purchaser to come on board at the start and enjoy the journey.





#### **DB4 1961**



Stunning DB4 in dark blue with red Connolly hide. Maintenance, service and restoration history from the past 45yrs. RS Williams maintained last 15yrs. Expenditure in excess of £100k including engine upgrade to 4.7ltr in 2010 – under 5,000 miles covered since. Superb in every aspect and ready to be enjoyed.

#### **DB4 Series IV 1962**



A magnificent DB4 Series IV benefitting from a complete RS Williams body-off restoration costing in excess of £350,000. Two year restoration from October 2017 completed in October 2019 with only 600 miles covered since. California Sage with Fawn interior. Original SS engine upgrade to 4.7ltr. Superb in every way.

#### DB5 1965



Fabulous DB5 in original Dubonnet and black Connolly hide (as per build-sheet) with lovely patina. Complete ownership history from new (8 owners). Maintenance, service and restoration history from the past 30yrs. RS Williams maintained last 19yrs. Expenditure in excess of £180k including engine upgrade to 4.2ltr in August 2002 (approx 29,000 miles ago).

#### DB5 1965



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#### **V8 Vantage Volante 1985**



Green with Magnolia hide. Factory serviced from new until 1988 then RS Williams maintained since. 2 owners from new. Verified mileage of 31,900. Engine upgraded to 7.0ltr specification. 1 of only 2 pre-production manual Vantage Volantes built before the first official Vantage Volante was released. A very special car and stunning in every aspect.

#### V8 Vantage 1987



Chichester Blue with Parchment hide piped dark blue. Full history and MOT certificates from new. RS Williams maintained last 20+ years. A beautiful X-Pack with fastidious history. The 30th car produced and 1 of only 84 manual RHD cars.

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#### V8 7.0ltr 1979



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#### V8 Volante 1979



Midnight Blue with magnolia hide piped blue. Blue mohair hood with grey 'West of England' headlining. Full mechanical rebuild by RS Williams to 7.0ltr automatic specification to include conversion to 4 speed automatic. Work completed in August 2016 and only 1152 miles covered since. Total rebuild in excess of £210,000.

#### DB7 Zagato 2004



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GT Silver • Bordeaux Red Leather Sports Seats • PDK Gearbox with Paddles • 20" Centre Lock Wheels Sport Chrono • Dynamic Chassis Rear Axle Steer • 4,722 miles • 2018 (18)

£94,995



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Arctic Silver • Classic Grey Leather Sports Seats • Manual Gearbox 285 BHP VarioRam Engine • 17" Cup Wheels • Air Conditioning • Dark Blue Power Hood • 61,259 miles • 1997 (P)

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#### 911 Carrera 2 S (997 GEN II)

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Seats • PDK Gearbox with Paddles
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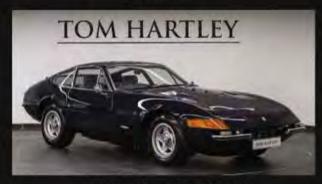
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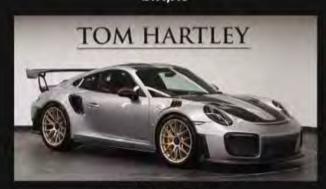
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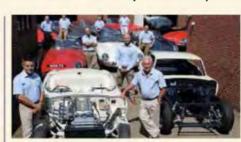


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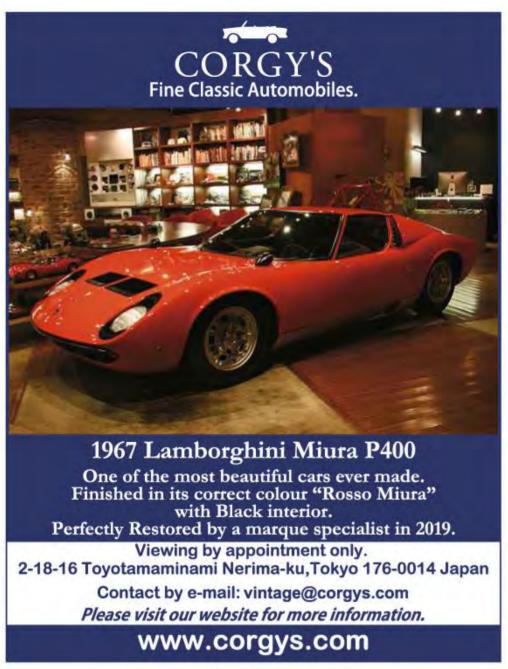




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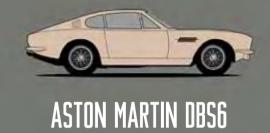
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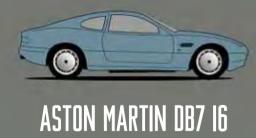


















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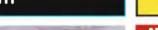
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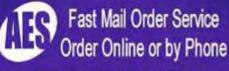
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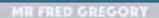




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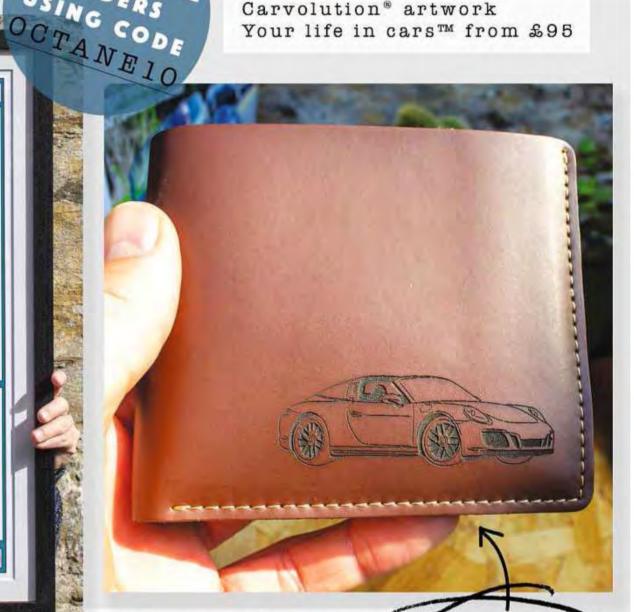




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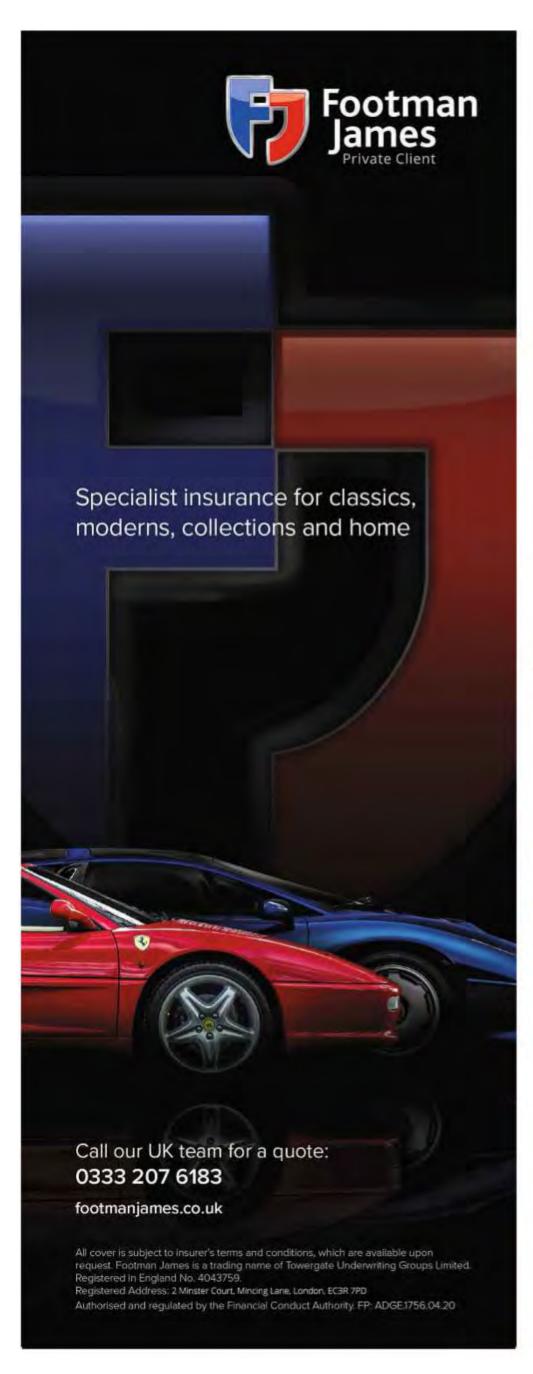
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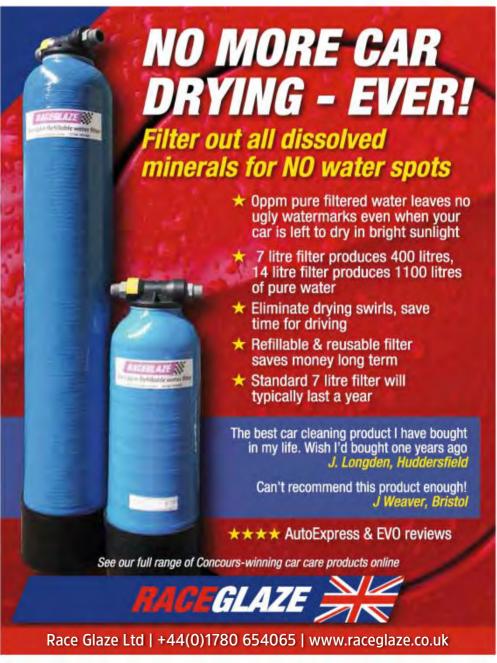
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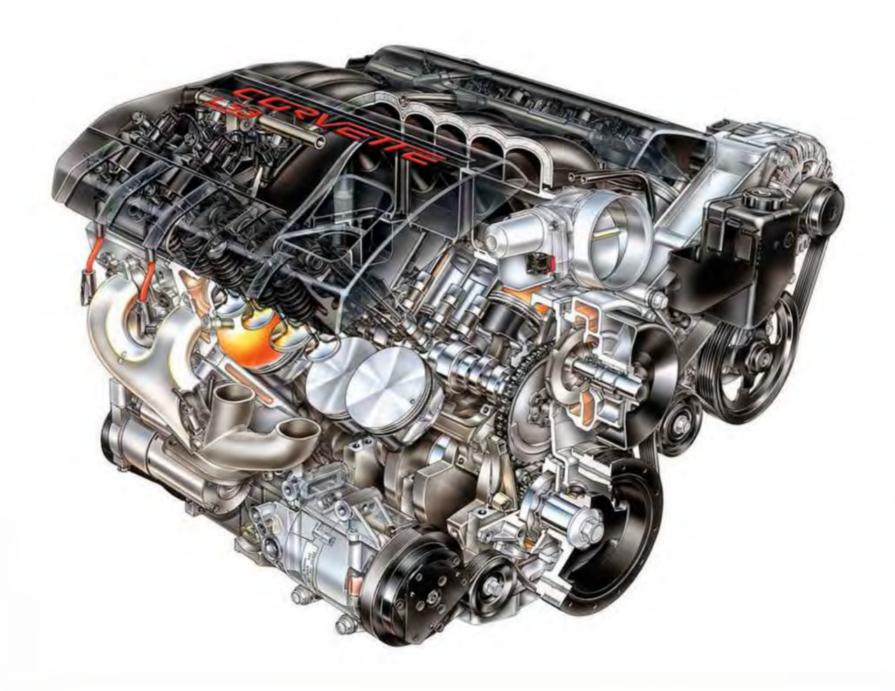
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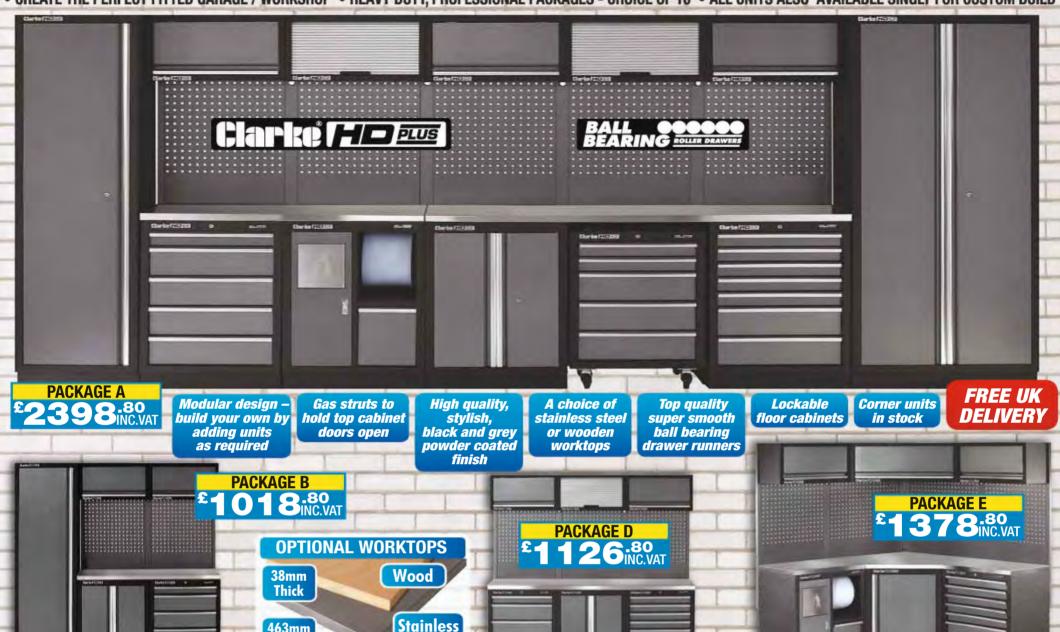
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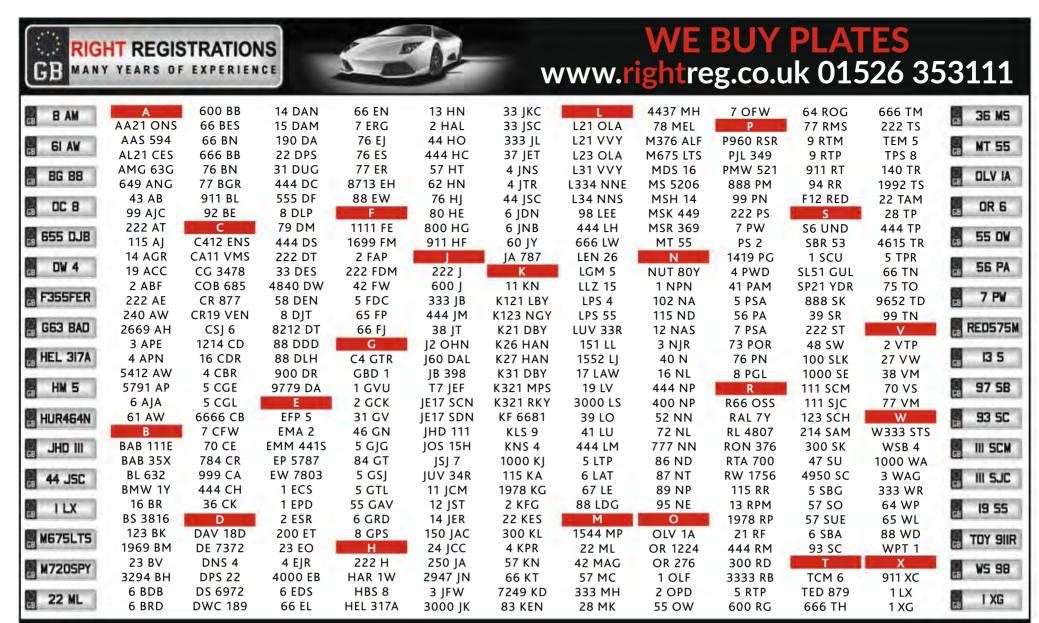


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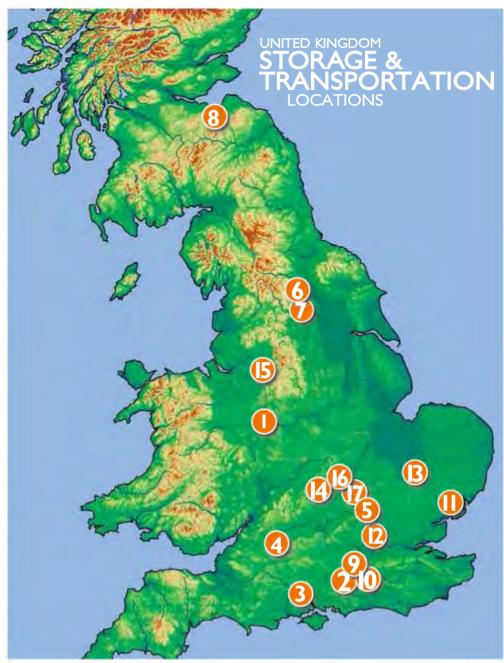














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## Rebecca Leppard

This award-winning PR manager is driven by a passion for the cars, people and events of the classic motoring scene

I WAS WEANED ON PETROL. My father is in the motor trade and I was a tomboy as a child, often making mud tracks to race my Matchbox cars or drawing cars in DT at school. I rode a Honda MT50 trials bike as soon as I was old enough, and I can remember standing in ditches watching the RAC Rally with dad. It was inevitable that I'd end up doing something with cars or bikes for a living. I've worked in automotive PR for 25 years, been self-employed for 17, and worked from home for ten of those.

I get up at 6.30am. Currently I'm doing a 500-mile walking challenge for Cotswold Dogs & Cats Home, so I'm pounding the pavements every morning. I can't get out of bed without a cup of Yorkshire Tea and I have to have the radio on all day. I used to have an office but prefer to work from home; useful if a client calls at 8pm and needs a press release sent out.

When I left school, I went to work on the service desk at a Renault dealer. New car launches were a big deal then, with DJs and fireworks, and I enjoyed helping to organise them. Then I saw a job ad for a publisher, looking for a publicity assistant on their transport titles. That company was bought by Haynes and I was promoted to PR and

marketing manager for their marque history and motorsport books.

One was *Concorde: the Inside Story* by Capt Brian Trubshaw, announced the day before the Concorde crash at Paris Charles de Gaulle airport. The whole book launch took a total turn, and I became a go-between for the world's media and Brian. As the UK press went to bed, the US woke up. I worked through the night. Then came Joey Dunlop's authorised biography, published just after he died. It was a difficult time, a tough campaign, but I won awards for it and am still in touch with his widow. I was in my early 20s, and these two campaigns got me noticed and on my career path.

While at Haynes I did voluntary PR work for Donald Campbell's family and Bluebird Electric; I've always had a geeky interest in land speed record history. It made me realise that I wanted to spread my wings. So in 2004 I started Eventageous PR and retained Haynes as my first client. These days I work with clients such as Salon Privé, the Royal Automobile Club and Ecurie Ecosse. I'm PR manager for Derek Bell (pictured above), and was PR manager for John Surtees. Much of my work is still with publishers, such as Evro Publishing and Porter

Press. There were fewer motoring events than usual in 2020, but book PR remains the backbone of my business and both publishers had record sales during the pandemic.

No two days are the same. Yesterday I was gathering Richard Burns' rally cars for an anniversary tribute display at Shelsley Walsh. Today I'm preparing a press release for an event that's had to be cancelled due to the coronavirus, and I'm preparing a PR campaign for Tom Kristensen's biography. One minute I'm talking to journalists; the next managing schedules for famous racing drivers. I really can't see myself ever doing anything else.

If I'm not working on a motoring event, I'm paying to go to somebody else's. There's this line between work and life, but it's very blurred. I'm fortunate to have carved out a career in an industry I love and have had the privilege of working with so many racing stars, including Sir Stirling Moss, John Barnard, Brian Redman, David Hobbs and Patrick Tambay.

To me classic car ownership is about expressing yourself. I'm into 1950s American cars, music and fashion, and Lindy Hop dancing, all of which really crosses over. I often feel like I was born in the wrong era. Away from work, my wardrobe is more Goodwood Revival than Salon Privé. I'm four years into a hot rod build - it's a 1952 Ford Popular roadster pickup. I had a beautiful 1970 MG Midget but this is much more 'me'. I went to a custom show in Las Vegas, which gave me inspiration for 'Miss Dynamo' – named by my husband. I nearly got arrested bringing a fuel tank through Las Vegas airport, and Derek Bell brought my chromed steering column over for me. The Pop will be finished this year and used as a daily runabout.

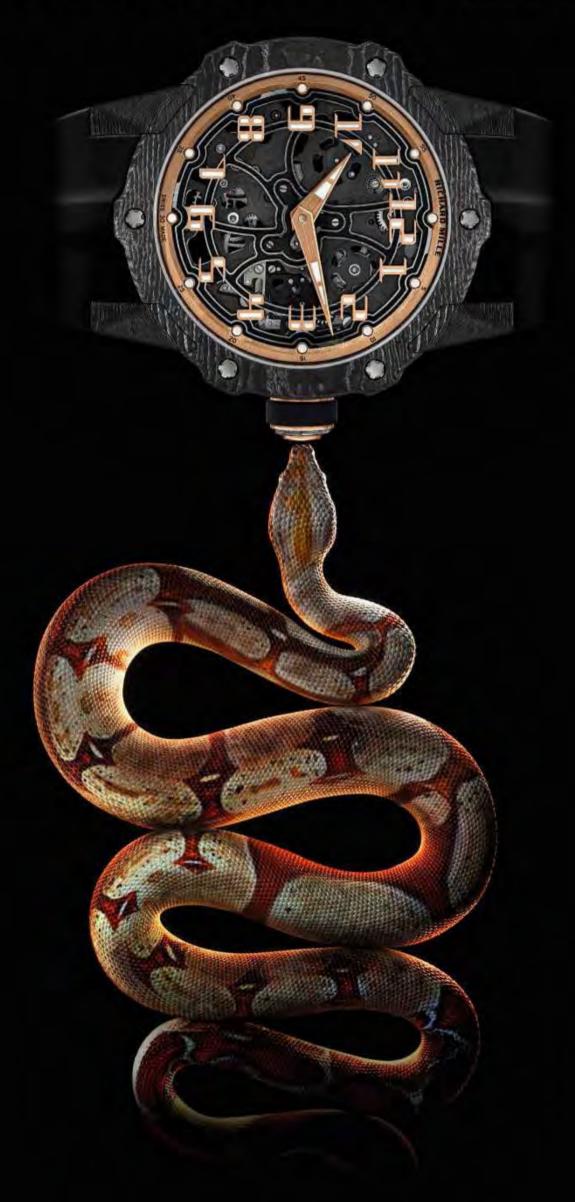
In a normal year I'll drive lots of miles getting to events and visiting clients. The Concours of Elegance at Hampton Court and Salon Privé were the only events that I got to work at in 2020, but for this year I'm publicising E-type 60, celebrating 60 years of the Jaguar E-type, and Salon Privé in September, plus taking care of event management for Classic Nostalgia at Shelsley Walsh. I'm going back through the hillclimb's history looking for ERAs and BRMs, and organising special displays.

I don't have time for lunch. As for the evenings, during the lockdown I've been enjoying live Facebook gigs every Friday night by my favourite local musician. Usually, from March until the end of summer, I work late seven days a week. I met my husband in America while working on a land speed racing team, and he often helps me out. When I can, I go to car shows, gigs or dancing. If I could, I'd dance every night of the week. It's great exercise, fun and sociable.

As Fangio said, you need great passion. Everything you do with pleasure, you do well.



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